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INDEX TO CONTENTS

A

Abi ..tu 1511
Abrams, Jacques 1452
Abramson, Ivan, Master Craftsman....1455
Activities of Gaumont Directors....1118
Actors' Fund Campaign Progressing....1623
Actors' Fund Starts Strong....1458
Actor Versus Type....1440
Advertising for Exhibitors, by Epes Winthrop Sargent....74, 238, 418, 590, 770, 941, 1122, 1292, 1464, 1645, 1818, 1998
Advertising Men Meet.... 749
Albany Convention, The.... 300
Ambrosio Comes Back.... 88
Ambrosio Sails.... 752
American Gets "Happy Family" Stories..1840
America's New Chicago Home....1105
Anderson, Mignon, Joins Ivan....2016
Annulment of Service Legal....1115
Another Big Studio.... 52
Another T. & D. House.... 281
Argument Against Federal Censorship....1905
Arrested for Open Sunday Show in Lafayette, Ind.... 995
Arrow Promises Strong Film....1832
Atlanta Picture Theaters....1803
Atlanta Sunday Shows....1332
Atlanta to Have Another Big Theater....2050
Auburn Haired Beauty Wins at Ball....1833
Audience Applauds Bernhardt.... 395
Authors' Film Company Pictures....1847
Avenue Theater Leased.... 640

B

Bad Checks and Fake Ads....1508
Baird, Leah....2013
Ball St. Valentine's Day.... 453
Beaumont, Harry, with Essanay.... 607
Beban, George, with Pallas....1817
Ben Ali Theater at Lexington Burns.... 638
Bergman, Henri.... 787
Berst Appoints Division Managers.... 392
Berst Leaves General Film.... 574
Berst Returns to Pathe.... 751
Bertram, William....1982
Better Laws to Protect Writers....1815
Big Canadian War Tax....1677
Big Four's New Quarters....1106
Big Legit House Turns....1000
Big Meeting at Albany, The.... 749
Big New Theater, The.... 635
Big Picture in Village....1169
Big Trade Show Planned....1452
Big Writers with Universal....1842
Biograph Comedy Reissues....1148
Biograph Drama and Reissues....1309
Biograph Feature and Reissue.... 92
Biographs Ready for Issue....1142
Blackton Again Heads Trade Board....1275
Blackton Denies Rumors.... 388
Bluebird Creates New Film Star....1476
Bluebird Features in Full Swing.... 764
Bluebird Names Special Representative.... 232
Bluebirds Ready to Show....1308
Board of Trade Holds Annual Meeting.... 391
Boston Hearing on Film Bills....1862
Brady, Edward J.... 963
Brazil Seeks Closer Trade Relations....1278
Break in Film Ranks.... 747
Britsh and Foreign Films....1812
Broad Grin Comedies Co....1843
Bronx Exhibitors Install Officers.... 571
Brownell, John C....1812
Bruce, Clifford, Joins Metro....2014
Buffalo Screen Club....2047
Bullock, Sam, Offers a Resolution.... 990
Business Conditions Promising....2016

C

California Changes Marketing Policy.... 787
Campbell, Webster, Now with Vitagraph..1138
Can Run "Country Store".... 991
Carrigan, Thomas J.... 99
Carew, Ora, Joins Universal....1455
Cash in Advance vs. Open Account.... 67
Castle Theater Opens....1166
Catalog Eudcational Releases (Oct. 1-Dec. 30, 1915).... 767
Caught in a Blizzard.... 400
Censor Decision Not Final....1273
Censor Inconsistencies.... 998
Censors Back Down.... 117
Censors Delay Business.... 278
Censorship Hearing at Washington.... 391
Censorship in Illinois.... 112
Censorship Mass Meeting....2045
Censorship Talk Rampant.... 647
Censorship Threatens Maryland....1274
Censorship Threatens New York....1104
Chaplin Seen Out of Makeup....1835
Chaplin Signs with Mutual....1622
Charges Against Censor....1339
Chattanooga Shows Again Open on Sunday..1512
Chicago Gets Exhibitors' Convention for 1916.... 389
Children are to have Their Day.... 952
Church Shows in Indiana.... 113
Cincinnati Censors....2049
Cincinnati Exhibitors Meet....1803
"Claridge" for Quality.... 764
Cleveland Clubwomen Stir Censors....1446
Cleveland Exhibitors Have Plan....1107
Cloud in a Clear Sky....1876
Club Against Censorship....1681
Clubwomen Conduct Referendum....1813
Colonial, a New Theater....2051
Coming Biograph Dramas.... 616
Coming Keystones Brilliant.... 403
Coming Selig Releases....1455
Conditions in the Rockies.... 606
Conference No Avail.... 999
Counselor Friend Explains....1133
Credit Association Elects Officers.... 230
Credit in Kansas City.... 642
Criticising the Critic.... 922
Cunard, Grace....1115
Current Vitagraph Program.... 783
Cut Big "Peace" Film....1507

D

Daly, Arnold, Finds a Star.... 67
Davidson, William....1447
Davis, Kate, Again at Large.... 786
Death of A. Arthur Caille.... 396
De Carlton, George.... 935
Denver has Screen Club....1335
Denver's Dime Shows.... 646
Detroit Escapes Bad Law.... 276
Detroit License Fees.... 992
Detroit's Mayor Says Local Censorship May Come.... 640
Directors Please Take Notice....1101
Dinteufass Gets Loving Cup....1836
Disregarding Censors....2057
Does the Picture Appeal?....1115
Doings in Maine.... 106
Dome Theater in Youngstown, Ohio, Sold..1329
Doping It Out....1137
Do Special Effects Help?.... 283
"Down in Front....415, 766, 1307
Dressed in a Little Brief Authority.... 216
Drew, Sidney, With Metro.... 218
Drinking Cup and Towel.... 989
Dwiggins, Jay....1447

E

Economy Agreement 1869
Editor Brisbane Talks Bluntly....1980
Educating the Public.... 755
Educational Campaign On....1280
Eight Busy Directors 222
Elaborate Stage Effects at New Strand, Indianapolis.... 820
Ellis to Direct Sis Hopkins.... 62
Elmendorf Travel Talks, Inc....2018
Elvidge, June.... 88
Enigmatic Secret, An.... 386
Essanay for the New Year.... 62
Essanay Releases for February....1118
Essanay Serial Looms Big.... 571
Essanay Serial Through General Film.... 388
Essanay's for March and April....1841
Essanay's New Studio....1452
Exchange Combination, An....1515
Exchanges Working for Better Express Service.... 452
Exhibition Wins....1278
Exhibitor and Program....1685
Exhibitor Elected Alderman, An.... 405
Exhibitors Criticise Censorship Advocates..1458
Exhibitor's Point of View, The.... 933
Exhibitors Quiz Hodkinson....1803
Exhibitors to Sit as Jurors.... 50

F

Faction in Portland, Ore., Censor Board... 464
Fair, Joyce, Joins Essanay....1977
"Family Programs" 990
Famous Players-Mary Pickford Company.. 394
Fatty and Mabel Booked East.... 58
Fatty and Mabel's New Year.... 251
"Fatty" Working in New York....1456
Faye, Miss Aeleen, ... 225
Fees Under Protest....1687
Field for Real Educational Pictures.... 962
Fifteen Reels of Vitagraph.... 955
Fight Film Appeal Lost.... 986
Fighting Legislation in Boston....1802
Fighting Legislation in Massachusetts.... 754
Film Folk at Mardi Gras....2052
Film Hosts in Battle Array.... 566
Film on Sanitary Dairying Methods.... 964
Films for Sunday Shows....1678
Films in Prisons....1871
Films on Steamboats.... 810
Findley Ruth, Star of "The Salamander".. 392
Fined for False "Ad"....1877
Fine New British Columbia House Opens.. 119
Fine Picture House by Summer Lake.... 986
Fine Temple Theater Opens at Mishawaka Ind 820
Fire Laws and Safe Films....1506
First of "Sis Hopkins" Comedies 1486
First Selig-Tribune, The 223
Fitzpatrick With Juvenile Film Co....1454
Five Reel Material 564
Fort Worth Sunday Vote....2054
Forbids Giving Prizes 638
Four Famous Players in March 936
Freuler Reviews the Year 51
From Picture Beginnings in Louisville.... 454

G

Garden's Capacity Taxed....1442
Gasnier Forms Producing Company....1834
Gaston, Mae, with Horsley....2017
Gaumont Films Lumber Woods of Minnesota 1315
General Film Company Not to Dissolve.... 582
General Opens Showrooms 390
General Theater Inspection in Pittsburgh.. 109
George Maude 968
Getting a New Picture 1172
Get-Together Meeting 1686
Gillette in Essanay Production 1656
Good Triangles for March 1626
Going South 233
Golden, Mary Fuller 394
Good Faith and a Bad Reward 387
Gordian Knots....1978
Government's Enjoin Patents Company.... 753
Grand Avenue Houses 997
Grandon, F. J., Goes to Metro.... 612
Great Year Dawns, A.... 48
Greene, Helen 1117
Gregory, Mildred, With Gaumont 968
Gross Receipts Tax 1160
Grow Warm Over Zoo.... 814

H

Hall, Edward, Now a Gaumont Star....1137
"Ham" Comedies Ready 793
Hammond, Virginia 1138
Hare, F. Lumsden 940
Harken All Ye Producers 565
Hart, William S., in the Wilds 782
"Hazards" in Two Reels 763
Held for Grand Jury 750
Helen, a Circus Rider 405
Helen Receives a Present 1288
Herrington Against Tax on Gross Receipts. 224
Herrington is Hopeful 59
Historic Event, The 1102
Hitches in Censorship 59
Hoffman, M. H., Talks on Bluebird 402
Hoffman on Tour 1842
Honest Business Bills 811
Hoops, Arthur 1138
Hopewell, the Magic City 1162
Horkheimer on the Job 390
Horsley for Congress 1279
Horsley Leaves for Los Angeles 249
Howe, Betty, Latest Vitagrapher 1834
How Films are Censored in Minneapolis.... 461
Hudson County Exhibitors Organize....1107
Hunter, J. W., to Build in Wilkinsburg, Pa. 272

Hunting, Gardner, with Wharton 56
Hunter, Edna 1817
Huntington Patrons Ask for Sabbath Shows 277
Hunt, Jay, with Universal 1288

I

Ince Has Six Plays Ready..... 249
Incompetent Censor, An 465
Inconsequential 1798
Increased Theater Tax Threatened 1836
Indiana Convention 1450
Indiana Firm Against Censorship 1802
Industrial Moving Picture Company 401
Interesting Horsley Productions Coming ..1656
Interesting Notes from National Capital ..1162
Ivers, Jeanne 1842

J

Jack Tars March to See Picture 998
Jeffries, Mina. 1992
Jersey Exhibitors Active 1280
Johnson, Lorrimer, Heard from 1839
Joyce, Alice, Looking Around.....2020
Junior, John, Essanay Star 1829

K

Kalamazoo to License Operators 1869
Kalem Meets Comedy Demand 1832
Kalem Series Has New Name 936
Kansas Bars "Nation" Film 996
Kansas City House Goes Back to 5 Cents. 278
Kansas Educator Now Wants to Censor Music 996
Kellette, John William 969
Kentucky Censor Bill 1510
Kentucky Exhibitors Watching Two Bills.. 815
King, Henry, with Knickerbocker 1115
Kingston, Winnifred 1834
Kleine-Edison Program for January..... 429
Kleine Exalts Quality.....1984
Kleine, General Film President 752
Kleine Outlines Billie Burke Novel.....1106
Kleinschmidt, Capt. F. E., Back from Europe 1658
Kleinschmidt, Capt., Now at Italian Front.. 54
Knickerbocker vs. Triangle 1103
Kuhn Joins Mahin Agency..... 757
Kunsky Ready to Build 1868

L

Labor Against Censoring 1518
Lack of State License Hinders Company.. 639
Larkin, George. 1985
Lasky Company in New Offices 233
Lasky Releases for February 402
Lasky Releases for March 955
Latin-American Trade 1812
Lawrence, Florence, at Washington 761
Leading Stars in Pallas Pictures 396
League Makes Inspections 1334
Lesson in Maryland, The 1441
Lesser in New York 932
Le Vino Leaves Arrow 573
Lexington's Reform Wave 1867
Live Screen Club Now 109
London Trade Topics 763
Louisville Opens Fight 454
Louisville's Growth. 2048
Louisville's Masonic Theater's Future Settled 275

M

MacLeod, Elsie, with Vim 937
Making a Scene 746
Manitoba Censor Bill 1338
Manley, Charles, Dead 1841
Many New Ontario Theaters 282
Many Sorts of Bluebirds 964
Many Special Programs in N. C.....1864
Marche, Gazelle 1302
Mardo, Estelle, Mirror Star 750
Marion, Frances 1813
Marston, Theodore, a Director of Big Scenes 604
Maryland Fights Censorship 1444
Mason, Sidney 614
Maupain, Ernest 1279
Mayo, Frank 57
Mayor for Sunday Shows 815
Mayor of Detroit Revokes Theater Licenses 457
Mayor Questions Ads 282
McNamara with Mirror Film 1275
McRae, Bruce 960
Meredith, Louis, with Balboa 1456
Merkyl, Wilmuth, New Petrova Leading Man 1305
Metro Announces "No More Balls".....1623
Metro Busy With New Year 220
Metro Has Election 1453
Metro Opposed to Censorship 961
Metro Pictures in 1916 57
Michigan Board of Health Advises Seeing Films 641
Milwaukee Picture Ball Coming 993
Milwaukee Screen Ball 1514
Minneapolis Wants Board of Film Approvers 643
Minors in the Business 634
"Mishaps of Musty Suffer" 619
Mix, Tom 1832
Modern Theater Construction 601, 1459
Montague, Fred, Appears in "The Bait"..... 220
Montreal's New Theater.....2042
Moore, Tom 251
More Bluebird Branch Managers 1303
More Censorship Arrests 1161
More Censorship Fines in Pennsylvania.... 988
More Children's Shows 815
More Keystones Says Sennett 1831
Morosco, Oliver, Signs Broadhurst 575
"Most Extraordinary" 1118
Motion Picture Costume Ball 388
Motion Picture Exhibitor, The, 59, 754, 933, 1107, 1280, 1449, 1802, 2009
Motion Picture Men Greet President..... 923
Motion Picture Photography, by Carl Louis Gregory 83, 246, 426, 778, 950, 1130, 1300, 1472, 1654, 1826, 2006
Motion Pictures in Honduras 221
Motion Silhouette Pictures 429
Mounet-Sully, French Actor, Dies 1831
Moving Picture World News for January. 756
Murdock, Ann 59
Murray, Jack, Director and "Daredevil"...1840
Musical Setting for "Camille" 247
Music for Equitable Players 605
Music for the Picture, by Clarence E. Sinn and S. M. Berg.....84, 247, 427, 599, 799, 1131, 1301, 1475, 1655, 1827, 2007
Mutual Has Noted Writers 222
Mutual Masterpictures 782
Mutual Ones and Twos 268
Mutual Program 1303, 1457
Mutual Seizes Pirated Film 1658
Mutual's Six-a-Week 395
My Opposition 1621
Mystery of Laughter, The 1621

N

National Board Fully Endorsed 219
National Censor Board Conference 87
"Nation" Film Arrest 1683
"Ne'er Do Well, The" Through Big Four..1830
Newark Exhibitors Meet 1108
Newark Exhibitors Organize 933
New Club Committees 812
New Dallas Exchange 280
New Directors for Famous Players..... 397
New Equitable Schedule 785
New Fire Laws Proposed 1875
New Jersey Exhibitors Oppose Censorship..1682
New Jersey Threatened with Censorship....1103
New Lasky Laboratory 1839
New Kalem Comedies 934
New Kalem Series 53
New News Reel, The 58
New News Reel Well Received 397
New Orleans Development 644
New Orleans Theater 1168
New Plays and New Titles 1134
New Strand Theater at Shelbyville, Ind...2053
New Theaters This Year 462
New Thirty-Minute Bill 450
Newark Screen Club.....2044
New Washington, D. C., Theater.....2046
New York Exhibitors Gather at Albany....1799
New York Exhibitors Get Ready.....1280
New York Exhibitors, Remember the First of March 933
New York Fights Censorship 1628
New York Operators Ball 781
Next Week's Vitagraphs 221, 603
Nineteen Sixteen 49
No Decree Yet Entered 218
No Nova Scotia Censors 1505
No Permit in Lancaster, Pa..... 988
Norden, Virginia, Now With Vitagraph.... 963
North Carolina Convention 1449
No Standing in Lobbies 1692
No Surrender and No Compromise 1101
Northwest Convention. 2009
Noted Players in Vitagraph Pictures 1484
Novel New Year Subject 218
Now or Never.....1979
Nudity on the Screen 49

O

Ohio League Alive 455
Ohio Sunday Laws 637
Oklahoma City Makes Mayor Censor..... 280
Oklahoma's Biggest Convention 1631
Omaha Exhibitors Ask Injunction 1873
On Biograph Schedule 1485
On Film Row, St. Louis 279
On Health Department Warrant 1165
Ontario's New Theater Law 809
On the Mutual Program 1314
On the Open Market.....2056
On the V-L-S-E. Program 1835
Organize in Spokane 464
Organizing in South Dakota 1451
Orth, Louise 1612
Our Chances in Europe 217

P

Pan-American Film Conference.....1983
Paragon Studio 1837
Paramount Cameraman Returns 1838
Paramount House Warming 393
Paramount Pictographs 1116
Pathe Signs R. L. Goldberg.....2021
Paw In Advance 1519
Peacocke With California Co.....1627
Peanut Shells and Popcorn Crunching Annoy 824
"Peppina" Causes Riot at Theater 1629
Personc, Thomas H..... 224
Pertinent Points by J. D. Williams..... 87
Pertinent Question, A 231
Peters, House 1451
Philadelphia Matters 271
Philipp, Adolf, with World Film 404
Photoplaywright, The, by Epes Winthrop Sargent 77, 241, 421, 593, 773, 944, 1125, 1295, 1467, 1648, 1821, 2001
Picture Plays for Sothern 1624
Picture Show Zones 819
Pictures to Instruct Bankers 401
Pine Tree News 207
Pittsburgh Ball Ready 1163
Pittsburgh Screen Club Ball 1273
Points for Picture Players 232
Popular Plays and Players Active 573
Porter Returns from South America.....1991
Portland Screen Club 648
Poster Ticket System 573
Power Company's Employee's Dance 1657
Powers, Tom 251
President Kleine Promotes for Merit.....1134
President to Address Trade Board 750
Pressmen Versus Agencies 1305
Prince, Charles H..... 605
Producers Invited 823
Producing Forces Getting Together 904
Prohibition and Pictures 1173
Projection Department, by F. H. Richardson 78, 242, 422, 594, 744, 945, 1126, 1296, 1468, 1649, 1822, 2002
Prominent New Orleans Men Defends Film Shows 460
Prospects for 1916 452
Publicity Campaign Against Federal Censorship 991
Public Service Film Company 1304
Purple Pictures and Their Peril 604
Put Ban on Useful Film 1170

Q

Quincy Censor Resigns 641

R

"Ramon" Arrives in New York 1829
Raver to Give Trade Show 1839
Real Stories from Reel Studios 607, 1120
Recall of Passed Films 1159
Red Feathers for March 1627
Reports of Sunday Shows in New Jersey 1863
Return of Vaudeville.....1513
Riggs, Betty, Now Evelyn Brent 782
Right of Appeal Upheld.....451, 1448
Romance of a Great Business, The..... 55
Rothacker's Research Laboratory 1454
Rothapfel Opens Knickerbocker 571
Rothapfel to Direct Knickerbocker 405
Rowland Refused Injunction 572
Royal of Chattanooga Rebuilds 1626

S

St. Louis Optimism 1670
St. Louis Theaters 115
Scheduled V-L-S-E., Inc., Subjects.....1275
Schools Again 786
Screen and the Novelist, The 1277
Screen Ball in Denver 1874
Screen Club at Buffalo 1680
Screen Club Begins 1517
Screen Club in Michigan 1339
Screen Club Meeting 636
Screen Club Opens Rooms 1689
Seattle Censors Active 1171
Seattle's Coliseum Opens 463
Sees Change of Front by Exhibitors 219
Selby, Gertrude 430
Selig Reopens Chicago Studio 1835
Selznick Forms New Company 931
Sex Drama 1100
Shakespeare Wrote Screen Plays?.....1127
Side-Stepping Sabbath Case in Lafayette, Ind. 1329
"Sis Hopkins" Films Here 1117
Six Biographs Reviews 436
Snell, Anita 432
"Social Pirates, The," Ready 1657
Sothern to Appear in Pictures 1984
South American Market, The 217
Southard, Bennett 400
Special Shows Succeed 1167
Spiegel to Install Service Department 1116
Splendid Music for "The Black Crook"... 430
Spoiling the Illusion 1270
State Censor Report 1509
Stewart, Lucelle Lee 1870
Stonehouse, Ruth 764
Streyckmans, H. J., Mirror Studio Manager 51
Sub Renters Active.....1516
Subpoenas in New Jersey 107
Suit Over Rights in Wisconsin 461
Sullivan & Considine Move Out of Salt Lake City 646
Sunday Show Referendum 1328
Sunday Shows Go Well 274
Suratt Case Again, The 930

T

Taft, Lucille 395
Takes in Eleven Shows 818
Tax on Slot Machine 1690
Texas Mutual Sold 116
Thanhouserites to Florida 398
Theaters in Reading, Pa..... 108
Theaters on Olive Street 545
Those Queer Pennsylvania Censors.....2044
Three Good Biographs 254
Three in One for Equitable 1622
Three Kalem One-Reel Releases 1143
Three Lasky Productions 1311
Three Metro Offerings 1849
Title of Play is Property 50
To Aid Crippled Children 982
To Aid Ohio Picture Men 110
To Amend Building Code 816
To Charge for Censoring 1331
To Cleveland Club Women 1622
To Educate Ohio Exhibitors 813
Too Many Features 457
Too Much Titling 1441
To Protect Scenarios 431
Totality of Effect 1620
Trade Board Issues Exposition Rules 1810
Trade Views of the "Ne'er Do Well".....1276
Transportation Hearing in California.....2055
Traverse, Madeline 224
Tree as Macbeth 403
Trend Is Upward, The.....1101
Trevor, Oliver, Joins Gaumont 1277
Truce Declared 1377
Triangle February Releases 961
Triangle Foreign Contracts 605
Triangle in Cincinnati 111

Triangle in New Orleans 1512
Triangle Opening of Colonial 1804
Triangle Retains Knickerbocker 1623
Triangle's New Home 935
Triangle's Patriotic Play 231
Two Trumpeters, The 1271

U

Universal Annual Meeting 52
Universal Ball Coming 1276
Universal Buying High Class Scripts..... 751
Universal Gets Florence Lawrence 86
Universal Has New Technical Director....1304
Universal Heights Busy 1457
Universal Plans for Miss Lawrence 232
Universal's Far Eastern Itinerary 431
Universal's New Feature Brand 233
Universal's New Serial 1811
Universal to Do Booth Novel 1116

V

Victory for Universal 250
Vitagraph Drama and Romance 1145
Vitagraph Features 92
Vitagraph for Week of March 4.....1624
Vitagraph Increases Facilities 785
Vitagraphs for February 14 1135
Vitagraphs for Next Week 404
Vitagraph Shows Two Good Dramas 439
Vitagraph to Produce Big Serial 1456
Vitagraph Weekly Release.....1833
V-L-S-E Inc., Has Much to Offer 1626
V-L-S-E Inc., in Canada 397
V-L-S-E Inc., in New Home 430
V-L-S-E Inc., Managers Promooted 1657
V-L-S-E Inc., Men Active 935
V-L-S-E Inc., Men Confer 784
V-L-S-E Inc., Program Service 1287
V-L-S-E Inc., Staff Changes 605

W

Walker, Waldo, Becomes Assistant Director 223
Want Better Censorship 985
Want National Board 633
Wants Cincinnati's Zoo 639
Wants Sunday Shows 1688
Want to Stop Show Nuisances 1163
Ware, Helen, in "Secret Loce"..... 613
War Film Syndicate, The..... 802
Warner's, H. B., Triangle Debut 572
Washington Exhibitors Get Together 1630
Washington's Avenue Grand Theater Sold.. 272
Watchful Waiting 1164
Week of Mutuals, A.....1102
Week's Universals, A.....1838
Week's Vitagraphs, The 1305
Weir to Picturize Kalem Series 66
Western Producers to Co-operate 757
Wharton Doing General Producing 570
What Ruby Did 256
What Spokane Exchange Managers Are Doing 648
What the People Want 1483, 1640
Whipple, Clara, in "The Reapers" 1135
"Who's Guilty?" Being Made 1443
Will Forbid Lotteries 1520
Wilson, Lois 1303
Win Suit Over Poor Service 992
With St. Louis' Elite 459
With World Film Directors 575
Won't Carry Films 1336
Work Against Myers' Law 456
Working for Actors' Fund 1272
World-Equitable Engagements 1483
World-Equitable Players 1133
World-Equitable Program 1287
World Film Productions 56
World Film Reorganizes 931
World Offers Strong Program 401
Would Compel Theater to Pay Royalty....1828
Would Repeal Censor Law 822
Wrath of the Censor, The.....1979

Y

Young, Clara Kimball, Back from Cuba....1830
Young, Howard Irving, Joins Metro.....1485
Younger Keystoners 783
Young, James, Goes to Lasky 785
Your Best Friend is Your House.....1271
Youthful Censors 118

Z

Zukor Raps Sex Plays 288

Index to Reviews, Comments, and Stories of Films

Appended is a list of subjects covered by our reviews and comments and the synopses furnished by the manufacturers released for the three months ending March 31st, 1916. This list of releases with dates is as accurate as it is possible to make it with the information that we have received from the companies whose productions are included. Should any of our readers detect errors we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or synopsis can be found. "R" stands for review; "C" for comment; and "S" for synopsis. Where reference letter is omitted to either review or comment it signifies that none was published, and the omission of reference letter "S" indicates that synopsis was not furnished by the manufacturer. Of the later releases where any or all reference letters are omitted it may be said that the missing information, or part of it, will probably be published in the next volume.

General Film Company

A

Accusing Eye, The (No. 9 of "The Strange Case of Mary Page") (2 parts)—Mar. 20 (Essanay) S-2062.
Adventure In the Autumn Woods—Jan. 24 (Biograph-Reissue No. 34) S-655, R-436.
Alias Himmie Barton (2 parts)—Mar. 28 (Biograph).
Alienist, The (No. 5 of the "Strange Case of Mary Page"—2 parts)—Feb. 21 (Essanay) S-1700; C-1665.
Almost a Heroine—Mar. 31 (Kalem).
Angel of Piety Flat, The (2 parts)—Jan. 18 Biograph) S-655; C-800; R-254.
Angels Unawares (2 parts)—Jan. 11 (Essanay) S-288; C-624.
Apple Butter (No. 10 of the "Chronicles of Bloom Center")—Jan. 29 (Selig) S-656.
Anvils and Actors—Mar. 31 (Vim).
Artful Artists—Feb. 1 (Kalem) S-1006; C-1150.
Artist's Model, The—Mar. 3 (Vim) S-1526.
At the Doors of Doom—Feb. 28 (Lubin) S-1530; C-1853.
At the Risk of Her Life (No. 60 of the "Hazards of Helen" Railroad Series)—Jan. 1 (Kalem) S-Vol. 26, pg. 2239; C-261.

B

Bathtub Mystery, A—Jan. 10 (Lubin) S-471; C-624.
Battle of Truth, The—Mar. 22 (Biograph) S-2066.
Beaned by a Beanshooter—Mar. 10 (Vitagraph) S-1700; C-2030.
Behind the Footlights—Mar. 24 (Vim) S-2066.
Betty, the Boy and the Bird—Feb. 7 (Vitagraph) S-831; C-1317.
Beyond the Law (3 parts)—March 4 (Essanay) S-1526.
Big Brother, The (3 parts—Feb. 11 (Knickerbocker) C-1346; C-1317.
Billie's Headache—Jan. 8 (Lubin) S-128; C-441.
Billie's Lucky Bill—Feb. 12 (Lubin) S-1011; C-1317.
Billie's Revenge—Feb. 26 (Lubin) S-1346; C-1665.
Bill Peters' Kid (3 parts)—Feb. 5 (Vitagraph-Broadway Star Feature) S-831; C-1150; R-617.
Bittersweet—Jan. 17 (Vitagraph-Unit Program) S-288; C-2030.
Black Orchid, The (3 parts)—Feb. 14 (Selig) S-1181; C-1493.
Bond Within, The (3 parts)—Jan. 13 (Lubin) S-472; R-625; R-438.
Book Agent's Romance, The (2 parts)—Jan. 18 (Essanay) S-470; C-800.
Bridesmaid's Secret, The (2 parts)—Feb. 22 (Essanay) S-1526; C-1665.
Britton of the Seventh (4 parts)—Jan. 24 (Vitagraph-Unit Program) S-470; R-439.
Broken Wire, The (No. 65 of the "Hazards of Helen" Railroad Series)—Feb. 5 (Kalem) S-1006; C-1150.
Bungles' Elopement—Mar. 9 (Vitagraph) S-1883; C-2030.
Bungles Enforces the Law—Feb. 24 (Vim) S-1347; C-1665.
Bungles Lands a Job—Mar. 23 (Vim) S-2066.
Bungles' Rainy Day—Feb. 10 (Vim) S-1013; C-1317; R-982.
Butler, The—Mar. 13 (Lubin) S-1882.
Burglar's Dilemma, The—Feb 28 (Biograph-Reissue No. 39) S-1530; R-436.
Buried Treasure of Cobre, The (3 parts)—Jan. 3 (Selig) S-127; C-441.
Busted Hearts—Jan. 28 (Vim) S-471; C-1150.
By Love Redeemed (3 parts)—Jan. 15 (Vitagraph-Broadway Star Features) S-288; C-625; R-92.

C

Canimated Nooz Pictorial No. 4, The—Jan. 19 (Essanay) S-471; C-800.
Canimated Nooz Pictorial No. 5, The—Feb. 23 (Essanay) S-1526; C-1665.
Canimated Nooz Pictorial No. 6, The—Mar. 8 (Essanay) S-1701; C-2030.
Canimated Nooz Pictorial No. 7—Mar. 22 (Essanay) S-2062.
Chain of Evidence, The (2 parts)—Feb. 1 (Biograph) S-830; C-1150; R-616.
Chance Deception, A—Feb. 7 (Biograph) S-1007; R-436.
Change of Heart, A (2 parts)—Mar. 7 (Lubin) S-1699; C-2030.
Chickens—Jan. 14 (Vim) S-127; C-624.
Chronicles of Bloom Center No. 6 "The Manicure Girl"—Jan. 1 (Selig) S-126; C-261.
Chronicles of Bloom Center No. 7 "Spooks"—Jan. 8 (Selig) S-127; C-441.
Chronicles of Bloom Center No. 8 "No Sir-ee Bob"—Jan. 15 (Selig) S-474; C-625.
Chronicles of Bloom Center No. 9 "When the Circus Came to Town"—Jan. 22 (Selig) S-474.
Chronicles of Bloom Center No. 10 "Apple Butter"—Jan. 29 (Selig) S-656.
City of Failing Light (4 parts)—Jan. 10 (Lubin-Unit Program) S-471; C-624; R-438.
Clew, The (No 10 of the "Strange Case of Mary Page") (2 parts)—Mar. 27 (Essanay) S-2062.
Cold Feet Getaway, The—Jan. 24 (Vitagraph) S. 470; C-977.
Confession, A (No. 7 of "The Strange Case of Mary Page"—2 Parts)—Mar. 6 (Essanay) S-1700; C-2030.
Corsican Sisters, The (No. 2 of the "Social Pirates—2 parts)—April 3 (Kalem) R-2027.
Crash, The (2 parts)—Mar. 21 (Lubin) S-2062.
Crime of Circumstance, The (3 parts)—Feb. 4 (Knickerbocker) S-1013; C-1150; R-976.
Cripple Creek Cinderella, A—Feb. 7 (Vitagraph-Unit Program) S-128.
Crossed Clues (No. 11 of "The Ventures of Marguerite")—Jan. 7 (Kalem) S-Vol. 26, pg. 2425; C-441.
Cured—Jan. 29 (Lubin) S-654; C-977.

D

Daredevil Bill—Mar. 18 (Lubin) S-1882.
Darkest Hour, The (No. 12 of the "Stingaree" Series—2 parts)—Feb. 9 (Kalem) S-1007; C-1317; R-792.
Daughter of Woods (3 parts)—Jan. 14 (Knickerbocker) S-654; C-625.
Depths, The (No. 6 of "The Strange Case of Mary Page"—2 Parts)—Feb. 28 (Essanay) S-1700; C-1853.
Desert Calls Its Own, The—Feb. 5 (Selig) S-830; C-1150.
Despoiler, The (3 parts)—Feb. 26 (Essanay) S-1526; C-1665.
Destiny (3 parts)—Jan. 29 (Essanay) S-656; C-977.
Devil-In-Chief, The (3 parts)—Jan. 10 (Selig) S-474; C-624.
Diamonds Are Trumps (3 parts)—Jan. 31 (Selig) S-830; C-1150.
Diamond Thieves, The—Feb. 7 (Lubin) S-1011; C-1317; R-1144.
Dragnet, The (3 parts)—Feb. 3 (Selig) S-1006.
Dragoman, The (2 parts)—Jan. 23 (Lubin) S-654; C-977.
Dream of Eugene Aram—Feb. 28 (Selig).
Dreamy Dud Lost At Sea—Feb 2 (Essanay) S-1012; C-1150.
Duel In the Desert, The (No. 9 of "Stingaree" Series)—Jan. 19 (Kalem) S-657; C-800.

E

Earning His Salt—Feb. 23 (Kalem) S-1528; C-1665; R-1143.
Election Bet, The—Feb. 5 (Lubin) S-655; C-1150.
Embodied Thought, The (3 parts)—Jan. 27 Lubin S-654; C-977.
Evangelist, The (4 parts)—Jan 24 (Lubin-Unit Program) S-472; C-977; R-621.
Eveless Eden, The—Mar. 15 (Kalem) S-2063; R-1851.

F

Fable of "Flora and Adolph and a Home Gone Wrong," The—Jan. 26 (Essanay) S-656; C-977.
Fable of "The Grass Widow and the Mesmeree and the Six Dollars," The—Feb. 9 (Essanay) S-1013; C-1317.
Fable of "The Two Philanthropic Sons"—Jan. 12 (Essanay) S-288; C-624.
Fate of America, The, No. 14 of "The Ventures of Marguerite" Series)—Jan. 28 (Kalem) S-657; C-977.
Flock of Skeletons, A—Mar. 17 (Kalem) S-2063.
Folly (2 parts)—Jan. 25 (Essanay) S-656; C-977.
Fooling Uncle—Jan. 24 (Lubin-Unit Program) S-472.
For Sweet Charity—Mar. 21 (Kalem) R-1850.
Four Narratives (2 parts)—Feb. 22 (Lubin) S-1345.
Freddy Aids Matrimony—Mar. 17 (Vitagraph) S-1883.
Freddy Foils Floaters—Mar. 31 (Vitagraph).
Freddy's Last Bean—Feb. 11 (Vitagraph) S-831; C-1317.
Freddy's Narrow Escape—Feb. 25 (Vitagraph) S-1345; C-1665.
Freddy Versus Hamlet—Mar. 24 (Vitagraph) S-2063.
Frenzied Finance—Jan. 21 (Vim) S-288.
From Out the Past (3 parts)—Feb. 12 (Vitagraph-Broadway Star Feature) S-831.

G

Getaway, The—Feb. 4 (Vim) S-1013.
Girl of the West (3 parts)—Feb. 18 (Knickerbocker) S-1346.
Girl Telegrapher's Nerve, The (No. 69 of the "Hazards of Helen" Railroad Series)—Mar. 4 (Kalem) S-1698; C-1853.

Girl Who Dared, The (No. 7 of the "Hazards of Helen" Railroad Series)—Mar. 18 (Kalem) S-2063.
Gold Dust (2 parts)—Feb. 15 (Essanay) S-1346; C-1493.
Golden Lies (3 parts)—Feb. 12 (Essanay) S-1013; C-1317.
Golden Supper (Reissue No. 43)—Mar. 27 (Biograph).
Grinning Skull, The (3 parts)—Feb. 28 (Selig) S-1528.
Grip of Gold, A (2 parts)—Mar. 14 (Biograph) S-1882; R-1659.
Guardian Angels—Jan. 11 (Kalem) S-470; C-624.
Guiding Hand—Feb. 18 (Kalem) S-1346; C-1493.
Guilt of Stephen Eldridge, The (3 parts)—Feb. 23 (Biograph) S-1344; C-1665; R-1309.
Gulf Between, The (3 parts)—Mar. 16 (Lubin) S-1882.

H

Hamlet Made Over—Mar. 4 (Lubin) S-1532; C-1853.
Ham Agrees With Sherman—Mar. 15 (Kalem) S-2063.
Ham and the Hermit's Daughter—Mar. 28 (Kalem).
Ham Takes a Chance—Feb. 15 (Kalem) S-1346; C-1493; R-793.
Ham, the Diver—Feb. 22 (Kalem) S-1528; C-1665; R-1143.
Haunted Station, The (No. 62 of the "Hazards of Helen" Railroad Series)—Jan. 15 (Kalem) S-470; C-624.
"Hazards of Helen" Railroad Series No. 60, "At the Risk of Her Life"—Jan. 1 (Kalem) S-Vol. 26, pg. 2239; C-261.
"Hazards of Helen" Railroad Series No. 61—"When Seconds Count"—Jan. 8 (Kalem) C-441.
"Hazards of Helen" Railroad Series No. 62—"The Haunted Station"—Jan. 15 (Kalem) S-470; C-624.
"Hazards of Helen" Railroad Series No. 63—"The Open Track"—Jan. 22 (Kalem) S-657; C-800.
"Hazards of Helen" Railroad Series No. 64—"Tapped Wires"—Jan. 29 (Kalem) S-657; C-977.
"Hazards of Helen" Railroad Series No. 65—"The Broken Wire"—Feb. 5 (Kalem) S-1006; C-1150.
"Hazards of Helen" Railroad Series No. 66—"The Peril of the Rails" Feb. 12 (Kalem) S-1007; C-1317.
"Hazards of Helen" Railroad Series No. 67—"The Perilous Swing"— Feb. 19 (Kalem) S-1346; C-1493.
"Hazards of Helen" Railroad Series No. 68—"The Switchman's Story"—Feb. 26 (Kalem).
"Hazards of Helen" Railroad Series No. 69—"The Girl Telegrapher's Nerve"—Mar. 4 (Kalem) S-1698; C-1853.
"Hazards of Helen" Railroad Series No. 70—"A Race for a Life"—Mar. 11 (Kalem) S-1698; C 2030.
"Hazards of Helen" Railroad Series No. 71, "The Girl Who Dared"—Mar. 18 (Kalem) S-2063.
Hearst-Selig News Pictorial No. 97, 1915—Dec. 6 (Selig) S-126, C-2202.
Hearst-Selig News Pictorial No. 98, 1915.—Dec. 9 (Selig) S-126; C-2202.
Hearst-Selig News Pictorial No. 99, 1915. Dec. 13 (Selig) S-126; C-2388.
Hearst-Selig News Pictorial No. 100, 1915. Dec. 16 (Selig) S-126; C-2388.
Hearst-Selig News Pictorial No. 101, 1915. Dec. 20 (Selig) S-473; C-97.
Hearst-Selig News Pictorial No. 102, 1915. Dec. 23 (Selig) S-473; C-261.
Hearst-Selig News Pictorial No. 103, 1915. Dec. 27 (Selig) S-473; C-261.
Hearst-Selig News Pictorial No. 104, 1915. Dec. 30 (Selig) S-473; C-261.
Heart Breakers, The (3 parts)—Jan. 28 (Knickerbocker) S-830; C-977.
Her Bad Quarter of an Hour—Feb. 28 (Vitagraph) S-1528; C-1853.
Heredity—Dec. 27 (Biograph-Reissue No. 30) S-128; C-261.
Her Lesson (2 parts)—Jan. 4 (Essanay) S-126; C-441.
Her Wayward Sister (3 parts)—Mar. 2 (Lubin-Unit Program) S-1010; C-1853; R-1852.
High Sign, The—Feb. 11 (Vim) S-1013; C-1317.
His Lordship (3 parts)—Jan. 5 (Lubin-Unit Program) S-127; C-441.
His Mother's Scarf—Mar. 20 (Biograph—Reissue No. 42) S-2066.
His Mother's Son—Feb. 21 (Biograph-Reissue No. 38) S-1344; R-436.
His White Lie (2 parts)—Feb. 15 (Biograph) S-1181; C-1493; R-1142.
His Wife Knew About It—Jan. 7 (Vitagraph) S-Vol. 26, pg. 2426; C-440.
Home Breakers, The—(3 parts)—Mar. 31 (Knickerbocker Star Feature).
House of Darkness, The—Mar. 6 (Biograph Reissue 40) S-1698.
House of Mystery (3 parts)—Jan. 21 (Knickerbocker) S-654; C-800.
House of Revelation, The (3 parts)—Jan. 8 (Essanay) S-288; C-624.
House of Surprise, The (2 parts)—Feb. 29 (Essanay) S-1526; C-1853.
Hughey, the Process Server—Feb. 21 (Vitagraph) S-1345; C-1665.
Human Cauldron, The (3 parts)—Mar. 11 (Vitagraph-Broadway Star Feature) S-1700; C-2031.
Husks (3 parts)—Mar. 25 (Vitagraph—Broadway Star Feature) S-2063.

I

In Arcadia—Feb. 18 (Vitagraph) S-1007; C-1493.
Indian, The (3 parts)—Mar. 1 (Biograph) S-1530; R-1486; C-1853.
Intruder, The (2 parts)—Mar. 7 (Essanay) S-1701; C-2030.
Insomnia—Jan. 22 (Lubin) S-473; C-800.
Iron Will, The (3 parts)—Feb. 9 (Biograph) S-1007; C-1317; R-798.
I Will Repay (3 parts)—Mar. 25 (Essanay).

J

Jane's Bashful Hero—Jan. 31 (Vitagraph) S-656; C-1150.
Jane's Husband—Jan. 24 (Vitagraph-Unit Program) S-470.
Joyce's Strategy (2 parts)—Mar. 14 (Essanay) S-1884.
Just Gold—Feb. 14 (Biograph-Reissue No. 37) S-1181; R-436.

L

Lady and the Mouse, The—Mar. 15 (Biograph) S-1882.
La Paloma (3 parts)—Mar. 4 (Vitagraph-Broadway Star Feature) S-1530; C-1853.
Last Shot, The (2 parts)—Feb. 8 (Lubin) S-1011; C-1317; R-1144.
Law's Injustice, The (3 parts)—Jan. 20 (Lubin) S-473; C-800; R-621.
Leap Year Wooing—Mar. 3 (Kalem) S-1698; R-1487; C-2030.
Life Chase, A (3 parts)—Jan. 19 (Biograph) S-655; C-800; R-254.
Little Brown Hen—Jan. 13 (MinA) C-624.
Little Monte Carlo (No. 1 of "The Social Pirates") (2 parts)—Mar. 27 (Kalem) R-2026.
Little Sister of the Poor, The—Jan. 17 (Lubin) S-472; C-800.
Little Trespasser, The—Jan. 3 (Vitagraph) S-Vol. 26, pg. 2425; C-441.
Lost Bracelet, The—Jan. 10 (Lubin) S-471.
Love and Lather—Feb 25 (Vim) S-1347.
Love One Another—Mar. 25 (Lubin).
Lurking Peril, The (No. 15 of "The Ventures of Marguerite")—Feb. 4 (Kalem) S-1006; C-1150.

M

Madelaine Morel (3 parts)—Mar. 29 (Biograph) R-2022.
Making Good—Feb. 19 (Selig) S-1181; C-1665.
Making of Crooks, The (3 parts)—Dec. 27 (Selig) S-126; C-261.
Man He Used to Be (3 parts)—Feb. 19 (Vitagraph-Broadway Star Feature) S-1007; C-1665.
Manicure Girl, The (No. 6 of the "Chronicles of Bloom Center")—Jan. 11 (Selig) S-126; C-261.
Man In Him, The (2 parts) Feb. 8 (Essanay) S-1180; C-1317.
Man's Work, A (3 parts)—Mar. 11 (Essanay) S-1701; C-2030.
Maybe Moonshine—Mar. 7 (Kalem) S-1698; C-2030.
Mark, The (No. 4 of "The Strange Case of Mary Page"—2 parts)—Feb. 14 (Essanay) S-1180; C-1493.
Master Smiles, The (3 parts)—Mar. 3 (Knickerbocker) S-1526; C-1853.
Mile-A-Minute Monty—Jan. 5 (Essanay) S-126; C-441.
Miser's Heart, The—Jan. 17 (Biograph-Reissue No. 33) S-655; C-800.
Misfit Baron—Jan. 20 (MinA) C-800.
Mismates (3 parts)—Mar. 17 (Knickerbocker Star Feature) S-1884.
Missing Mummy, The—Jan. 4 (Kalem) S-Vol. 26, pg. 2425; C-441.
Mix-Up In Movies, A—Feb. 12 (Selig) S-1006; C-1317.
Modern Paul, A (3 parts)—Feb. 3 (Lubin) S-655; C-1150.
Molar Mix-Up, A—Feb. 16 (Kalem) S-1346; C-1493.
Moth and the Star, The (No. 11 of the "Stingaree" Series—2 parts)—Feb. 2 (Kalem) S-1006; C-1150; R-792.
Mrs. Bane's Danger (4 parts)—Jan. 17 (Vitagraph-Unit Program) S-288; R-258.
Mystery of Orcival, The (3 parts)—Mar. 8 (Biograph) S-1698; C-2030.

N

Nerve and Gasoline—Mar. 16 (Vim) S-1883.
New Janitor, The—Feb. 7 (Lubin) S-1010.
Night Watch, The—Feb. 25 (Kalem) S-1528; C-1665; R-1143.
No Sir-ee Bob (No. 8 of the "Chronicles of Bloom Center")—Jan. 15 (Selig) S-474; C-625.
Number 13 Westbound (3 parts)—Mar. 20 (Selig) S-2063.

O

Old Watchman, The (2 parts)—Jan. 11 (Lubin) S-472; C-624.
Ophelia—Mar. 6 (Lubin) S-1699; C-2030.
One Too Many—Feb. 17 (Vim) S-1347; C-1493.
Open Track, The (No. 63 of the "Hazards of Helen" Railroad Series)—Jan. 22 (Kalem) S-657; C-800.
Otto the Soldier—March 27 (Lubin).

P

Pair of Skins, A—Mar. 17 (Vim) S-1884.
Pansy's Papas—Mar. 6 (Vitagraph) S-1700; C-2030.
Passing of Pete, The—Mar. 11 (Selig) S-1699; C-2030.
Paying the Toll (3 parts)—Jan. 7 (Knickerbocker) S-471; C-441.
Peace At Any Price—Jan. 28 (Vitagraph) S-470.
Perjury, The (No. 8 of "The Strange Case of Mary Page"—2 parts)—Mar. 13 (Essanay) S-1701.
Peril of the Rails, The (No. 66 of the "Hazards of Helen" Railroad Series)—Feb. 12 (Kalem) S-1007; C-1317.
Perilous Swing, The (No. 67 of the "Hazards of Helen" Railroad Series)—Feb. 19 (Kalem) S-1346; C-1493.
Pieces of the Game (3 parts)—Jan. 15 (Essanay) S-289.
Pique (3 parts)—Feb. 16 (Biograph) S-1182; C-1493; R-1142.
Pluck and Luck—Feb. 18 (Vim) S-1347; C-1665.
Politeness Pays (3 parts)—Feb. 19 (Essanay) S-1346; C-1665.
Primitive Strain, The (3 parts)—Feb. 5 (Essanay) S-1012; C-1150.
Prisoner at the Bar, The (3 parts)—Jan. 1 (Essanay) S-Vol. 26, pg. 2425; C-261.
Purification of Mulfera, The (No. 8 of the "Stingaree" Series—2 parts)—Jan. 12 (Kalem) S-470; C-624; R-256.
Putting the Pep in Slowtown—Mar. 13 (Vitagraph) S-1883.

R

Race for a Life, A—No. 70 of the "Hazards of Helen Railroad Series—Mar. 11 (Kalem) S-1698.
Ready Made Maid, A—Jan. 1 (Lubin) S-Vol. 26, pg. 2235; C-261.
Redemption of Helene, The (3 parts)—Feb. 24 (Lubin) S-1345; C-1665; R-1661.
Reformation Delayed, A—Jan. 31 (Lubin) S-655; C-977.
Regeneration of Jim Halsey (3 parts)—Mar. 13 (Selig) S-1884.
Rejuvenation of Aunt Mary, The (3 parts)—Mar. 15 (Biograph) S-1882; R-1846.
Repentant, The—Feb. 21 (Lubin) S-1345.
Riddle in Rascals, A—Mar. 1 (Kalem) S-1698; C-1853.
Road of Many Turnings, The (3 parts)—Feb. 26 (Vitagraph-Broadway Star Feature) S-1345; C-1665.
Rough Neck, The (2 parts)—Feb. 1 (Essanay) S-1012; C-1150.
Ruse, The (3 parts)—Jan. 29 (Vitagraph-Broadway Star Feature) S-470; C-977; R-439.

S

Safe Risk, A—Feb. 26 (Selig) S-1344; C-1665.
Sealskin Coat, The (No. 13 of the "Ventures of Marguerite" Series)—Jan. 21 (Kalem) S-657; C-800.
Secret Seven, The (3 parts)—Jan. 22 (Vitagraph-Broadway Star Feature) S-288; C-800; R-258.
Selig-Tribune No. 1, 1916—Jan. 3 (Selig) S-656; C-441.
Selig-Tribune No. 2, 1916—Jan. 6 (Selig) S-656; C-441.
Selig-Tribune No. 3, 1916—Jan. 10 (Selig) S-830; C-624.
Selig-Tribune No. 4, 1916—Jan. 13 (Selig) S-830; C-624.
Selig-Tribune No. 5, 1916—Jan. 17 (Selig) S-1006; C-800.
Selig-Tribune No. 6, 1916—Jan. 20 (Selig) S-1006; C-800.
Selig-Tribune No. 7, 1916—Jan. 24 (Selig) S-1181; C-977.
Selig-Tribune No. 8, 1916—Jan. 27 (Selig) S-1181; C-977.
Selig-Tribune No. 9, 1916—Jan. 31 (Selig) S-1344; C-1150.
Selig-Tribune No. 10, 1916. Feb. 3 (Selig) S-1344; C-1150.
Selig-Tribune No. 11, 1916—Feb. 7 (Selig) S-1528; C-1317.
Selig-Tribune No. 12, 1916—Feb. 10 (Selig) S-1528; C-1317.
Selig-Tribune No. 13, 1916—Feb. 14 (Selig) S-1698; C-1493.
Selig-Tribune No. 14, 1916—Feb. 17 (Selig) S-1699; C-1493.
Selig-Tribune No. 15, 1916—Feb. 21 (Selig) C-1665; S-1884.
Selig-Tribune No. 16, 1916—Feb. 24 (Selig) C-1665; S-1884.
Selig-Tribune No. 17, 1916—Feb. 28 (Selig) S-2062; C 1853.
Selig-Tribune No. 18, 1916—Mar. 2 (Selig) S-2062; C-1853.
Selig-Tribune No. 19, 1916—Mar. 6 (Selig) C-2030.
Selig-Tribune No. 20, 1916—Mar. 9 (Selig).
Selig-Tribune No. 21, 1916—Mar. 13 (Selig).
Selig-Tribune No. 22, 1916—Mar. 16 (Selig).
Selig-Tribune No. 23, 1916—Mar. 20 (Selig)
Selig-Tribune No. 24, 1916—Mar. 23 (Selig).
Selig-Tribune No. 25, 1916—Mar. 27 (Selig).
Selig-Tribune No. 26, 1916—Mar. 30 (Selig).
Separating from Sarah (2 parts)—Mar. 21 (Essanay).
Serenade, The—Mar. 2 (Vim) S-1526; C-1853.
She Came, She Saw, She Conquered—Mar. 10 (Kalem) S-2063; C-2030.
Skate For a Bride, A—Jan. 15 (Lubin) S-472; C-624.
Sister to Cain, A (3 parts)—Mar. 23 (Lubin) S-2062.
Slave of Corruption, A (3 parts)—Mar. 10 (Knickerbocker Star Feature) 1698; C-2030.

Smugglers, The (3 parts)—Feb. 2 (Biograph) S-830.
Snoop Hounds—Jan. 25 (Kalem) S-657; C-977.
Social Deception, A (3 parts)—Mar. 27 (Selig).
Social Pirates No. 1, "The Little Monte Carlo" (2 parts)—Mar. 27 (Kalem) R-2026.
Social Pirates No. 2, "The Corsican Sisters" (2 parts)—April 3 (Kalem) R-2027.
Sold to Satan (3 parts)—Feb. 10 (Lubin) S-1011; C-1317; R-1314.
Soldier's Sons (3 parts)—Mar. 9 (Lubin) S-1699; C-2030; R-2028.
Some Boxer—Mar. 11 (Lubin) S-1699; C-2030.
Song From the Heart, A—Feb. 14 (Lubin) S-1180; C-1493.
Sorrows of Happiness—Jan. 3 (Lubin-Unit-Program) S-127; C-441; R-257.
Special Delivery, A—Jan. 27 (Vim) S-830; C-977.
Spooks (No. 7 of the "Chronicles of Bloom Center")—Jan. 8 (Selig) S-127; C-441.
Squared Account, A—Mar. 20 (Vitagraph) S-2063.
Sticky Affair, A—Feb. 3 (Vim) S-1013; C-1150.
"Stingaree" Series No. 7, "The Honor of the Road" 2 parts)—Jan. 5 (Kalem) S-Vol. 26, pg. 2425; C-441; R-Vol. 26, pg. 2027.
Stingaree Series No. 8 "The Purification of Mulfera" (2 parts)—Jan. 12 (Kalem) S-470; C-624; R-256.
Stingaree Series No. 9 "The Duel in the Desert" (2 parts)—Jan. 19 (Kalem) S-657; C-800.
Stingaree Series No. 10 "The Villian Worshippers" (2 parts)—Jan. 26 (Kalem) S-657; C-977; R-619.
Stingaree Series No. 11 "The Moth and the Star" (2 parts)—Feb. 2 (Kalem) S-1006; C-1150; R-792.
Stingaree Series No. 12 "The Darkest Hour" (2 parts)—Feb. 9 (Kalem) S-1007; C-1317; R-792.
Strange Case of Mary Page, The (No. 1 "The Tragedy"—2 parts)—Jan. 24 (Essanay) S-1012; R-796.
Strange Case of Mary Page, The (No. 2 "The Trial"—2 parts)—Jan. 31 (Essanay) S-1012; R-1147.
Strange Case of Mary Page, The (No. 3 "The Web"—2 parts)—Feb. 7 (Essanay) S-1012; C-1317; R-1147.
Strange Case of Mary Page, The (No. 4 "The Mark"—2 parts)—Feb. 14 (Essanay) S-1180; C-1493.
Strange Case of Mary Page, The (No. 5 "The Alienist"—2 parts)—Feb. 21 (Essanay) S-1700; C-1665.
Strange Case of Mary Page, The (No. 6 "The Depths"—2 parts)—Feb. 28 (Essanay) S-1700; C-1853.
Strange Case of Mary Page, The (No. 7 "A Confession"—2 parts)—Mar. 6 (Essanay) S-1700; C-2030.
Strange Case of Mary Page, The (No. 8 "The Perjury"—2 parts)—Mar. 13 (Essanay) S-1701.
Strange Case of Mary Page, The, No. 9, "The Accusing Eye" (2 parts)—Mar. 20 (Essanay) S-2062.
Strange Case of Mary Page, The, No. 10, "The Clew" (2 parts)—Mar. 27 (Essanay) S-2062.
Stronger Than Woman's Will (3 parts)—Jan. 26 (Biograph) S-655; C-977; R-616.
Surprises of Any Empty Hotel, The (4 parts)—Feb. 7 (Vitagraph-Unit Program) S-128; C-1317; R-92.
Switchman's Story, The (No. 68 of "The Hazards of Helen" Railroad Series—Feb. 26 (Kalem).

T

Tale of a Coat, The—Jan. 18 (Kalem) S-657; C-800.
Tapped Wires (No. 64 of "The Hazards of Helen" Railroad Series)—Jan. 29 (Kalem) S-657; C-977.
Telegraphic Tangle—Jan. 21 (Vitagraph) S-288; C-800.
Temporary Husband, A—Feb. 19 (Lubin) S-1181; C-1493.
Their Vacation—Mar. 30 (Vim).
Their Wedding Day—Mar. 10 (Vim) S-1883; C-2030.
Them Was the Good Old Days—Jan. 17 (Vitagraph) C-800.
Three Johns—Mar. 27 (Vitagraph).
This Way Out—Jan. 7 (Vim) S-Vol. 26, pg. 2426; C-441.
Toll of the Jungle, The—Mar. 18 (Selig) S-1884.
Tom Martin—A Man (3 parts)—Jan. 23 (Selig) S-656; C-977; R-254.
Too Clever By Half—Jan. 28 (Vitagraph) S-1180; C-977.
Tragedy, The (No. 1 of "The Strange Case of Mary Page"—2 parts)—Jan. 24 (Essanay) S-1012; R-796.
Trailing Tailor, The—Mar. 29 (Kalem).
Trial's End, The (No. 16 of the "Ventures of Marguerite"—Last No.)—Feb. 11 (Kalem) S-1007; C-1317.
Tr. l, The (No. 2 of "The Strange Case of Mary Page"—2 parts)—Jan. 31 (Essanay) S-1012; R-1147.
Tricksters, The (No. 12 of "The Ventures of Marguerite" Jan. 14 (Kalem) S-470; C-624.
Tried for His Own Murder (3 parts)—Jan. 8 (Vitagraph—Broadway Star Feature) S-Vol. 26, pg. 2425; C-624.
Trilby's Love Disaster—Mar. 27 (Selig) S-2063.
Tubby Turns the Tables—Mar. 3 (Vitagraph) S-1528; C-1853.
Two News Items—Jan. 24 (Lubin) S-654; C-977.

U

Uncut Diamond, The—Mar. 4 (Selig) C-1853.
Unknown (3 parts)—Mar. 18 (Essanay) S-1884.
Uplift, The (3 parts)—Feb. 17 (Lublin) S-1180; R-1490.

V

Vengeance of the Oppressed (3 parts)—Jan. 6 (Lubin) S-128; C-441; R-257.
"Ventures of Marguerite" Series, No. 11, "Crossed Clues"—Jan. 7 (Kalem) S-Vol. 26, pg. 2425; C-441.
Ventures of Marguerite No. 12 "The Tricksters" —Jan. 14 (Kalem) S-470; C-624.
Ventures of Marguerite No. 13 "The Sealskin Coat"—Jan. 21 (Kalem) S-657; C-800.
Ventures of Marguerite No. 15 "The Lurking Peril"—Feb. 4 (Kalem) S-1006; C-1150.
Ventures of Marguerite No. 14, "The Fate of America"—Jan. 28 (Kalem) S-657; C-977.
Ventures of Marguerite (No. 16 and last "The Trail's End.")—Feb. 11 (Kalem) S-1007; C-1317.
Vernon Howe Bailey's Sketch Book—Feb 16 (Essanay) S-1180; C-1493.
Vernon Howe Bailey's Sketch Book of Philadelphia—Mar. 15 (Essanay) S-184.
Vernon Howe Bailey's Sketch Book of London —Mar. 1 (Essanay) S-1526; C-1853.
Villain Worshipper, The (No. 10 of the "Stingaree" Series) (2 parts)—Jan. 26 (Kalem) S-657; C-977; R-619.
Virtue Triumphant (3 parts)—Feb. 21 (Selig) S-1344.
Voice in the Night, The (3 parts)—Mar. 30 (Lubin).

W

Wanderers, The (3 parts)—Jan. 1 (Vitagraph —Broadway Star Feature) S-Vol. 26, pg. 2426; C-Vol. 26, pg. 2385; R-261.
Web, The (No. 3 of "The Strange Case of Mary Page"—2 parts)—Feb. 7 (Essanay) S-1012; C-1317; R-1147.
What Happened to Peggy (2 parts)—Feb. 29 (Biograph) S-1530; R-1486; C-1853.
When Hooligan and Dooligan Ran for Mayor—Jan. 3 (Vitagraph—Unit Program) S-Vol. 26, pg. 2425; C-441.
When Hubby Forgot—Mar. 8 (Kalem) S-1698.
When Kings Were the Law—Jan. 31 (Biograph-Reissue No. 35) S-656; R-436.
When Lin Came Home—Jan. 10 (Vitagraph) C-624.
When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series)—Jan. 8 (Kalem) C-441.
When the Circus Came to Town (No. 9 of "The Chronicles of Bloom Center")—Jan. 22 (Selig) S-474.
When Two Play a Game—Jan. 14 (Vitagraph) S-128; C-624.
White Alley, The (3 parts)—Jan. 22 (Essanay) S-471; C-800.
Who Knows? (3 parts)—Feb. 25 (Knickerbocker) S-1346; C-1665.
Who Killed Joe Merrion (4 parts)—Jan. 3 (Vitagraph—Unit Program) S-Vol. 26, pg. 2425; C-261; R-Vol. 26, pg. 2385.
Why Love Is Blind (3 parts)—Jan. 17 (Selig) S-474; C-800; R-87.
Winning the Widow—Feb. 29 (Kalem) S-1698; C-1853; R-1315.
Witch of the Mountains, The (3 parts)—Mar. 24 (Knickerbocker Star Feature) S-2066.
Woman of Mystery, The (3 parts)—Dec. 29 (Biograph) S-128; C-261.
Wrong Mr. Wright, The—Feb. 4 (Vitagraph) S-831; C-1150.
Wurra-Wurra—Feb. 8 (Kalem) S-1006; C-1317.
You're Next—Feb. 14 (Vitagraph) S-1007; C-1493.

Universal Film Mfg. Co.

A

Acrobatic Act—Feb. 10 (Powers) C-979.
Across the Hall—Mar. 17 (Nestor) S-1885; C-1854.
Across the Line—Jan. 26 (Victor) S-659; C-626.
Across the Rio Grande (3 parts)—Jan. 15 (Bison) S-290; C-263.
Aerial Buds—Jan. 20 (Powers) C-443.
After the Play—Feb. 25 (Victor) S-1351.
Ain't He Grand—Mar. 21 (Imp) S-2070.
America Saved From War (No. 7 of "Graft" —2 parts)—Jan. 24 (Universal Special Feature) S-657; C-626.
Amphibian Oddities—Mar. 23 (Powers).
Animated Weekly No. 199—Dec. 22 (Universal) S-129; C-263.
Animated Weekly No. 200—Dec. 29 (Universal) S-289, C-443.
Animated Weekly No. 1—Jan. 5 (Universal) S-657; C-626.
Animated Weekly No. 2—Jan. 12 (Universal) S-658; C-802.
Animated Weekly No. 3—Jan. 19 (Universal).
Animated Weekly No. 4—Jan. 26 (Universal) S-1015.
Animated Weekly No. 5—Feb. 2 (Universal) S-1015; C-1152.
Animated Weekly No. 6—Feb. 9 (Universal) S-1186.
Animated Weekly No. 7—Feb. 16 (Universal) S-1350.
Animated Weekly No. 8—Feb. 23 (Universal) S-1706.
Animated Weekly No. 9—Mar. 1 (Universal) S-1888.
Animated Weekly No. 10—Mar. 8 (Universal) S-1888.
Animated Weekly No. 11—Mar. 15 (Universal) S-2070.
Animated Weekly No. 12—Mar. 29 (Universal).
Animated Weekly No. 13—Mar. 29 (Universal).
Are We Prepared? (No. 3 of "Uncle Sam At Work")—Jan. 8 (Powers) S-482.
Arthur's Last Fling—Feb. 13 (Laemmle) S-834.
Artistic Interference—Feb. 8 (Imp) S-835.
As Fate Decides—Feb. 16 (Laemmle) S-1187; C-1152.
Autumn (5 parts)—Mar. 27 (Red Feather Photplay) R-1848.

B

Beast of Society, A—(3 parts)—Feb. 24 (Big U) S-1354; C-1319.
Billy's Reformation (2 parts)—Jan. 9 (L-KO) S-129; C-263.
Blackmailer, The—Mar. 5 (Laemmle) S-1537; C-1667.
Blackmailer, The—Mar. 29 (Laemmle).
Behind the Curtain—Mar. 19 (Rex); C-2031.
Between Midnight—Mar. 30 (Powers).
Blind Fury—Jan. 9 (Laemmle) S-131; C-263.
Blue Blood But Black Skin (2 parts)—Mar. 1 (L-KO) S-1537; C-1495.
Bold. Bad Burglar, The—Mar. 14 (Rex) S-1887.
Boob's Victory, The (2 parts)—Jan. 11 (Gold Seal) S-291; C-263; R-Vol. 26, Pg. 2384.
Born of the People (2 parts)—Mar. 14 (Gold Seal) (S-1886; C-1855.
Borrowed Plumes—Feb. 18 (Rex) S-1186.
Boy, the Girl and the Auto, The—Jan. 10 (Nestor) S-292; C-443.
Buck Simmons, Puncher (2 parts)—Jan 22 (Bison) S-498; C-443.
Building Up the Health of a Nation (Lesson No. 1)—Jan 6 (Powers) S-293; C-99.
Building Up the Health of a Nation No. 2—Jan. 20 (Powers) S-1184; C-443.
Building Up the Health of a Nation (Lesson No. 3)—Feb. 3 (Powers) C-802.
Building Up the Health of a Nation (Lesson No. 4)—Feb. 10 (Powers).
Building Up the Health of a Nation (Lesson No. 5—Feb. 17 (Powers) S-1707.
Bureau of Standards Weights and Measures (No. 9 of "Uncle Sam At Work")—Feb. 19 (Powers) S-1707; C-1152.

C

Caged With Polar Bears—Feb. (Powers) C-802.
Carl Emmy and His Dogs—Jan. 6 (Powers) S-131; C-99.
Child of Circumstances, A—Feb. 4 (Rex) S-1018.
Cinders—Feb. 15 (Ipm) S-1184; C-1152.
Crimson Trail, The (2 parts)—Mar. 24 (Imp) S-2070.
Cry of Erin, The—Mar. 17 (Rex) S-1887; C.-1854.
Cupid At the Polo Game—Jan. 30 (L-KO) S-659; C-626.
Cupid Trims His Lordship—Feb. 28 (Nestor) C-1494; S-1885.

D

Dad's Dollars and Dirty Doings (2 parts)—Feb. 27 (L-KO) S-1347; C-1495.
Daughter of Penance, A (2 parts)—Jan. 29 (Bison) S-658; C-626.
Dawn Road, The (2 parts)—Jan. 1 (Bison) 2427 Vol. 26.
Desperado, The—Mar. 22 (Laemmle) S-2072.
Deurone Waterloo, The—Mar. 13 (Nestor) S-1855 C-1854.
Disappearing Groom, The—Feb. 21 (Nestor) S-1352; C-1319.
Discontent (2 parts)—Jan 25 (Gold Seal) S-659; C-626.
Doll Doctor, The (2 parts)—Mar. 10 (Imp) C-1667; S-1885.
Dolly's Scoop (2 parts)—Feb. 20 (Rex) S-1186; C-1319.
Drugged Waters (5 parts)—Mar. 20 (Red Feather Photoplay) C-2032; R-1662.
Dumb Bandit, The—Mar. 9 (Rex) S-1706; C-1667.
Dupe, The (3 parts)—Feb. 22 (Gold Seal) S-1347.

E

Elevating Father (2 parts)—Feb. 16 (L-KO) S-1187; C-1152.
Eye of Horus, The (No. 4 of "Lord John's Journal"—3 parts)—Feb. 29 (Gold Seal) S-1533; C-1495.

F

False Friends and Fire Alarms (2 parts)—Mar. 8 (L-KO) S-1706; C-1667.
Family Secret, The (2 parts)—Feb. 15 (Gold Seal) S-1185.
Fatal Introduction, The (3 parts)—Mar. 15 (Big U) S-1887.
Firing the Butler or the Butler's Fire—Feb. 13 (L-KO) S-1015; C-1152.
Flirtation A La Carte—Jan. 16 (L-KO) S-291; C-443.
Flivver's Art of Mystery—Jan. 7 (Nestor) C-99.
Flivver's Dilemma—Feb. 18 (Nestor) S-1183; C-1152.
Flivver's Famous Cheese Hound—Jan. 21 (Nestor) S-474.
Flivver's Good Turn—Jan. 14 (Nestor) S-292; C-263.
Flivver's Still Alarm—Feb. 4 (Nestor) C-802.
Flivver's Terrible Past—Dec. 31 (Nestor) S-129.
Fool's Gold, A (3 parts)—Mar. 30 (Laemmle).
Friend—But a Star Boarder—Mar. 26 (L-Ko) S-2067.

G

Gasoline Habit, The—Mar. 28 (Imp).
Gertie's Awful Fix—Mar. 7 (L-KO) C-1667; S-1886.
Gertie's Busy Day—Jan. 12 (L-KO) S-291; C-263.
Graft No. 3 ("The Traction Grab"—2 parts)—Dec. 27 (Universal Special Feature) S-289; C-2391.
Graft No. 4 ("The Power of the People"—2 parts)—Jan 3 (Universal Special Feature) S-289; C-91.
Graft No. 5 ("Grinding Life Down"—2 parts)—Jan. 10 (Universal Special Feature) S-475; C-263.
Graft No. 6 ("The Railroad Monopoly"—2 parts)—Jan. 17 (Universal Special Feature) S-476; C-443.
Graft No. 7 ("America Saved from War"—2 parts)—Jan. 24 (Universal Special Feature) S-657; C-626.
Graft No. 8 ("Old King Coal"—2 parts)—Jan. 31 (Universal Special Feature) S-834; C-802.
Graft No. 9 ("The Insurance Swindlers"—2 parts)—Feb. 7 (Universal Special Feature) S-1016; C-979.
Graft No. 10 ("The Harbor Transportation"—2 parts)—Feb. 14 (Universal Special Feature) S-1350; C-1152.
Graft No. 11 ("The Illegal Bucket Shops"—2 parts)—Feb. 21 (Universal Special Feature) S-1537; C-1319.
Graft No. 12 ("The Milk Battle"—2 parts)—Feb. 28 (Universal Special Feature) S-1538; C-1495.
Graft No. 13 ("The Powder Trust and the War"—2 parts)—Mar. 6 (Universal Special Feature) S-1703; C-1667.
Graft No. 14, "The Iron Ring" (2 parts)—Mar. 13 (Universal Special Feature) S-2066; C-1855.
Graft No. 15, "The Patent Medicine Danger," (2 parts)—Mar. 20 (Universal Special Feature) S-2066; C-2032.
Graft No. 16, "Pirates and Finance" (2 parts)—Mar. 27 (Universal Special Feature)
Grey Sisterhood, The (No. 2 of "Lord John's Journal"—3 parts)—Jan. 4 (Gold Seal) S-476; C-99.
Grinding Life Down (No. 5 of "Graft"—2 parts)—Jan. 10 (Universal Special Feature) S-475; C-263.

H

Harbor Transportation, The (No. 10 of "Graft"—2 parts) Feb. 14 (Universal Special Feature) S-1350; C-1152.
He Almost Eloped—Mar. 31 (Nestor).
Heart of a Mermaid, The (3 parts)—Jan 5 (Victor) S-292; C-99.
Heart of Bonita, The (2 parts)—Mar. 2 (Laemmle) S-1537; C-1495.
Her Better Self (2 parts)—Jan. 19 (Victor) S-480; C-443.
Her Defiance (2 parts)—Jan. 14 (Rex) S-291; C-263.
Her Dream Man—Jan. 23 (Laemmle) S-476; C-626.
Her Friend, the Doctor—Feb. 25 (Nestor) S-1352.
Her Greatest Story—Feb. 27 (Laemmle) S-1352.
Her Invisible Husband—Mar. 14 (Imp) S- 1885.
Her Naughty Eyes—Feb. 6 (L-KO) S-1014; C-978.
Her Steady Carfare—Jan. 24 (Nestor) S-659.
High Fliers (2 parts)—Feb. 9 (Victor) S-1350; C-979.
Hilda's Husky Helper—Jan. 8 (Falstaff) S-296; C-98.
Hired, Tired and Fired—Jan. 25 (Imp) S-658; C-626.
His Brother's Pal (2 parts)—Mar. 12 (Rex) S-1886.
His Majesty Dick Turpin (2 parts)—Jan 12 (Bison) S-1351; C-1152.
His Return—Jan. 11 (Rex) S-290; C-263.
Hoax House, The (2 parts)—Mar. 3 (Imp) S-1533.
How Uncle Sam Gets His Coin (No. 2 of "Uncle Sam At Work"—2 parts)—Jan. 1 (Powers) S-292.

I

Illegal Bucket Shops, The (No. 11 of the "Graft" Series—2 parts)—Feb. 21 (Universal Special Feature) S-1537; C-1319.
I'll Get Her Yet (2 parts)—Feb. 25 (Imp) S-1347; C-1319.
In A Cage With Polar Bears—Jan. 20 (Powers) S-1185.
In Dreamy Jungletown—Feb. 1 (Rex) S-1185; C-802.
In His Own Trap (3 parts)—Jan 30 (Rex) S-660.
Inner Soul, The (2 parts)—Jan. 28 (Laemmle) S-658; C-626.
Insurance Swindlers, The (No. 9 of the "Graft" Series—2 parts)—Feb. 7 (Universal Special Feature) S-1016; C-979.
In the Heart of a Shell—Mar. 3 (Rex) C-1495.
In the Night (3 parts)—Feb. 17 (Victor) S-1187; C-1152.
Iron Ring, The (No. 14 of the "Graft" Series (2 parts)—Mar. 13 (Universal Special Feature) S-2066; C-1855.
Iron Rivals, The (2 parts)—Mar. 18 (Bison) S-1887; C-1855.
It Nearly Happened—Mar. 25 (Joker) S-2070.

J

Janitor's Busy Day, The—Mar 27 (Nestor).
Jed's Trip to the Fair—Jan. 3 (Nestor) S-130; C-99.
John Pellet's Dream—Feb. 24 (Laemmle) S-1352; C-1319.
Just Plain Folks (3 parts)—Jan. 20 (Laemmle) S-476; C-443.

K

Knight of the Range, A (5 parts)—Feb. 7 (Red Feather Photoplay) S-831; C-979; R-797.
Knocks and Opportunities (2 parts)—Jan. 26 (L-KO) S-659; C-626.

L

Lady Raffles Returns (2 parts)—Mar. 28 (Gold Seal).
Langdon's Legacy (5 parts)—Jan. 3 (Broadway Universal Feature) S-132.
Lavinia Comes Home (2 parts)—Mar. 9 (Laemmle) S-1701; C-1667.
Law of Life, The (3 parts)—Jan. 7 (Imp) S-129; C-99.
Leap and Look Thereafter—Feb. 12 (Joker) S-1183; C-979.
Lion's Wreath, The—Mar. 3 (Nestor) S-1532.
Little Mascot, The (2 parts)—Jan. 16 (Rex) S-660; C-263.
Live Wires and Love Sparks (3 parts)—Mar. 19 (L-KO) S-1886; C-2032.
Living Lie, The (3 parts)—Feb. 10 (Laemmle) S-834; C-979.
Loemade Aids Cupid—Jan. 1 (Joker) S-2436, Vol. 26.
Lonesomeness—Mar. 15 (Laemmle) S-1888; C-1854.
Lord John's Journal No. 2, "The Grey Sisterhood" (3 parts)—Jan. 4 (Gold Seal) S-476; C-99.
Lord John's Journal No. 3, "Three Fingered Jenny" (3 parts)—Feb. 1 (Gold Seal) S-1017; C-802.
Lord John's Journal No. 4, "The Eye of Horus" (3 parts)—Feb. 29 (Gold Seal) S-1533; C-1495.
Lords of High Decision (5 parts)—Feb. 28 (Red Feather Photoplay) S-1701; C-1495.
Love and Vaccination—Mar. 20 (Nestor) S-2067; C-2032.
Love Laughs At the Law—Mar. 2 (Joker) S-1533; C-1495.
Love's Pilgrimage to America (5 parts)—Jan. 10 (Broadway Universal Feature) S-289; C-443; R-93.
Love Spasms—Mar. 12 (Victor) S-1888; C-1854.
Lumber Industry In Sweden—Jan. 13 (Powers) C-263.

M

Madame Cubist (2 parts)—Feb. 23 (Victor) S-1351; C-1319.
Madcap Queen of Corona (2 parts)—Mar. 21 (Gold Seal) S-2067; C-2032.
Mand and Morality (3 parts)—Jan. 12 (Victor) S-290; C-263.
Man Inside, The (5 parts)—Jan. 17 (Broadway Universal Feature) S-475; C-443; R-258.
Married On the Wing—Feb. 26 (Joker) S-1351; C-1319.
Milk Battle, The (No. 12 of the "Graft" Series—2 parts)—Feb. 28 (Universal Special Feature) S-1538; C-1495.
Mingling Spirits—Jan. 17 (Nestor) S-474.
Missing Locket, The—Feb. 11 (Rex) S-1185.
Missy (2 parts)—Jan. 6 (Laemmle) S-131; C-99.
Mixed Kids—Feb. 7 (Nestor) S-835.
Model Husband, The (2 parts)—Mar. 29 (Victor).
Monna Vanna (3 parts)—Mar. 25 (Bison) S-2067.
Mr. McIdiot's Assassination (2 parts)—Jan. 23 (L-KO) S-480; C-626; R-93.
Mrs. Green's Mistake—Jan. 29 (Joker) S-659.
Muchly Married—Mar. 18 (Joker) S-1887; C-2031.

N

Nan Good for Nothing—Jan. 28 (Big U) S-658; C-626.

O

Old King Coal (No. 8 of the "Graft" Series—2 parts)—Jan. 31 (Universal Special Feature) S-834; C-802.
On Dangerous Ground—Mar. 23 (Big U) S-2070.
One Woman, The (3 parts)—Mar. 4 (Bison) S-1532; C-1495.
On the Trail of the Tigress (2 parts)—Jan. 8 (Bison) S-130; C-99.
Orders Is Orders (2 parts)—Mar. 15 (Victor) S-1888; C-2032.

P

Patent Medicine Danger, The (No. 15 of the "Graft" Series) (2 parts)—Mar. 20 (Universal Special Feature) S-2066; C-2032.
Path of Happiness, The (5 parts)—Jan. 31 (Red Feather Photoplay) S-1183; C-802; R-622.
Patterson of the News (2 parts)—Mar. 17 (Imp) S-1885; C-1855.
Phantom Island (2 parts)—Feb. 5 (Bison) S-1014; C-802.
Phantom Thief, The—Mar. 21 (Rex) S-2072.
Pipe Dreams—Feb. 22 (Victor) S-1350; C-1319.
Plot and Counterplot (2 parts)—Feb. 18 (Imp) S-1184; C-1152.
Pool of Flame, The (5 parts)—Mar. 13 (Red Feather Photoplay); R-1492; S-1886, C-1855.
Powder Trust and the War (No. 13 of "Graft"—2 parts)—Mar. 6 (Universal Special Feature) S-1703; C-1667.
Power of the People (No. 4 of the "Graft" Series—2 parts)—Jan. 3 (Universal Special Feature) S-289; C-99.
Preparedness (No. 10 of "Uncle Sam At Work")—Feb. 26 (Powers) C-1319.
Protecting the Ships At Sea (No. 5 of "Uncle Sam At Work")—Jan. 22 (Powers) S-1185; C-443.

Q

Quarter Breed, The (3 parts)—Mar. 11 (Bison) S-1703; C-1667.
Quiet Supper For Four, A—Feb. 11 (Nestor) S-1182.

R

Railroad Monopoly, The (No. 6 of the "Graft" Series—2 parts)—Jan. 17 (Universal Special Feature) S-476; C-443.
Recoiling Vengeance, A (3 parts)—Feb. 19 (Bison) S-1351; C-1152.
Red Lie, The (3 parts)—Jan. 27 (Laemmle) S-658.
Reward of Chivalry, The (3 parts)—Jan 18 (Gold Seal) S-477.
Ring and the Rajah, The—Jan. 14 (Victor) S-290; C-263.
Romance of Toyland, A—Mar. 9 (Powers) S-1707.
Rubber Rompers, The—Jan. 13 (Powers) C-263.

S

Safety First—Mar. 16 (Powers) S-1885.
Sammie Johnsin, Hunter—Jan. 27 (Powers) S-1185; C-626.
Sammy Johnson—Strong Man—Mar. 16 (Powers) S-1885.
Saved By a Song (2 parts)—Mar. 5 (Rex) S-1532; C-1667.
Saving Susie From the Sea—Jan. 19 (L-KO) S-477; C-443.
Saving Wealth and Building Health (No. 6 of "Uncle Sam At Work")—Jan. 29 (Powers) S-1185; C-626.
Scars and Stripes Forever (2 parts)—Mar. 27.
Scorched Wings (3 parts)—Mar. 31 (Imp) (L-KO) S-2067.
Sea Dogs and Land Rats—Feb. 2 (L-KO) S-1014; C-802.
Sea Mystery—Jan. 21 (Victor) S-480; C-443.
Secret Foe, The (2 parts)—Mar. 23 (Laemmle) S-2072.
September Mourning, A (2 parts)—Feb. 6 (L-KO) S-1014; R Vol 26-Pg 1319.
Shackles—Mar. 2 (Big U) S-1532.
Shattered Nerves—Jan. 4 (Rex) S-130; C-99.
Silent Member, The—Jan. 18 (Rex) S-482.
Social Outcast, A (3 parts)—Mar. 20 (Rex) S-2072.
Some Heroes—Feb. 29 (Imp) C-1533; C-1494.
Son O' The Stars (3 parts)—Feb. 2 (Victor) S-1016.
Sons of Satan (5 parts)—Feb. 12 (Red Feather Photoplay) S-1354; C-1319; R-1142.
Soul Enslaved, A (5 parts)—Jan. 24 (Broadway Universal Feature) S-661; C-626; R-438.
Soul Man, The—Feb. 4 (Imp) S-1017; C-802.
Sphinx, The (5 parts)—Feb. 14 (Red Feather Photoplay) S-1183; C-1152; R-974.
Stampede In the Night, The (2 parts)—Feb. 26 (Bison) S-1352.
Strong Arm Squad, The—Feb. 15 (Rex) S-1185.
Sunlight and Shadow—Mar. 7 (Imp) S-1707; C-1667.

T

Target, The (5 parts)—Mar. 6 (Red Feather Photoplay) C-1667; R-1312; S-1886.
Their Act (3 parts)—Mar. 10 (Victor) S-1702; C-1667.
Their Only Son—Mar. 6 (Nestor) S-1706; C-1667.
There's no Place Like Home—Mar. 28 (Rex).
Those Female Haters—Jan. 8 (Joker) S-129; C-99.
Three Fingered Jenny (No. 3 of "Lord John's Journal" 3 parts)—Feb. 1 (Gold Seal) S-1017; C-802.
Toyland Mystery, A—Mar 23 (Powers) S-2067.
Traction Grab, The (No. 3 of the "Graft" Series—2 parts)—Dec. 27 (Universal Special Feature) S-289; C-Vol. 26, Pg. 2391.
Trail of the Wild Wolf, The (2 parts)—Feb. 11 (Imp) S-835; C-979; R-622.
Trapeze Work By Miss Leitzel—Feb. 17 (Powers) S-1354.
Turtle Doves—Feb. 23 (Rex) S-1347; C-1319.
Twenty Minutes At the Fair—Feb. 20 (L-KO) S-1187; C-1319.
Two Men of Sandy Bar—April 3 (5 parts)—(Red Feather) D-R-2029.

U

Uncle Sam At Work No. 1, "Where Uncle Sam Makes His Laws and Keeps His Relics"—Dec. 25 (Powers) S-131.
Uncle Sam At Work No. 2, "How Uncle Sam Gets His Coin"—Jan 1 (Powers) S-292; C-Vol. 26, Pg. 2390.
Uncle Sam At Work No. 3, "Are We Prepared?"—Jan. 8 (Powers) S-482; C-99.
Uncle Sam At Work No. 4, "Uncle Sam's Proteges At Work and Play"—Jan. 15 (Powers) S-667; C-263.
Uncle Sam At Work No. 5, "Protecting the Ships At Sea"—Jan. 22 (Powers) S-1185; C-443.
Uncle Sam At Work No. 6, "Saving Wealth and Building Wealth"—Jan. 29 (Powers) S-1185; C-626.
Uncle Sam At Work No. 7, "Uncle Sam's Children"—Feb. 5 (Powers) S-1185; C-802.

Uncle Sam At Work No. 8, "As Fisherman, Postmaster, Health Officer"—Feb. 17 (Powers) S-1354; C-979.
Uncle Sam At Work No. 9, "Bureau of Standards, Weights and Measures"—Feb. 19 (Powers) S-1707; C-1152.
Uncle Sam At Work No. 10, "Preparedness"—Feb. 26 (Powers) C-1319.
Uncle Sam's Children No. 7 of "Uncle Sam At Work"—Feb. 5 (Powers) S-1185; C-802.
Underworld, The—Jan. 5 (Laemmle) S-131; C-99.

V

Vanity Thy Name Is?—Jan. 21 (Imp) S-482; C-443.

W

Wanted—A Piano Tuner—Feb. 5 (Joker) S-1015; C-802.
Warriors of the Air—Mar. 9 (Powers) S-1707.
When Aunt Matilda Fell—Jan. 31 (Nestor) C-802.
When Lizzie Disapepared—Mar. 10 (Nestor) C-1667.
When the Losers Won—Feb. 14 (Nestor) S-1182; C-1152.
Whole Jungle Was After Him, The—Jan. 22 (Joker) S-480; C-443.
Winning of Miss Construe, The (3 parts)—Mar. 7 (Gold Seal) S-1702; C-1667.
Wise Man and the Fool, The (2 parts)—Feb. 3 (Laemmle) S-1016; C-802.
Windward Anchor, The—Mar. 8 (Laemmle) S-1701; C-1667.
Wrong Bird, The—Mar. 24 (Nestor) C-2032.

X

"X-3" (3 parts)—Jan. 13 (Big U) S-291; C-263.

Y

Yust From Sweden (3 parts)—Feb. 8 (Gold Seal) S-835; C-978.

Mutual Film Corporation

A

According to Law (5 parts)—Mar. 2 (Mutual Masterpicture de Luxe No. 77—Gaumont) S-1710; C-1854.
According to St. John (3 parts)—Feb. 11 (Mustang) S-1022; C-978.
Alias Mr. Jones—Jan. 9 (Casino) S-662; C-442.
All Balled Up—Mar. 5 (Vogue) S-1710; C-1854.
Ambitious Awkward Andy—Mar. 9 (Falstaff) S-1891; C-1854.
Around the World—Jan. 28 (Cub) S-840; C-978.
As a Woman Sows (5 parts)—Jan 24 (Mutual Masterpicture De Luxe No. 59—Gaumont) S-665; C-625; R-621.
At the End of His Rope—Feb. 17 (Falstaff) S-1360; C-1494.

B

Baby Grand—Jan. 20 (Vogue) C-801.
Bait, The (5 parts)—Jan. 22 (Mutual Masterpicture De Luxe No. 58—Centaur) S-490; C-801; R-622.
Battle of Cupidovitch, The—Feb. 20 (Beauty) S-1190; C-1494.
Beaten at the Bath—Jan. 27 (Falstaff) S-838.
Belinda's Bridal Breakfast—Jan. 10 (Falstaff) S-663; C-262.
Betrayed (5 parts)—Jan. 29 (Mutual Masterpicture De Luxe No. 61—Thanhouser) S-837; C-625.
Billy Van Deusen and the Vampire—Feb. 13 (Beauty) S-1020; C-1151.
Billy Van Deusen's Shadow—Jan. 4 (Beauty) S-132; C-262.
Billy Van Deusen's Wedding Eve—Feb. 2 (Beauty) S-836; C-978.
Bird of Prey, A (5 parts)—Mar. 16 (Mutual Masterpicture de Luxe—Thanhouser No. 81) S-2080; C-2031.
Booming the Boxing Business—Feb. 8 (Falstaff) S-1020; C-1151.
Broken Cross, The (2 parts)—Feb. 1 (American) S-836; C-801.
Bruiser, The (5 parts)—Mar. 23 (Mutual Masterpicture de Luxe—American No. 84) S-2082.
Bubbles In the Glass, The (3 parts)—Jan. 4 (Thanhouser) S-293; C-98.
Bubbles and the Barber—Mar. 25 (Beauty) S-2078.
Bum Steer, A—Jan. 12 (Vogue) C-625.
Bungling Bill's Burglar—Jan. 27 (Vogue) S-1024; C-978; R-981.
Bungling Bill's Peeping Ways—Mar. 10 (Vogue) S-2074.
Burglar's Picnic, The (3 parts)—Jan. 26 (Thanhouser) S-839; C-801.
Buried Alive No. 12 of the "Girl and the Game" (2 parts)—Mar. 13 (Signal) S-2076.

C

Candy Cook, The—Feb. 27 (Vogue) S-1540; C-1666.
Clever Collie's Come-Back, A—Feb. 1 (Falstaff) S-838; C-978.
Close Call, A (No. 9 of "The Girl and the Game"—2 parts)—Feb. 21 (Signal) S-1542; C-1494.
Code of Honor, The (3 parts)—Mar. 21 (American) S-2078.
Cooking His Goose—Feb. 27 (Beauty) S-1356; C-1494.
Craving, The (5 parts)—Feb. 26 (Mutual Masterpicture De Luxe—American No. 73) S-1544; C-1666; R-1661.
Cruise of Fate, The (3 parts)—Mar. 8 (Thanhouser) S-2072; C 1854.
Cupid at Cohen's—Mar. 23 (Beauty) S-2078.
Curfew Corliss (3 parts)—Mar. 17 (Mustang) S-1889.

D

Dad's College Widow—Mar. 5 (Beauty) S-1538; C-1666.
Dash Through Flames, A (No. 10 of "The Girl and the Game"—2 parts)—Feb. 28 (Signal) S-1711; C-1666.
Dead Alive, The (5 parts)—Feb. 17 (Mutual Masterpicture De Luxe—Gaumont) S-1189; C-1318; R-1314.
Defective Detective, The—Feb. 4 (Cub) S-1022; C-1318.
Desperate Chance, The—Mar. 3 (Cub) S-1714; C-1854.
Devilish Business—Mar. 26 (Vogue).
Double Crossed (3 parts)—Feb. 25 (Mustang) S-1356; C-1494.
Drifter, The (5 parts)—Feb. 7 (Mutual Masterpicture De Luxe No. 65—Gaumont) S-837; C-978; R-976.

E

Ella Wanted to Elope—Feb. 16 (Beauty) S-1190; C-1151.
Embers (5 parts)—Mar. 2 (Mutual Masterpicture De Luxe No. 75—American) S-1710; C-1666.
Extra Man and the Milk-Fed Lion, The (3 parts)—Feb. 4 (Mustang) S-835; C-801.

F

Fear (3 parts)—Mar. 29 (Thanhouser).
Fickle Madge—Feb. 6 (Vogue) S-1024; C-1151.
Fifth Ace, The (2 parts)—Mar. 22 (Thanhouser).
Fight At Signal Station, The (No. 5 of the "Girl and the Game"—2 parts)—Jan. 24 (Signal) S-663.
Fighting for France—Jan. (Mutual Special) C-263; R-259.
First Quarrel, The—Jan. 11 (Beauty) S-294; C-442.
Five Faults of Flo, The (5 parts)—Jan. 20 (Mutual Masterpicture De Luxe No. 57—Thanhouser) S-664; C-442; R-438.
Flight of the Duchess, The (5 parts)—Mar. 11 (Mutual Masterpicture de Luxe, No. 79 Thanhouser) S-1893; C-2031; R-1847.
Flooded With Trouble—Feb. 24 (Vogue) S-1540; C-1666.
Foolish Fat Flora—Dec. 30 (Falstaff) S-134; C-Vol. 26-Pg. 2398.

G

Gamble, The (2 parts)—Jan. 10 (American) S-294; C-442.
Gay Blade's Last Scrape, A—Mar. 8 (Beauty) S-1711; C-1854.
Getting In Wrong—Jan. 15 (Beauty) S-294; C-442.
Girl and the Game (No. 2 "The Winning Jump"—2 parts)—Jan. 3 (Signal) S-136; C-262.
Girl and the Game No. 3 "A Life in Peril" (2 parts)—Jan. 10 (Signal) S-484; C-262.
Girl and the Game (No. 4, "Helen's Perilous Escape"—2 parts)—Jan. 17 (Signal) S-486.
Girl and the Game (No. 5, "The Fight At Signal Station"—2 parts)—Jan. 24 (Signal) S-663.
Girl and the Game (No. 6 "Helen's Wild Ride"—2 parts)—Jan. 31 (Signal) S-839; C-978.
Girl and the Game (No. 7, "Spike's Awakening"—2 parts)—Feb. 7 (Signal) S-1190; C-1151.
Girl and the Game (No. 8 "A Race for the Right of Way" (2 parts)—Feb. 14 (Signal) S-1354; C-1318.
Girl and the Game (No. 9, "A Close Call"—2 parts)—Feb. 21 (Signal) S-1542; C-1495.
Girl and the Game (No. 10, "A Dash Through Flames"—2 parts)—Feb. 28 (Signal) S-1711; C-1666.
Girl and the Game, The (No. 11, "The Salting of the Superstition Mine") (2 parts)—Mar. 6 (Signal) S-1890; C-1854
Girl and the Game, The (No. 12, "Buried Alive") (2 parts)—Mar. 13 (Signal) S-2076.
Girl and the Game, The (No. 13—2 parts)—Mar. 20 (Signal).
Girl and the Game, The (No. 14—2 parts)—Mar. 27 (Signal).
Girl of His Dreams, The—Jan. 21 (Cub) S-840; C-801.
Going Up—Feb. 25 (Cub) S-1542; C-1666.
Grace's Gorgeous Gown—Jan. 18 (Falstaff) S-488; C-442.

H

Ham and Eggs—Jan. 16 (Casino) S-488; C-625.
Happy Masquerader, The (3 parts)—Feb. 20 (American) S-1540; C-1491; R-1491.
Harry's Happy Honeymoon—Feb. 3 (Falstaff) S-838; C-978.
Haunted Manor, The (5 parts)—Mar. 20 (Mutual Masterpicture de Luxe—Gaumont, No. 83) S-2080.
Heart of Tara, The (5 parts)—Mar. 4 (Mutual Masterpicture De Luxe No. 76—Centaur) S-1544; C-1854.
Heaven Will Protect a Wolking Goil—Feb. 20 (Falstaff) S-1360.
Helen's Perilous Escape (No. 4 of the "Girl and the Game"—2 parts)—Jan. 17 (Signal) S-486; C-626.
Helen's Wild Ride (No. 6 of "The Girl and the Game"—2 parts)—Jan. 31 (Signal) S-839; C-978.
He Thought He Went to War—Jan. 30 (Vogue) S-840; C-978.
Hidden Law, The (5 parts)—Mar. 25 (Mutual Masterpicture de Luxe—Centaur—No. 84) S-2082.
Hills of Glory, The (2 parts)—Jan. 7 (Mustang) S-132.

I

I Accuse (5 parts)—Feb. 21 (Mutual Masterpicture De Luxe No. 71—Gaumont) S-1362; C-1494.
Idol of the Stage, The (5 parts)—Jan. 31 (Mutual Masterpicture De Luxe No. 63—Gaumont) S-668; C-801; R-799.
Igorrotes, Crocodiles and a Hat Box—Feb. 13 (Falstaff) S-1350; C-1151.
Innocent Crook, An—Jan. 3 (Vogue) S-295; C-262.
In the Name of the Law (3 parts)—Jan. 11 (Than-O-Play) S-662; C-262.
In the Shuffle (3 parts)—Mar. 28 (American).
In the Web of the Grafters (5 parts)—Mar. 13 (Mutual Masterpicture de Luxe—Signal—No. 80) S-1079.

J

Jerry and the Smugglers—Mar. 31 (Cub).
Jerry's Big Game—Mar. 10 (Cub) S-1889; C 2031.
Jerry In Mexico—Dec. 31 (Cub) S-486. C-625.
Jerry In the Movies—Jan. 7 (Cub) S-294; C-442.
Jerry's Millions—Feb. 11 (Cub) S-1188; C-1151.
Johnny's Birthday—Jan. 19 (Beauty) S-484; C-625.
Johnny's Jumble—Mar. 1 (Beauty) S-1538; C-1666.
Jungle Life in the South—Mar. 2 (Falstaff) C-1666.

K

Keeping Up with the Joneses—Jan. 4 (Gaumont) C-442.
Keeping Up with the Joneses—Jan. 11 (Gaumont) S-664; C-442.
Keeping Up with the Joneses—Jan. 23 (Gaumont) S-841; C-801.
Keeping Up with the Joneses—Jan. 30 (Gaumont) S-1024; C-978.
Keeping Up with the Joneses—Feb. 6 (Gaumont) S-1188; C-1151.
Keeping Up with the Joneses—Feb. 13 (Gaumont) S-1360; C-1318.
Keeping Up with the Joneses—Feb 20 (Gaumont) S-1362; C-1494.
Keeping Up With the Joneses—Feb. 27 (Gaumont) C-1666.
Keeping Up With the Joneses—Mar. 19 (Gaumont).
Keeping Up With the Joneses—Mar. 26 (Gaumont).
Knotted Cord, The (3 parts)—Feb. 2 (Thanhouser) S-839; C-801.

L

Laird O'Knees, The—Feb. 6 (Beauty) S-836; C-836.
Law of Success, The (2 parts)—Jan. 2 (Reliance) S-296; C-262.
Law Unto Himself, A (5 parts)—Feb. 28 (Mutual Masterpicture De Luxe No. 73—Centaur) S-1364; C-1666.
Leave It to Cissy—Jan. 2 (Casino) S-296; C-262.
Life In Peril, A (No. 3 of "The Girl and the Game"—2 parts)—Jan. 10 (Signal) S-484; C-262.
Life's Blind Alley (5 parts)—Feb. 17 (Mutual Masterpicture De Luxe No. 68—American) S-1362; C-1318.
Life's Harmony (3 parts)—Feb. 22 (American) S-1358; C-1318.
Lillo of the Sulu Sea (3 parts—Feb. 8 (American) S-1018; C-978.
Lord Loveland Discovers America (5 parts)—Jan 27 (Mutual Masterpicture De Luxe No. 60—American) S-665; C-801; R-799.
Love, Dynamite and Baseballs—Mar. 5 (Vogue) S-2076; C-1854.
Love Liar, The (5 parts)—Mar. 27 (Mutual Masterpicture de Luxe—Centaur, No. 86).
Love, Music and Cannonballs—Mar. 9 (Vogue) S-1890.
Lucky Larry's Lady Love—Jan. 26 (Falstaff) S-838; C-625.

M

Mammy's Rose—Feb. 4 (American) S-836; C-978.
Man In the Sombrero, The (2 parts)—Jan. 25 (American) S-661; C-801.
Margy of the Foothills (3 parts)—Mar. 3 (Mustang) S-1540; C-1666.
Marta of the Jungle—Jan. 13 (Centaur) S-295; R-616.
Matching Dreams (2 parts)—Jan. 3 (American) S-133; C-262.
Maude Muller Modernized—Mar. 2 (Falstaff) S-1707; C-1666.
Mischief and a Mirror—Jan. 23 (Beauty) S-484; C-625.
Modern Sphinx, A (3 parts)—Feb. 15 (American) S-1189; C-1151; R-1142.
More Truth Than Poetry—Mar. 12 (Vogue) S-1890.
Mr. Bumps, Commuter—Jan. 21 (Novelty) S-841; C-801.
Mutual Weekly No. 52, 1915—Dec. 30 (Mutual) S-134; C-262.
Mutual Weekly No. 53—Jan. 16 (Mutual) S-298; C-442.
Mutual Weekly No. 54—Jan. 13 (Mutual) S-488; C-625.
Mutual Weekly No. 55—Jan. 20 (Mutual) S-663; C-801.
Mutual Weekly No. 56—Jan. 27 (Mutual) S-836.
Mutual Weekly No. 57—Feb. 3 (Mutual) S-1020; C-1151.

Mutual Weekly No. 58—Feb. 10 (Mutual) S-1188; C-1318.
Mutual Weekly No. 59—Feb. 17 (Mutual) S-1356; C-1493.
Mutual Weekly No. 60—Feb. 24 (Mutual) S-1542; C-1666.
Mutual Weekly No. 61—Mar. 2 (Mutual) S-1714; C-1854.
Mutual Weekly No. 62—Mar. 9 (Mutual) S-1892; C-2031.
Mutual Weekly No. 63—Mar. 16 (Mutual) S-2074.
Mutual Weekly No. 64—Mar. 23 (Mutual).
Mutual Weekly No. 65—Mar. 30 (Mutual).
My Partner (5 parts)—Mar. 20 (Mutual Masterpicture de Luxe—Gaumont—No. 83) C-2031.

N

Nerve and Gasoline—Mar. 16 (Vim) S-1885.
Number 13 Westbound (3 parts)—Mar. 20 (Selig) S-2063.

O

Oh! For the Life of a Fireman—Jan. 10 (Vogue) S-663; C-442.
On the Rampage—Mar. 24 (Cub).
Optimistic Oriental Occults, The—Jan. 3 (Falstaff) S-266; C-262.
Oscar the Oyster Opener—Mar. 7 (Falstaff) S-1891; C-1666.
Other Side of the Door, The (5 parts)—Jan. 6 (Mutual Masterpicture No. 54—American) S-134; C-98.
Our National Vaudeville—Mar. 4 (Gaumont) C-1854.
Outwitted (3 parts)—Feb. 16 (Thanhouser) S-1190; C-1151.
Oval Diamond, The (5 parts)—Feb. 24 (Mutual Masterpicture De Luxe No. 72—Thanhouser) S-1364; C-1518; R-1514.
Overalls (5 parts)—Mar. 18 (Mutual Masterpicture de Luxe—American—No. 82) S-2080.

P

Paddy's Political Dream—Feb. 10 (Vogue) S-1360; C-1151.
Pansy's Post Protean Player—Mar. 21 (Falstaff) S-2074.
Paul's Political Pull—Mar. 28 (Falstaff) S-2074.
Pedro, the Punk Poet—Mar. 23 (Falstaff) S-2074.
Perkins's Peace Party—Feb. 24 (Falstaff) S-1358; C-1494.
Persistent Percival—Mar. 12 (Beauty) S-1711; C-1854.
Pete's Persian Princess—Jan. 20 (Falstaff) S-488; C-625.
Phantom Witness (5 parts)—Jan. 19 (Thanhouser) S-488; C-442.
Powder (5 parts)—Feb. 10 (Mutual Masterpicture De Luxe No. 66—American) S-1188; C-1318.

Q

Quagmire, The (3 parts)—Mar. 10 (Mustang) S-1889.

R

Race for the Right of Way, A—No. 8 of "The Girl and the Game" (2 parts)—Feb. 14 (Signal) S-1354; C-1518.
Ranger of Lonesome Gulch (3 parts)—Mar. 31 (Mustang).
Reforming Rubbering Rosie—Jan. 13 (Falstaff) S-663; C-442.
Reunion, The (3 parts)—Feb. 23 (Thanhouser) S-1542; C-1666.
Revelation (5 parts)—Mar. 30 (Mutual Masterpicture de Luxe—American), No. 87.
Rupert's Rube Relations—Mar. 16 (Falstaff) S-1892; C-2031.
Rusty Reggie's Record—Feb. 29 (Falstaff) S-1707; C-1494.
Ruth's Remarkable Reception—Feb. 22 (Falstaff) S-1358; C-1151.

S

Salting of the Synchronism Mine, The (No. 11 of "The Girl and the Game" 2 parts)—Mar. 4 (Signal) S-1890; C-1854.
Sammy's Dough-Full Romance—Jan. 23 (Vogue) S-840; C-801.
Sammy Versus Cupid—Feb. 6 (Vogue) S-1024; C-978.
Sanitarium Scramble, A—Jan. 28 (American) S-663; C-801.
Search Me—Mar. 2 (Vogue).
Secret Wire (2 parts)—Jan. 14 (American) S-293; C-442.
See America First No. 15 "Chicago III"—Dec. 2 (Gaumont) S-208.
See America First No. 16 "Chicago the Gateway of the West"—Dec. 28 (Gaumont) C-442.
See America First No. 17 "The Industries of Chicago"—Jan. 14 (Gaumont) C-442.
See America First No. 18 "Milwaukee, Wis."—Jan. 11 (Gaumont) S-664.
See America First No. 19 "The Dells of Wisconsin"—Jan. 28 (Gaumont) S-842; C-801.
See America First No. 20 "Minneapolis and St. Paul"—Jan. 30 (Gaumont) S-1024; C-978.
See America First No. 21 "A Trip Through Detroit, Mich."—Feb. 6 (Gaumont) S-1188; C-1151.
See America First No. 22 "The Home of the Lumber Jack"—Feb. 18 (Gaumont) S-1367; C-1494.
See America First No. 23 "Key West, Fla."—Feb. 20 (Gaumont) S-1892; C-1494.
See America First No. 24—Feb. 27 (Gaumont) C-1666.
See America First No. 25 "Tampa, Fla."—Mar. 5 (Gaumont) S-1892.
See America First No. 26, "Monterey, Cal."—Mar. 12 (Gaumont) S-2074; C-2031.
See America First No. 27—Mar. 19 (Gaumont).
See America First No. 28—Mar. 26 (Gaumont).
Settled Out of Court—Jan. 1 (Beauty) S-2438, Vol. 26; C-1854.
She Devil, The (3 parts)—Jan. 7 (Reliance) C-262.
Silas Marner (5 parts)—Feb. 19 (Mutual Masterpicture De Luxe No. 70—Thanhouser) S-1362; C-1151; R-1146.
Silent Trail, The (2 parts)—Jan. 18 (American) S-482; C-625.
Silken Spider, The (3 parts)—Mar. 7 (American) S-1711; C-1666.
Smugglers of Santa Cruz, The (3 parts)—Jan. 28 (Clipper) S-662; C-625.
Snow Shoveler's Sweetheart, The—Mar. 30 (Falstaff).
Snow Storm and Sunshine—Feb. 10 (Falstaff) S-1020; C-1151.
Snow Stuff (3 parts)—Mar. 24 (Mustang) S-2076.
Society Wolves (3 parts)—Jan. 5 (Thanhouser) C-262.
Some Night—Jan. 26 (Beauty) S-663; C-625.
Soul's Cycle, The (5 parts)—Feb. 12 (Mutual Masterpicture De Luxe No. 67—Centaur) S-837; C-1151.
Spider Barlow Meets Competition—Jan. 14 (American) S-294; C-442.
Spike's Awakening (No. 7 of "The Girl and the Game"—2 parts)—Feb. 7 (Signal) S-1190; C-1151.
Spirit of the Game, The (3 parts)—Feb. 9 (Thanhouser) S-1190; C-978.
Suppressed Order, The (3 parts)—Mar. 14 (American) S-1889; C-1854; R-1844.

T

Their Last Performance (3 parts)—Dec. 28 Thanhouser) S-133; C-Vol. 26 page 2390.
Theodore's Terrible Thirst—Mar. 14 (Falstaff) S-1891.
Thoroughbred, The (5 parts)—Jan. 17 (Mutual Masterpicture De Luxe No. 56—American) S-665; C-442.
Thunderbolt, The—Jan. 21 (American) S-484; C-442.
Time and Tide—Jan. 7 (American) S-133; C-262.
Tips—Mar. 19 (Beauty) S-1890; C-2031.
To Be or Not To Be—Jan. 8 (Beauty) S-133; C-262.
Too Much Married—Feb. 23 (Beauty) S-1356; C-1494.
Too Proud to Fight—Feb. 18 (Cub) S-1356; C-1494.
Trials of Thoughtless Thaddeus, The—Mar. 12 (Gaumont) C-2031.
Troubled Waters—Mar. 19 (Vogue) 2074.
True Nobility (5 parts)—Mar. 9 (Mutual Masterpicture de Luxe—American—No. 78) S-1892; C-2031; R-2025.
Trunk and Trouble, A—Mar. 29 (Beauty).
Twin Trunk Mystery, The—Mar. 17 (Cub) S-2076.

U

Una's Useful Uncle—Dec. 27 (Falstaff) S-134; C-Vol. 26 Page 2389.

V

Vengeance is Mine (5 parts)—Jan. 31 (Mutual Masterpicture De Luxe No. 62—Centaur) S-490; C-801; R-799.
Viviana (2 parts)—Jan. 10 (American) S-293; C-442.

W

Walk This Way—Jan. 30 (Beauty) S-662; C-801.
Water Stuff (3 parts)—Jan. 15 (Mustang) S-295; C-442.
What Doris Did (3 parts)—Mar. 1 (Thanhouser) S-1892; C-1666.
When the Lucks Came (3 parts)—Feb. 18 (Mustang) S-1189; C-1151.
Whispered Word, The (3 parts)—Mar. 15 (Thanhouser) C-2031.
White Rosette, The (5 parts)—Feb. 5 (Mutual Masterpicture De Luxe No. 64—American) S-1022; C-978; R-973.
Wild Jim Reformer (2 parts)—Jan. 21 (Mustang) S-486; C-625.
Winning Jump, The (No. 2 of "The Girl and the Game"—2 parts)—Jan. 3 (Signal) S-1188; C-262.
Woman In Politics, The (5 parts)—Jan. 13 (Mutual Masterpicture De Luxe No. 55—Thanhouser) S-246; C-442; R-257.
Won by One—Feb. 9 (Beauty) S-1018; C-978.

Pathe Exchange, Inc.

A

Ach! Such Crimes—Jan. 8 (Starlight) S-300.
Along the Columbia River (Picturesque America)—Mar. 8 (Pathe) S-1895.
Along the Des Shutes River (Picturesque America)—Feb. 21 (Globe) S-1546; C-1666.
Animal Movements Analyzed—Dec. 22 (Photocolor) S-1026.
Art Subjects, Theme, The (Picturesque America)—Jan. 24 (Globe) S-842; C-978.

B

Branded as a Thief (No. 13 of "The Red Circle," 2 parts)—Mar. 11 (Balboa) S-2084.
By the Garden Zuy (Picturesque Holland)—Feb. 21 (Photocolor) S-1546; C-1666.

C

California's Rocky Coast (Picturesque America) Dec. 28 (Photocolor) S-138.
Chasing 'Em Out in the Open—Jan. 1 (Starlight) S-138; C-262.
Cognac Cask, The (No. 3 of "The Iron Claw," 2 parts)—Mar. 13 (Pathe) S-2084; C-2031.
Colonel Heeza Liar, Nature Faker—Dec. 28 (Pathe) S-138; C-262.

D

Dodging the Law (No. 9 of the "Red Circle"—2 parts)—Feb. 12 (Balboa) S-1192; C-1318.

E

Engineering Feats In Oregon—Feb. 7 (Pathe) S-1191.
Excess Baggage (No. 10 of "The Red Circle" —2 parts)—Feb. 19 (Balboa) S-1368.
Excuse Me (5 parts)—Dec 31 (Gold Rooster Play) S-138; C-262; R-253.

F

False Colors (No. 6 of "The Red Circle"—2 parts)—Jan. 22 (Balboa) S-842; C-626.
From Bad to Worse—Jan. 15 (Starlight) S-669; C-625.
From Kabylia to Constantine (Picturesque Algeria)—Jan. 11 (Photocolor) S-669; C-625.

G

Gleeful Guardians—Mar. 8 (Starlight) S-1895.
Glimpses of Java—Jan. 31 (Globe) S-1026; C-1151.

H

Hapless Happenings—Feb. 7 (Starlight) S-1191; C-1318.
Hazel Kirke (5 parts)—Jan. 28 (Gold Rooster Play) S-842; C-978; R-970.
Head-Dresses of Holland—Jan. 24 (Photocolor) S-842; C-978.
Horrors of War, The (3 parts)—Jan. 24 (Pathe) S-842; C-802; R-792.
House of Unhappiness, The (No. 2 of "The Iron Claw," 2 parts)—Mar. 6 (Pathe) S-1894; C-2031; R-1491.

I

In Strange Attire (No. 4 of "The Red Circle" —2 parts)—Jan. 8 (Balboa) S-300; C-443.
Iron Claw, The (No. 1. "The Vengeance of Lagar"—2 parts)—Feb. 28 (Pathe) S-1720; C-1494; R-1491.
Iron Claw, The (No. 2 of "The House of Unhappiness," 2 parts)—Mar. 6 (Pathe) S-1894; C-2031; R-1491.
Iron Claw, The (No. 3 of "The Cognac Cask," 2 parts)—Mar. 13 Pathe) S-2084.
Iron Claw, The (No. 4—2 parts) Mar. 20 (Pathe).
Iron Claw, The (No. 5—2 parts)—Mar. 27 (Pathe).

J

Judgment Day, The (No. 14 of "The Red Circle,"Last No., 2 parts)—Mar. 18 (Balboa) S-2086.

L

Like a Rat in a Trap (No. 12 of the "Red Circle"—2 parts)—Mar. 4 (Balboa) S-1720; C-1666.
Little Mary Sunshine (5 parts)—Mar. 3 (Gold Rooster Play) S-1894; C-1854; R-1846.

F

Lizard, The—Jan. 17 (Globe) S-492.
Lonesome Luke Leans to the Literary—Jan. 5 (Phunphilms) S-300; C-443.
Lonesome Luke Lolls in Luxury—Jan. 19 (Phunphilms) S-492; C-801.
Lonesome Luke, Social Gangster—Dec. 29 (Phunphilms) S-136; C-262.
Lord Southpaugh (No. 14 and last of "The New Adventures of J. Rufus Wallingford" —2 parts)—Jan. 3 (Pathe) S-300; C-801; R-794.
Love Trail, The (5 parts)—Jan. 21 (Gold Rooster Play) S-492.
Luke and the Rural Roughnecks—Mar. 1 (Phunphilms) S-1720; C-1666.
Luke Foils the Villain—Feb. 14 (Phunphilms) S-1192; C-1444.
Luke Loses Luggage—Jan. 12 (Phunphilms) S-669.
Luke Pipes the Pippins—Mar. 15 (Phunphilm) S-2084.
Luke the Candy Cut-Up—Jan. 31 (Phunphilms) S-1026; C-1151.

M

Madame X (5 parts)—Jan 14 (Gold Rooster Play) S-492; C-615.
Matsushima Islands, The (Picturesque Japan) —Feb 7 (Photocolor) S-1191.
Missing Heir, The (No. 13 of "The New Adventures of J. Rufus Wallingford"—2 parts) —Dec. 27 (Pathe) S-138; C-262.
Movements the Eye Misses—Jan. 31 (Photocolor) S-1026; C-1151.

N

New Adventures of J. Rufus Wallingford, The (No. 13 "The Missing Heir"—2 parts)—Dec. 27 (Pathe) S-138; C-262.
New Adventures of J. Rufus Wallingford, The (No. 14, "Lord Southpaugh" (Last Chapter) (2 parts)—Jan. 3 (Pathe) S-300.
New York (5 parts)—Feb 4 (Gold Rooster Play) S-1026; C-1151; R-1140

O

Old Unchanging Holland—Jan. 4 (Photocolor) S-300; C-443.

P

Pathe News No. 101, 1915—Dec. 18 (Pathe) S-136; C-98.
Pathe News No. 102, 1915—Dec. 22 (Pathe) S-138; C-262.
Pathe News No. 103, 1915—Dec. 25 (Pathe) S-298; C-262.
Pathe News No. 104, 1915—Dec. 29 (Pathe) S-298; C-442.
Pathe News No. 1, 1916—Jan. 1 (Pathe) S-490; C-625.
Pathe News No. 2, 1916—Jan 5 (Pathe) S-492; C-625.
Pathe News No. 3, 1916—Jan. 8 (Pathe) S-669.

Pathe News No. 4, 1916—Jan. 12 (Pathe) S-669.
Pathe News No. 5, 1916—Jan. 16 (Pathe) S-841.
Pathe News No. 6, 1916—Jan. 19 (Pathe) S-841; C-978.
Pathe News No. 7, 1916—Jan. 22 (Pathe) S-841; C-978.
Pathe News No. 8, 1916—Jan. 26 (Pathe) S-1024; C-1151.
Pathe News No. 9, 1916—Jan. 29 (Pathe) S-1024.
Pathe News No. 10, 1916—Feb. 2 (Pathe) S-1191; C-1318.
Pathe News No. 11, 1916—Feb. 5 (Pathe) S-1366.
Pathe News No. 12, 1916—Feb. 8 (Pathe) S-1368; C-1494.
Pathe News No. 13, 1916—Feb. 12 (Pathe) S-1546.
Pathe News No. 14, 1916—Feb. 16 (Pathe) S-1546; C-1667.
Pathe News No. 15, 1916—Feb. 19 (Pathe) S-1718; C-1666.
Pathe News No. 16, 1916—Feb. 23 (Pathe) S-1718; C-1854.
Pathe News No. 17, 1916—Feb. 26 (Pathe) S-1893; C-2031.
Pathe News No. 18, 1916—Mar. 1 (Pathe) S-1894; C-2031.
Pathe News No. 19, 1916—Mar. 4 (Pathe) S-1894.
Pathe News No. 20, 1916—Mar. 8 (Pathe) S-2084.
Pathe News No. 21, 1916—Mar. 11 (Pathe) S-2084.
Pathe News No. 22, 1916—Mar. 15 (Pathe).
Pathe News No. 23, 1916—Mar. 18 (Pathe).
Pathe News No. 24, 1916—Mar. 22 (Pathe).
Pathe News No. 25, 1916—Mar. 25 (Pathe).
Pathe News No. 26, 1916—Mar. 29 (Pathe).
Peace At any Price (No. 8 of the "Red Circle"—2 parts)—Feb. 5 (Balboa) S-1026.
Precious Packet, The (5 parts)—Feb. 11 (Gold Rooster Play) S-1191; C-1318; R-1310.

Q.

Quaint Dances of Japan—Jan. 3 (Globe) S-300; C-442.
Quaint Volendam (Picturesque Holland)—Mar. 6 (Pathecolor) S-1895.

R

Railroad Construction on the Dark Continent—Jan. 17 (Photocolor) S-492; C-801.
Red Circle, The (No. 3 "Twenty Years Ago"—2 parts)—Jan 1 (Balboa) S-136; C-98.
Red Circle, The (No. 4 "In Strange Attire"—2 parts)—Jan. 8 (Balboa) S-300; C-443.
Red Circle, The (No. 5 "Weapons of War"—2 parts)—Jan 15 (Balboa) S-492; C-443.
Red Circle, The (No. 6 "False Colors"—2 parts)—Jan. 22 (Balboa) S-842; C-626.
Red Circle, The (No. 7 "Two Captives"—2 parts)—Jan. 29 (Balboa) S-842; C-978.
Red Circle, The (No. 8 "Peace At Any Price"—2 parts)—Feb. 5 (Balboa) S-1026; C-1151.
Red Circle, The (No. 9 "Dodging the Law"—2 parts—Feb. 12 (Balboa) S-1192; C-1318.
Red Circle, The (No. 10 "Excess Baggage"—2 parts)—Feb. 19 (Balboa) S-1368.
Red Circle, The (No. 11 "Seeds of Suspicion"—2 parts)—Feb. 26 (Balboa) S-1546; C-1666.
Red Circle, The (No. 12 "Like a Rat in a Trap" 2 parts)—Mar. 4 (Balboa) S-1720; C-1666.
Red Circle, The (No. 13, "Branded as a Thief," 2 parts)—Mar. 11 (Balboa) S-2084.
Red Circle, The(No. 14, and Last, "Judgment Day," 2 parts)—Mar. 18 (Balboa) S-2084

S

Seeds of Suspicion (No. 11 of "The Red Circle" 2 parts)—Feb. 26 (Balboa) S-1546; C-1666.
Shooting At Random—Jan. 29 (Starlight) S-842; C-978.
Shrine of Happiness, The (5 parts)—Feb. 18 (Gold Rooster Play) S-1192; C-1494; R-1486.
Siberia, the Vast Unknown, No. 1—Feb. 14 (Pathe) S-1192; C-1495.
Siberia, the Vast Unknown, No. 2—Mar. 1 (Pathe) S-1720.
Siberia the Vast Unknown (No. 3)—Mar 18 (Pathe) S-2084.
Some Views of Singapore (British Straits Settlements)—Mar. 18 Pathe) S-2086.
Starved to Death In a Restaurant—Feb. 23 (Starlight) S-1546; C-1666.

T

Tea Plantation, Java—Dec. 22 (Globe) C-98.
Twenty Years Ago (No. 3 of "The Red Circle" 2 parts)—Jan. 1 (Balboa) S-136; C-98.
Two Captives (No. 7 of "The Red Circle"—2 parts)—Jan. 29 (Balboa) S-842; C-978.
Two Fools There Were—Jan. 22 (King Cole) S-494.

U

Unfamiliar Fishes—Jan. 10 (Globe) S-669; C-625.

V

Vengeance of Legar, The (No. 1 of "The Iron Claw"—2 parts)—Feb. 28 (Pathe) S-1720; C-1494; R-1491.

W

War Gods Decree—Jan. (Pathe) C-98; R-89.
Watch Flowers Grow—Feb. 14 (Globe) S-1192.
Weapons of War (No. 5 of "The Red Circle"—2 parts)—Jan. 15 (Balboa) S-492; C-443.
Where the Trees Are Stone—Dec. 29 (Globe) S-136.

Triangle Film Corporation

A

Acquitted (5 parts)—Feb. 6 (Fine Arts) S-1192; C-1151; R-798.

B

Because He Loved Her (2 parts)—Jan. 16 (Keystone) S-494; C-802; R-620.
Beckoning Flame, The (5 parts)—Jan. 16 (Kay-Bee) S-302; C-Vol. 26, Pg. 2390; R-Vol. 26, Pg. 2200.
Better Late Than Never (2 parts)—Feb. 13 (Keystone) S-1193; C-1667; R-1489.
Betty of Graystone (5 parts)—Feb. 20 (Fine Arts) S-1895.
Between Men (5 parts)—Jan. 2 (Kay-Bee) S-138; R-Vol. 26, Pg. 1848.
Bright Lights, The (2 parts)—Feb. 20 (Keystone) S-1895; R-1663.
Bullets and Brown Eyes (5 parts)—Mar. 12 (Kay-Bee) C-1667; R-1489.

C

Cinders of Love (2 parts)—Feb. 27 (Keystone) S-1716.
Conqueror (5 parts)—Jan. 23 (Kay-Bee) S-494; C-802; R-91.
Corner, The (5 parts)—Jan. 9 (Kay-Bee) S-142; C-2204; R-2028.
Cross Currents (5 parts)—Jan. 2 (Fine Arts) S-140; R-1848.

D

Daphine and the Pirate (5 parts)—Mar. 5 (Fine Arts) S-1366; C-1667; R-1312.
D'Artagnan (5 parts)—Feb. 6 (Kay-Bee) S-1192; R-973.
Dizzy Heights and Daring Hearts (2 parts)—Jan. 2 (Keystone) S-140; C-98; R-91.
Don Quixote (5 parts)—Feb. 27 (Fine Arts) S-1714; R-Vol. 26, Pg. 2386; C-1854.

F

Fatty and Mabel Adrift (2 parts)—Jan. 9 (Keystone) S-302; R-973.
Fido's Fate (2 parts)—Feb. 6 (Keystone) S-1193.
Flying Torpedo, The (5 parts)—Mar. 12 (Fine Arts) S-1896; C-2031; R-2028.

G

Great Pearl Tangle, The (2 parts)—Jan. 9 (Keystone) S-140.
Green Swamp, The (5 parts)—Jan. 30 (Kay-Bee) S-670; C-802; R-259.

H

Habit of Happiness (5 parts)—Mar. (Fine Arts) R-2028.
He Did and He Didn't (2 parts)—Jan. 30 (Keystone) S-1192; C-1151.
Hell's Hinges (5 parts)—Mar. 5 (Kay-Bee) S-1366; R-1146.
His Hereafter (2 parts)—Feb. 6 (Keystone) S-1193.
His Picture In the Papers (2 parts)—Feb. 13 (Fine Arts) S-1193; C-1152; R-973.
His Pride and Shame (2 parts)—Feb. 27 (Keystone) S-1192.
Honor's Altar (5 parts)—Feb. 13 (Kay-Bee) S-1193.

J

Judge, The (2 parts)—Mar. 5 (Keystone) S-1716.

L

Last Act, The (5 parts)—Feb. 27 (Kay-Bee) S-1716.
Let Katy Do It (5 parts)—Jan. 9 (Fine Arts) S-142; C-Vol. 26, Pg. 2204; R-Vol. 26, Pg. 2028.
Love Will Conquer (2 parts)—Jan. 30 (Keystone) S-1192.

M

Martha's Vindication (5 parts)—Mar. 19 (Fine Arts) S-2086; C-2031; R-2028.
Missing Links, The (5 parts)—Jan. 16 (Fine Arts) S-302; C-Vol. 26, Pg. 390; R-Vol. 26, Pg. 2200.
Modern Enoch Arden, A (4 parts)—Jan. 16 (Keystone) S-494; C-802; R-798.
Moral Fabric, The (5 parts)—Mar. 19 (Kay-Bee) S-1896; R-1850.
Movie Star, A (2 parts)—Jan. 23 (Keystone) S-669.

P

Peggy (5 parts)Feb. 20 (Kay-Bee) R-620; S-1895; C-1854.
Perils of the Park (2 parts)—Jan. 23 (Keystone) S-669.
Price of Power, The (5 parts)—Jan. 30 (Fine Arts) S-669.

V

Village Blacksmith, The (2 parts)—Mar. 12 (Keystone) S-2086; R-2028.
Village Vampire, A (2 parts)—Mar. 12 (Keystone) S-1718.

W

Wife and Auto Trouble (2 parts)—Mar. 5 (Keystone) S-1896· R-1850.
Wood Nymph, The (5 parts)—Jan. 23 (Fine Arts) S-494; C-626; R-259.
Worst of Friends, The (3 parts)—Jan. 2 (Keystone) S-302; C-262; R-259.

World-Equitable

Ambition of Mark Truitt (5 parts)—Jan. 17 (World) S-310.
As In a Looking Glass (5 parts)—Mar. 6 (Shubert) S-1906; C-1855; R-1845.

B

Ballet Girl, The (5 parts)—Jan. 24 (World-Brady) S-672; C-979; R-970.

C

Circus Romance, A (5 parts)—Jan. 24 (Equitable) S-848; C-802; R-797.
City, The (5 parts)—Jan. 17 (Shubert) C-267; R-615.
Clarion, The (5 parts)—Feb. 14 (Equitable) S-1374; C-1319; R-1311.

D

Dragon, The (5 parts)—Jan. 3 (Equitable) S-142; R-90.
Devil's Toy, The (5 parts)—Mar. 6 (Premo) S-1906; C-1855.

F

Fruits of Desire, The (5 parts)—Jan. 31 (World-Brady) S-848; C-802; R-792.

H

Hand of Peril, The (5 parts)—Mar. 27) (Paragon).
Her Great Hour (5 parts)—Jan. 17 (Equitable) S-498; C-443; R-435.

L

Life's Whirlpool (5 parts)—Jan. 10 (World-Brady) S-146; C-443; R-435.
Lottery Man, The—Feb. (Shubert) C-1152; R-1141.
Love's Cross Roads (5 parts)—Jan. 31 (Equitable-Triumph) S-1028; C-979; R-970.
Love's Crucible (5 parts)—Feb. 14 (World-Brady) C-1379; R-1308.

M

Man and His Angel (5 parts)—Mar. 13 (Shubert) S-2087; C-2032; R-2024.

P

Passers By (5 parts)—Mar. 20 (Equitable).
Pawn of Fate, The (5 parts)—Feb. 28 (World) S-1724; R-1663.
Price of Happiness, The (5 parts)—Feb. 28 (Equitable-Triumph) S-1554; C-1495; R-1489.

Q

Question, The (5 parts)—Feb. 21 (Equitable) S-1554; C-1495; R-1489.

R

Ransom, The (5 parts)—Jan. 17 (Equitable-Triumph) S-672; C-626; R-617.

S

Senator, The (5 parts)—Dec. 27 (Equitable-Triumph) S-142; C-263; R-2283.
Struggle, The (5 parts)—Mar. 27 (Equitable).

T

To Him That Hath (5 parts)—Mar. 20 (Equitable).

U

Unpardonable Sin, The (5 parts)—Mar. 13 (Shubert) S-2087; C-2032; R-2024.

W

Woman In 47, The (5 parts)—Feb. 7 (Equitable-Frohman) S-1200; C-1152; R-1141.
Woman's Power, A (5 parts)—Feb. 21 (Brady) S-1374; C-1495; R-1486.

Y

Yellow Passport, The (5 parts)—Feb. 7 (Shubert) S-2090; C-1152; R-1140.

Paramount Pictures Corp.

A

Anthropoid Ape, An—Jan. 13 (Paramount) C-801.
Audrey (5 parts)—Mar. 27 (Famous Players).

B

Ben Blair (5 parts)—Mar. 9 (Pallas) R-1851.
Black-List (5 parts)—Feb. 21 (Lasky) C-1666; R-1491.
Bobby Bumps and His Pointer Pup—Feb. 24 (Bray-Cartoon) S-1722.
Bobby Bumps Gets a Substitute—Mar. 30 Bray Cartoon).

C

Call of the Cumberlands, The (5 parts)—Jan. 24 (Pallas) S-846; R-795.
Cliff Dwellers of America—Feb. 7 (Holmes Travel No. 1) S-1548.
Code of Marcia Gray (5 parts)—Mar. 16 (Lasky); C-2031; R-2024.
Colonel Heeza Liar and the Pirates—Mar. 9 (Brady Cartoon).
Colonel Heeza Liar's Waterloo—Jan. 6 (Bray Cartoon).

D

Day with the West Point Cadets, A—Feb. 21 (Holmes Travel No. 3) S-1548.
Diplomacy (5 parts)—Feb. 28 (Famous Players) R-1664.

E

Extracting Poison From the Fangs of a Snake—Jan. 27 (Paramount) C-801.

F

Farmer Al Falfa Invents a New Kite—Mar 16 (Bray Cartoon).
Farmer Al Falfa's Catastrophe—Mar. 2 (Bray Cartoon).
Felling the Trees in the Giant Forests of California—Mar. 13 (Burton Holmes Travel Pictures).
Fire Fighting in San Francisco, Forest Rangers in Arizona—Mar. 27 (Burton Holmes Travel Pictures).
For the Defense (5 parts)—Mar. 13 (Lasky) R-2026.
Foundling, The (5 parts)—Jan. 3 (Famous Players) S-308; R-260.

G

Going Some in San Francisco—Mar. 20 (Burton Holmes Travel Picture).
Golden Chance, The (5 parts)—Jan. 13 (Lasky) S-674; C-442; R-255.
Grand Canyon of Arizona, The—Feb. 14 (Holmes Travel No. 2) S-1548.

H

Hadden Baad's Elopement—Jan. 13 (Paramount) C-801; R-798.
Haunts For Rent—Feb. (Bray-Gilbert).
He Fell In Love With His Wife (5 parts)—Feb. 17 (Pallas) S-1548; C-1318; R-1310.

I

Inbad the Sailor—Feb. (Bray-Gilbert) R-791.

L

Lost Bridegroom, The (5 parts)—Mar. 20 (Famous Players).
Lydia Gilmore (5 parts)—Dec. 27 (Famous Players) S-308; C-95.

M
Madame La Presidente (5 parts)—Feb.7 (Morosco) S-1548; C-1149.
Mice and Men (5 parts)—Jan. 10 (Famous Players) S-672; R-440.
Miss Nanny Goat Becomes an Aviator—Feb. 16 (Bray Cartoon).
My Lady Incog (5 parts)—Jan. 17 (Famous Players) S-846; R-621.
N
Nearly a King (5 parts)—Feb. 10 (Famous Players) C-1494; R-1315.
O
Old Homestead, The (5 parts)—Dec. 28 (Famous Players) S-308; R-95.
Our Middies at Annapolis—Feb. 28 (Burton Holmes Travel Picture).
Out of the Drifts (5 parts)—Feb. 24 (Famous Players) C-1320; R-1852.
P
Police Dog on the Wire—Jan 27 (Paramount-Bray) C-801; R-798.
Poor Little Peppina (7 parts)—Mar. 2 (Famous Players) C-1494; R-1491.
Pudd'nhead Wilson (5 parts)—Jan. 31 (Lasky) S-1030; C-1494; R-1311.
R
Ragamuffin, The (5 parts)—Jan. 20 (Famous Players) C-1151; R-975.
S
Saleslady, The (5 parts)—Mar. 23 (Famous Players).
Sowers, The (5 parts)—Mar. 30 (Lasky).
Spider, The (5 parts)—Jan. 27 (Famous Players) S-1030; R-974.
Summer Days Near San Diego—Mar. 6 (Burton Holmes Travel Pictures).
T
Temptation, The (5 parts)—Dec. 30 (Lasky) S-308; C-442; R-258.
Tennessee's Pardner (5 parts)—Feb. 3 (Lasky) C-1494; R-1311.
To Have and to Hold (5 parts)—Mar. 6 (Lasky) C-2031; R-1849.
Tongues of Men (5 parts)—Jan. 6 (Morosco) S-498; C-442; R-437.
Trail of the Lonesome Pine, The (5 parts)—Feb. 14 (Lasky) S-1548; C-1494; R-1311.

V-L-S-E, Inc.

C
Captain Jinks of the Horse Marines (5 parts)—Jan. 17 (Essanay) S-671.
Crown Prince's Double, The (5 parts)—Feb. 7 Vitagraph) S-844; C-1152; R-1145.
D
Discards, The (5 parts)—Feb. 28 (Essanay) S-1552; R-1660.
F
For a Woman's Fair Name (5 parts)—Feb. 28 (Vitagraph) S-1552; C-1495; R-1488.
G
Gods of Fate, The (5 parts)—Jan. 24 (Lubin) S-844; C-979; R-795.
Great Divide, The (5 parts)—Dec. 20 (Lubin) S-304; C-Vol. 26, Pg. 2391; R-Vol. 26, Pg. 2199.
Green Stockings (5 parts)—Jan. 17 (Vitagraph) S-306; C-626; R-617.
H
Havoc, The (5 parts)—Mar. 20 (Essanay) S-2091.
Hearst-Vitagraph News Pictorial No. 1, 1916—Jan. 3 (Vitagraph) S-1180.
Hearst-Vitagraph News Pictorial No. 2, 1916—Jan. 7 (Vitagraph) S-1007.
Hearst-Vitagraph News Pictorial No. 3, 1916—Jan. 10 (Vitagraph) S-1007.
Hearst-Vitagraph News Pictorial No. 4, 1916—Jan. 14 (Vitagraph) S-1010.
Hearst-Vitagraph News Pictorial No. 5, 1916—Jan. 17 (Vitagraph) S-1010.
Hearst-Vitagraph News Pictorial No. 6, 1916—Jan. 21 (Vitagraph) S-1010.
Hearst-Vitagraph News Pictorial No. 7, 1916—Jan. 24 (Vitagraph) S-1010.
Hearst-Vitagraph News Pictorial No. 8, 1916—Jan. 28 (Vitagraph) S-1180.
Hearst-Vitagraph News Pictorial No. 9, 1916—Jan. 31 (Vitagraph) S-1720.
Hearst-Vitagraph News Pictorial No 10, 1916—Feb. 4 (Vitagraph) S-1720.
Hearst-Vitagraph News Pictorial No. 11, 1916—Feb. 7 (Vitagraph) S-1720.
Hearst-Vitagraph News Pictorial No. 12, 1916—Feb. 11 (Vitagraph) S-1720.
Hearst Vitagraph News Pictorial No. 13, 1916—Feb. 14 (Vitagraph); S-1896.
Hearst-Vitagraph News Pictorial No. 14, 1916—Feb. 18 (Vitagraph) S-1896; C-1493.
Hearst-Vitagraph News Pictorial No. 15, 1916—Feb. 21 (Vitagraph) S-2090; C-1667.
Hearst-Vitagraph News Pictorial No. 16, 1916—Feb. 25 (Vitagraph) S-2090; C-1667.
Hearst-Vitagraph News Pictorial No. 17, 1916—Feb. 28 (Vitagraph).
Hearst-Vitagraph News Pictorial No. 18, 1916—Mar. 3 (Vitagraph) C-1855.
Hearst-Vitagraph News Pictorial No. 19, 1916—March 6 (Vitagraph) C-2032.
Hearst-Vitagraph News Pictorial No. 20, 1916—Mar. 10 (Vitagraph) C-2032.
Hearst-Vitagraph News Pictorial No. 21, 1916—Mar. 13 (Vitagraph).
Hearst-Vitagraph News Pictorial No. 22, 1916—Mar. 17 (Vitagraph).
Hearst-Vitagraph News Pictorial No. 23, 1916—Mar. 20 (Vitagraph).
Hearst-Vitagraph News Pictorial No. 24, 1916—Mar. 24 (Vitagraph).
Hearst-Vitagraph News Pictorial No. 25, 1916—Mar. 27 (Vitagraph).
Hearst-Vitagraph News Pictorial No. 26, 1916—Mar. 31 (Vitagraph).
Her Bleeding Heart (5 parts)—Feb. 28 (Lubin) 1370.
Hero of Submarine D-2, The (5 parts)—Mar. 13 (Vitagraph) S-1898; R-2023.
Hunted Woman, The (5 parts)—Mar. 6 (Vitagraph) S-1897; R-1845.
I
Island of Surprise, The (5 parts)—Jan. 24 (Vitagraph) S-671; C-802 R-794.
K
Kennedy Square (5 parts)—Feb. 21 (Vitagraph) S-1368; R-1312.
M
Misleading Lady, The (5 parts)—Jan. 3 (Essanay) S-146; C-802; R-618.
Mr. Jack, a Hallroom Hero—Feb. 21 (Vitagraph) S-1896.
Mr. Jack Ducks the Alimony—Mar. 6 (Vitagraph) S-1897.
Mr. Jack the Hash Magnate—Mar. 13 (Vitagraph) S-1897.
Mr. Jack Trifles—Mar. 20 (Vitagraph) S-2091.
Mr. Jack Wins a Double-Cross—Feb. 28 (Vitagraph) S-1897.
My Lady's Slipper (5 parts)—Jan. 10 (Vitagraph) S-306.
N
Ne'er Do Well (10 parts)—Mar. 20 (Selig) S-1902; R-1313.
Night Out, A (5 parts)—Jan. 31 (Vitagraph) S-671; C-979; R-975.
No Greater Love (5 parts)—Jan. 10 (Selig) S-306; R-Vol. 26, Pg. 2023.
S
Souls In Bondage (5 parts)—Jan. 31 (Lubin) S-1026; C-979; R-971.
Supreme Temptation, The (5 parts)—Mar. 20 (Vitagraph) S-2091.
T
Thou Art the Man (6 parts)—Jan. 3 (Vitagraph) S-144; C-263; R-257.
Thou Shalt Not Covet (5 parts)—Feb. 7 (Selig) S-844; R-972.
Unto Those Who Sin (5 parts)—Mar. 6 (Selig) S-1897; R-2027.
V
Vultures of Society (5 parts)—Feb. 14 (Essanay) S-1368.
W
Wonderful Wager, The (2 parts)—Jan. 3 (Lubin) S-304; C-802; R-793.
Writing On the Wall, The (5 parts)—Feb. 14 (Vitagraph) S-1026; C-1152; R-797.

Metro Pictures Corp.

B
Blindness of Love, The (5 parts)—Mar. 6 (Rolfe) S-2086; G-2031; R-2022.
C
Corner In Cotton, A (5 parts)—Feb. 21 (Quality) S-1900; C-1854; R-1849.
D
Debt of Honor, The (5 parts)—Jan. 24 (Columbia) S-494; C-801; R-791.
Dimples (5 parts)—Feb. 14 (Columbia) S-1370; C-1318; R-1311.
H
Her Great Price (5 parts)—Mar. 27 (Rolfe).
L
Lovely Mary (5 parts)—Mar. 13 (Columbia) S-2087; C-2031; R-2022.
Lure of Heart's Desire, The (5 parts)—Jan. 17 (Popular Plays and Players) S-672.
M
Man and His Soul (5 parts)—Jan. 31 (Quality) S-1198; C-1150; R-1140.
P
Price of Malice, The (5 parts)—Feb. 21 (Rolfe) S-1550; C-1854; R-1850.
S
Soul Market, The (5 parts)—Feb. 28 (Popular Plays & Players); S-1900; C-1854; R-1849.
T
Turmoil, The (5 parts)—Jan. 10 (Columbia) S-144.
U
Upstart, The (5 parts)—Feb. 7 (Rolfe) S-1198; C-978; R-971.
W
Wall Between, The (5 parts)—Mar. 20 (Quality).

George Kleine

C
Catspaw, The (5 parts)—Jan. 12 (Edison) S-674; C-625; R-439.
D
Devil's Prayer-Book, The (5 parts)—Jan. 5 (Kleine) S-674; C-261; R-94.
F
Final Curtain, The (5 parts)—Feb. 2 (Kleine) S-846; R-981.
I
Innocence of Ruth, The (5 parts)—Jan. 26 (Edison) S-676; C-891; R-799.
M
Mishaps of Musty Suffer, The (No. 1, "Cruel and Unusual")—Mar. 1 (Kleine) R-618.
Mishaps of Musty Suffer, The (No. 2, "Keep Moving")—Mar. 8 (Kleine) R-619.
Mishaps of Musty Suffer, The (No. 3, "Hold Fast")—Mar. 15 (Kleine) R-1848.
Mishaps of Musty Suffer, The (No. 4, "Going Up")—Mar. 22 (Kleine) R-1848.
Mishaps of Musty Suffer, The (No. 5, "Look Out Below")—Mar. 29 (Kleine) R-1848.
Mishaps of Musty Suffer, The (No. 6, "The Lightning Bell-Hop")—April 5 (Kleine) R-1848.
Mishaps of Musty Suffer, The (No. 7, "Bells and Belles")—April 12 (Kleine) R-1848.
S
Scarlet Road, The (5 parts)—Feb. 16 (Kleine) S-1202; R-1488.
W
When Love Is King (5 parts)—Feb. 9 (Edison) S-1200; C-1318; R-1140.
Wild Oats (5 parts)—Jan. 19 (Kleine) S-676; C-625; R-621.

Miscellaneous

Bondman, The (5 parts)—Mar. 20 (Fox).
Britain Prepares—Mar. (Chas. Urban) R-2025.
C
Chip Off the Old Block, A—March (Juvenile) R-1850.
D
Defense or Tribute?—March (Public Service Film Corp).
Denise (4 parts)—March (Authors' Film Co.—Topnotch) R-1847.
Destruction—Jan. (Fox) C-261; R-255.
F
Fighting Blood (5 parts)—Feb. 20 (Fox) S-1550; R-1660.
Fighting With the Allies—Mar. (Timely) C-2023.
Flirt, The (5 parts)—Mar. 26 (Bluebird) S-209.
Fool's Paradise, A—Feb. (Ivan) S-1898; R-700.
Fool's Revenge, The (5 parts)—Feb. 13 (Fox) S-1370; C-1493; R-1487.
Fourth Estate, The—Jan. 16 (Fox) C-801; R-795.
G
Gold and the Woman (5 parts)—Mar. 13 (Fox) S-1902.
Green-Eyed Monster, The (5 parts)—Jan 2 (Fox) S-310; C-442; R-436.
Grip of Jealousy, The (5 parts)—Feb. 28 (Bluebird Photoplay) S-1372; C-1493; R-1487.
H
Heart of New York, The (5 parts)—Feb. (Claridge Films Inc.) S-1552; C-1495.
His Vindication (4 parts)—Feb. (Cosmofotofilm-London) S-850; C-623.
Hop, the Devil's Brew (5 parts)—Feb. 14 (Bluebird) S-1196; C-1318; R-1308.
House that Jack Built, The—Feb. (N. Y. Central Lines) R-1147.
I
Immortal Flame—Mar. (Ivan) S-1898; C-1855; R-1662.
J
Jeanne Dore (5 parts)—Jan. 24 (Bluebird) S-1196.
L
Little Orphan, The—Mar. (Olympic) S-1906; C-1667; R-1661.
M
Man with the Missing Finger—Feb. (Great Northern) S-1724.
Making of Fulton, The (3 parts)—Jan. (American Bioscope).
Marble Heart, The (5 parts)—Mar. 6 (Fox) S-1722; R-2023.
Merely Mary Ann—Feb. 6 (Fox) S-1202; R-1309.
Mother Who Paid, The (5 parts)—Feb. 7 (Great Northern) S-1902; C-1855; R-1844.
O
One Day (5 parts)—Feb. (B. S. Moss) S-1554; C-1319; R-1315.
Other Girl, The (5 parts)—Jan. (Raver) S-496; C-263; R-255.
P
Parisian Romance, A (5 parts)—Jan. 9 (Fox) S-498; C-625.
R
Race Suicide—Feb. (Joe Farnham) R-793.
Ruling Passion, The (5 parts)—Jan. 30 (Fox) S-1030; C-1150.
Rupert of Hentzau (5 parts)—Mar. 6 (Bluebird) S-1550; C-1493; R-1487.
S
Secret Love (6 parts)—Jan. 31 (Bluebird) S-1196; C-1153; R-974.
Seeing America First—Feb. (Curtis) R-1148.
Serpent, The—Jan. 23 (Fox) R-978.
Should A Baby Die?—Feb. (Hanover) R-975.
Sins of the Father—Mar. (Authors' Film Co.—Ambrosio) R-1847.
Soldier's Oath, A—Jan. (Fox) R-91.
Somewhere In France (5 parts)—Jan. (Arthur S. Kane) S-670.
Strength of the Weak (5 parts)—Mar. 12 (Bluebird) S-1722; C-1853; R-1659.
T
Tragedy In Villa Falcon—Feb. (Great Northern)
U
Undine (5 parts)—Feb. 7 (Bluebird) S-1196; C-1152; R-1143.
Unwritten Law, The—Jan. (California M. P. Corp.) S-1902; C-626; R-618.
W
Wife's Sacrifice, A (5 parts)—Mar. 27 (Fox).
Witch, The (5 parts)—Feb. 27 (Fox) S-[illegible]50; C-1853; R-1845.
Wrong Door, The (5 parts)—Feb. 21 (B[illegible] S-1198; C-1318; R-1308.
Y
Yaqui (5 parts)—Mar. 19 (Bluebird) S-1904; R-1847.

Vol. 27, No. 1 January 1, 1916 Price 10 Cents

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THE FILM INDEX

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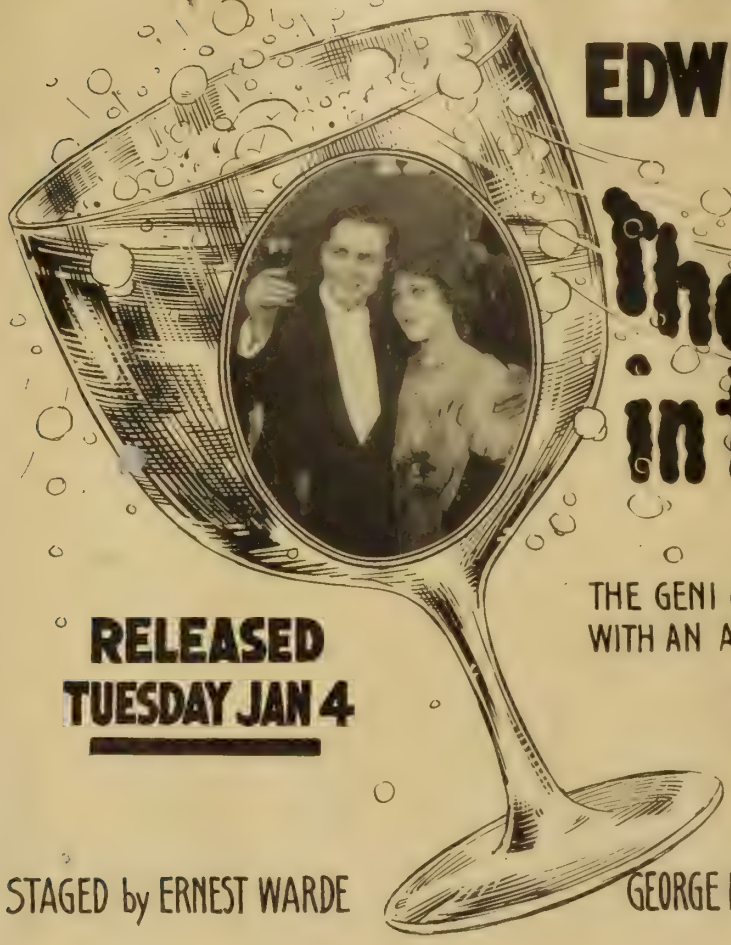

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WHO'S BACK

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Cheese Cake

No. 114, Straight from the shoulder talk by the President of the Universal Film Mfg. Co.

Reprinted from Moving Picture Weekly of Jan. 1. If you are not getting the M. P. Weekly regularly write the Editor, Universal Film Mfg. Co., 1600 Broadway, New York.

There was once a man who loved cheese cake. He ordered it whenever he went into a restaurant and he kept asking his wife to have it at home. Like a perfectly good wife she made it a point to have cheese cake in the house all the time. She finally got in the habit of serving it for every meal. The waiters in the restaurants used to speak of him as "Old Man Cheese Cake" and they always put cheese cake at his place whether he ordered it or not.

He was almost cheese caked to death. He got such an overdose of it that he couldn't stand the sight or sound or smell of cheese cake. One whiff of cheese cake used to give him nauseritis of the parallelopipedon. When he died, they brought a piece of cheese cake into the room and he got up and left his death bed in a high dudgeon, whatever that is.

Try the same stunt with your own favorite dish some time and it will work the same way, whether your favorite is ice cream, pickled whale oil, stuffed waffles, pate de goose livers, corn meal slush or plain potatoes boiled with their etons on. You can get an overdose of ANYTHING, no matter how good it may have seemed to you in the beginning.

That's the situation with regard to features just about now.

The exhibitors thought the public's favorite dish was features. So, instead of giving them one, two or three features a week, they gave them one every day and in some cases two a day. The dear old public liked it at first, but the revolt came just as I predicted it would.

The public stomach finally reached such a condition that it turned a Japanese flip at the very thought of seeing features ALL the time. And when the public flips up in the air, be careful that it doesn't land on top of you when it comes down again.

The natural antidote of too much feature is the UNIVERSAL PROGRAM, and the very fact that the exhibitors are flocking to the program fast and excitedly, simply proves all that I have said and predicted.

I believe that the big houses will always use SOME features. How many a week I can't say, but possibly one, two or three. The UNIVERSAL will probably make that many itself. The little house, however, has simply got to have a program and it must have the best program it can lay its hands on. This naturally means the UNIVERSAL AND NOTHING ELSE.

I'm already beginning to receive letters from exhibitors complaining that they can't get service from the Universal Exchanges, in certain towns because the opposition has "monopolized the Universal program." They've let their competitors beat them to it, so they call it a "monopoly." It's too bad. I'm sorry for exhibitors caught short of the market in this way, but heaven knows I warned them of what was coming. The rush for the Universal program is on in full blast. Are you going to grab it while the grabbing is good, or are you going to feed cheese cake to a public that is already cheese caked to death?

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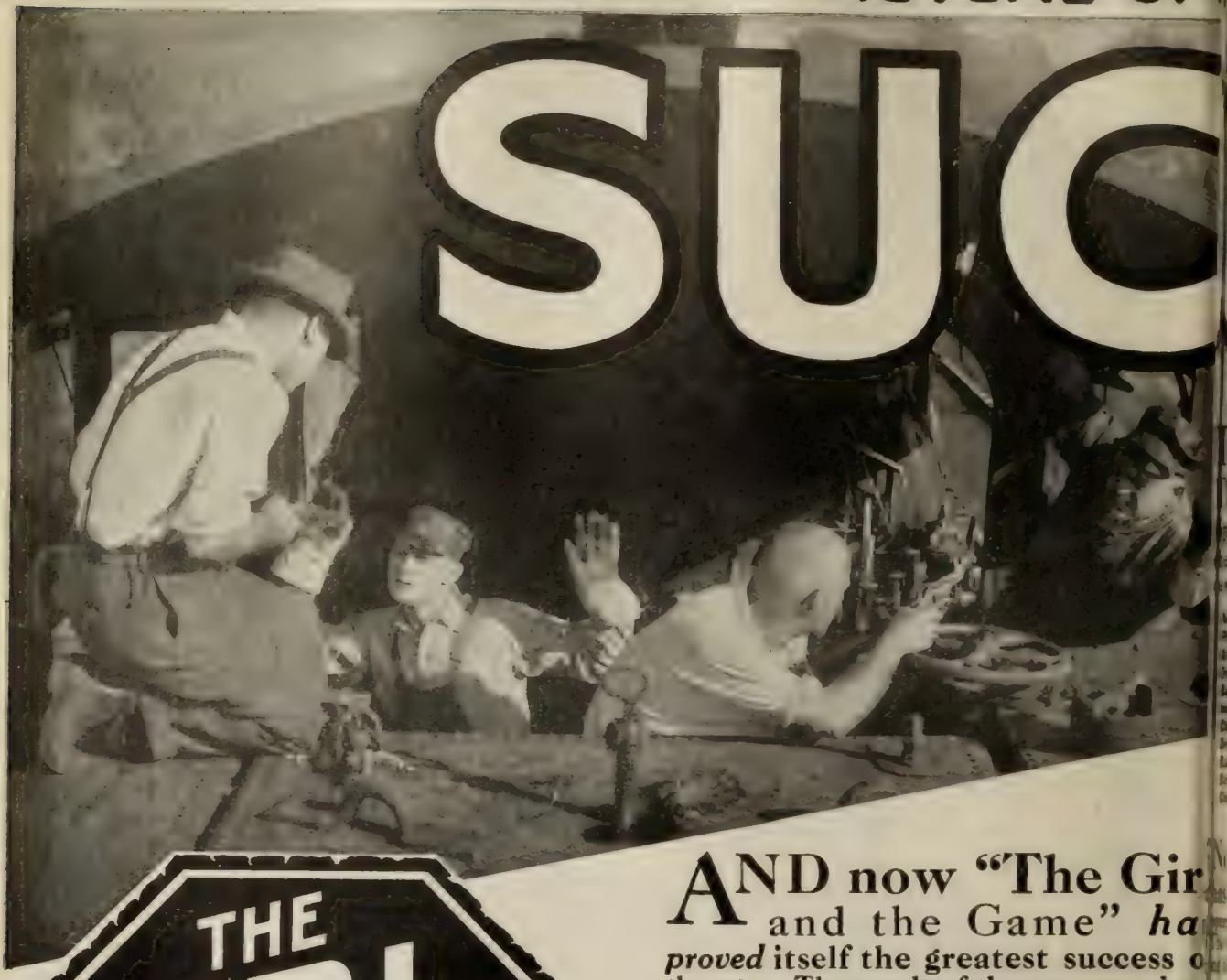

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MUTUAL MASTERPICTURES
DE LUXE EDITION

Early forthcoming five reel productions to be released by David Horsley as Mutual Masterpictures, de luxe edition, are "The Bait" and "Vengeance Is Mine!"

The former features William Clifford and Betty Hart, supported by a cast of well known players, together with the Bostock animals, and is scheduled for release January 22.

"Vengeance Is Mine!" presents Crane Wilbur in a role that gives his abilities wide scope. An especially selected cast has been engaged for his support. "Vengeance Is Mine!" will be released January 31 instead of January 26, as previously announced.

In the making of these features there is brought into play the unparalleled equipment of the complete David Horsley studios; absorbing stories written by trained and high salaried scenario writers; the wide knowledge of technical experts; the stage craft efficiency of competent directors; the ability of many popular players and the thrilling performances of the matchless Bostock animals. The effect of such a combination is the production of Masterpictures, de luxe edition, not only in name but in fact.

In addition to the release of such features Mr. Horsley will release every Friday, as heretofore, one of the humorous single reel Cub Comedies featuring the funniest man in America, George Ovey.

Bookings on all these David Horsley productions to be had at Mutual Exchanges.

DAVID HORSLEY PRODUCTIONS

Far Sharper than a Serpent's Sting —

She sacrificed herself—this woman. She gave up all! Made of herself a martyr for the love of a man!

And then, he, too, spurned her. But far sharper than a serpent's sting is the ingratitude of man,—the failure to look behind the material things and see dazzling white, the glorious purity of a saintly wife and mother.

The New IVAN Success

Never has Ivan Abramson so clearly portrayed human emotions. Never has this Balzac of motion picturedom so mercilessly bared the soul of man and woman.

"Forbidden Fruit" is without a doubt the foremost picture of the year. Put aside its tremendous pictorial effects; put aside its splendid cast and you come down to the story which grips you even in its bare scenario form.

"Forbidden Fruit"

Once again Paula Shay makes her bow to the field and here she meets the opportunity which any actress would crave. Paula Shay is of the stuff that makes for headliners. She is of the first rank of film artists.

"She plucked—she ate, he too should share the shame"

Co-starring with Miss Shay is the celebrated Everett Butterfield, whose screen and legitimate stage successes place him high in rank. Supporting these stars are Minna Phillips, the "darling" of the stock companies, and James Cooley, versatile portrayer of social roles.

IVAN

Ivan Exchanges for Exhibitors' Reference

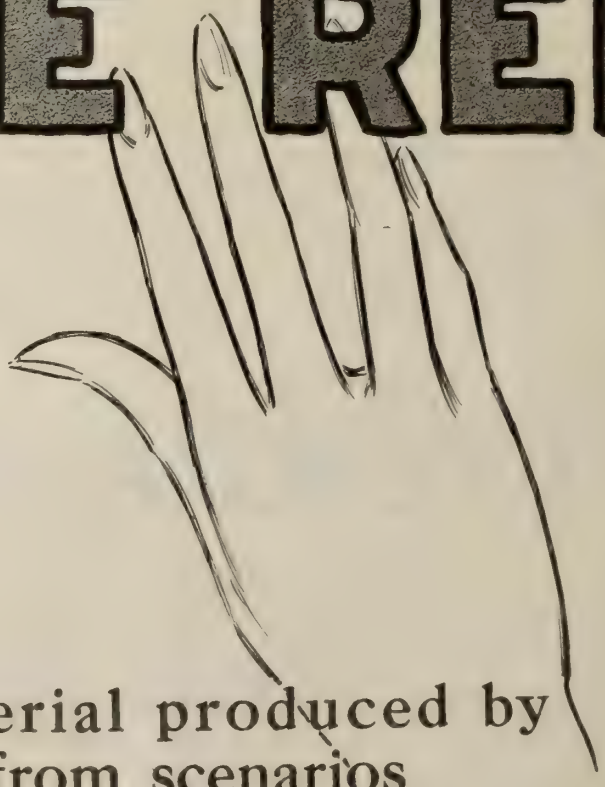
New England—E. W. Lynch Enterprises, Worcester, Mass.
New York and Northern New Jersey—Merit Film Corp., 110 W. 40th St., N. Y.
West Pennsylvania, West Virginia—Liberty Film Renting Co., Pittsburgh, Pa.
Ohio—Standard Film Service Co., Cleveland and Cincinnati.
Michigan—Standard Film Service Co., Detroit.
Illinois, Indiana, Southern Wisconsin, Kentucky—General Feature Film Co., Chicago, Ill.
Minnesota, North and South Dakota, Northern Wisconsin—Zenith Feature Film Co., Duluth, Minn.
Pacific Coast—All Star Features Distributors, San Francisco and Los Angeles.
Texas, Oklahoma and Louisiana—Hubb City Film Exchange, Waco, Tex.

IVAN

This Woman has

One ready to do good;
Impossible?

THE RED



Pathé's big serial produced by
Balboa, from scenarios
by Will M. Ritchey
Complete in 14 episodes of 2 parts each

The PATHE
EXECUTIV
25 WEST 45th S

two right hands!

he other to do evil.

Not at all—see

CIRCLE

Featuring RUTH ROLAND
and FRANK MAYO
Stories by Albert Payson Terhune
Widespread publicity

EXCHANGE inc.

FFICES
EW YORK

Pathe and Henry W

EXCUSE

A rip-roaring comedy drama with
GEORGE F. MARION
VIVIAN BLACKBURN
and GERALDINE O'BRIEN

George F Marion

A perpetual mileage of laughs without any stopovers

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

Savage present

ME!

This 5 part GOLD ROOSTER offering is from the phenomenally successful play by Rupert Hughes, which played to record crowds

Vivian Blackburn

It features nearly the entire original cast

RELEASED DEC. 31st

EXCHANGE inc.

OFFICES
NEW YORK

"SOMEWHERE IN FRANCE"

Five Reels

Obtained by Donald C. Thompson, War Photographer

GOING WITH A BANG!

For Bookings Get in Touch Quickly With

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FAMOUS PLAYERS FILM COMPANY OF NEW ENGLAND, 31 Beach Street, Boston

FAMOUS PLAYERS FILM COMPANY OF NEW ENGLAND, 19 Congress Avenue, New Haven

WM. L. SHERRY FEATURE FILM COMPANY, Inc., 130 West 46th Street, New York City

Exchanges and Exhibitors in other Territories Communicate Direct With

Arthur S. Kane

901 Candler Building
220 West 42d Street

NEW YORK CITY

COMING METRO EVENTS

METRO PICTURES

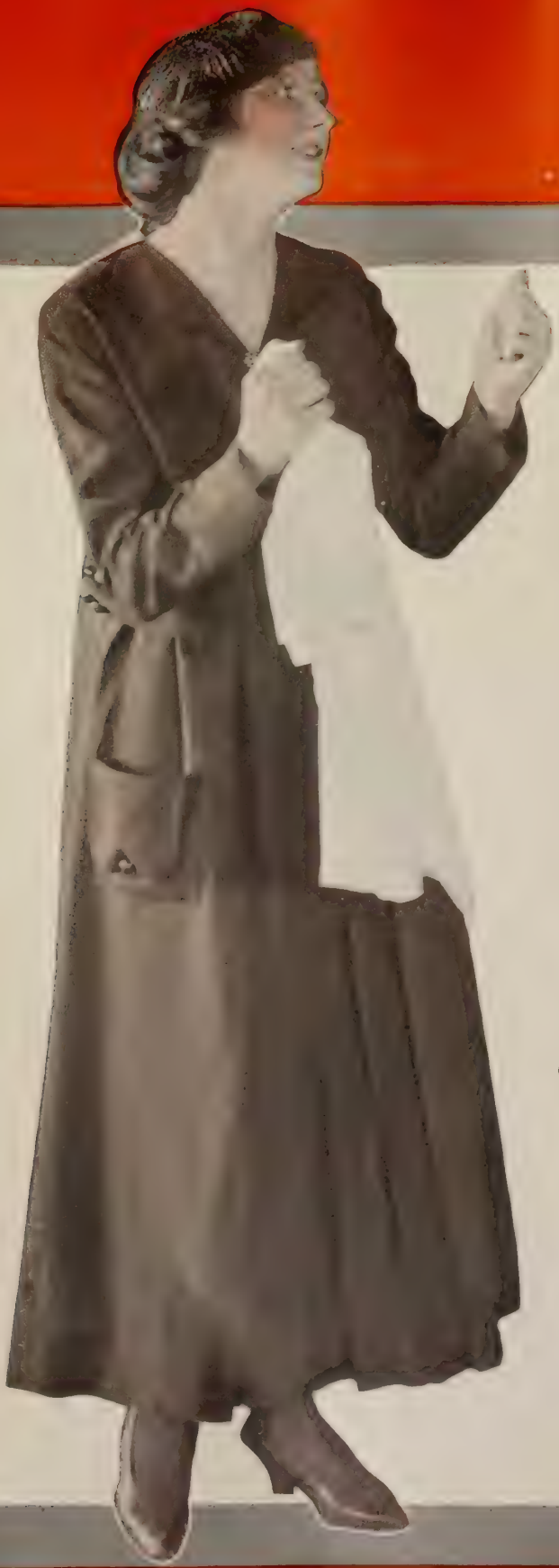
Again Speaking fo Consistency:

From an Exhibitor, Bruce Godshaw, in the *Exhibitor's Herald,* issue of November 27, 1915—

"But how to induce the patrons to continue to come from a distance, with the climatical conditions and car fares as their points of consideration, is my continual problem. My wares must be consecutively attractive; there must be no chasms of apparent mediocrity between one night and the other unless there is a difference in the admission price. But if a uniform scale of prices prevails, a uniform program is necessary.

"To illustrate: If a Mary Pickford or a Francis X. Bushman production can be seen for a dime, is it reasonable to figure that as many people will come out to see a Bruce McRae, a Gail Kane or a Frederick Perry, etc.? Not ordinarily! But it is possible, I believe, if a "feature program" maintains a standard—throws out the inferior offering and creates a "confidence" in the output. For instance, I will cite the Metro program. While possessing many prominent stars, they have others of lesser importance, but the business holds up to within a few dollars of each other for me, whether it is a William Faversham, an Olga Petrova, an Emily Wehlen or a Mary Miles Minter. I am not on the "outs" with any film exchanges. My relations are equally friendly with all and I do not try to favor any in these articles, but I find much pleasure in being truthful when occasion demands, and in the instance of Metro I admit increasing business from week to week—because they have not had a poor release. They are clean, clever, novel and—best of all—the public is sharing my opinion. Metro night with me is secured. I am not compelled to spend time nor money in forcing an attendance for Metro night."

The experience of Exhibitor Godshaw is the experience of other Metro Exhibitors. QUALITY. PLUS CONSISTENCY WINS



METRO PICTURES

METRO PICTURE CORPORATION

presents

Booth Tarkington's

THE TURMOI

with

VALLI-VALL

and GEORGE LEGUER

A METRO wonderplay produced in 5 Acts by COLUMBIA PICTURE CORPORATION

and directed by Edgar Jone

Released on the METRO Program January 10th.

METRO PICTURES

EQUITABLE

PRESENTS

THE AMERICAN BEAUTY GIRL

MARGARITA FISCHER

IN A POWERFUL DRAMATIC TALE
AS UNUSUAL AS IT IS ENTERTAINING

"THE DRAGON"

IF YOUR MOTHER ABANDONED YOUR FATHER-ATTRACTED BY ANOTHER MAN AND YOUR FATHER'S LIFE WAS RUINED, HIS FORTUNE LOST, YOUR HOPES BLASTED, AND CAREER DULLED - WOULD YOU GO THROUGH LIFE CAUSING DEATH UNHAPPINESS AND DESPAIR TO THOSE RESPONSIBLE FOR YOUR FATHER'S PAINS? OR WOULD YOU, TOO, BECOME A VICTIM OF *THE DRAGON* THAT BROUGHT MISERY TO YOUR HOME ?

RELEASED JAN. 3

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

Wm. A. Brady, Picture Plays, Inc.

Presents

ALICE BRADY

in

THE RACK

By Thompson Buchanan

In which is shown that "The Rack" did not die out with the middle ages. Blanche Gordon (Alice Brady), drinking deep of the dregs of life's dark draught, discovers that.

There are modern tormentors whose cruel irons sear the whitest lives.

But the hellish tortures of New York society's rack upon which Blanche Gordon's bleeding soul is bruised and torn, make for good in the end.

Released Through

WORLD FILM CORPORATION

Lewis J. Selznick, Vice Pres. and Gen'l Mgr.

130 W. 46th STREET NEW YORK CITY

BRANCHES EVERYWHERE

Canadian Distributors: World Features, Limited

Triangle Plays for the First Week of the New Year

The TRIANGLE releases for the first week of the New Year offer two particularly strong, gripping, and intense five-reel dramas, and a pair of Keystones that are in many ways the best that have yet been filmed.

"CROSS CURRENTS," in which Helen Ware makes her Triangle debut, is a gripping tale of a woman's sacrifice for the man she loves. Realizing he is growing weary of her she releases him so that he may marry another woman, but the shipwreck of a yachting party casts the two on a desert isle together and the old love rekindles. Happily they live together until the wife arrives with a rescue party, and knowing that the man's loyalty belongs to the wife the woman walks straight to a watery grave.

In "BETWEEN MEN," W. S. Hart takes the part of a man who never forgets a favor. When an enemy threatens the man who befriended him with financial ruin, he responds to the call with alacrity. It's a fight to the finish both with brains and fists to save the fortune of the friend and win the hand of the daughter. The terrific hand-to-hand encounter, the terrible Wall Street scene and the final victory combine to produce a play in which not a moment drags.

In many ways "Dizzy Heights and Daring Hearts" is one of the most wonderful Keystones ever filmed. Aeroplanes looping the loop, the thrilling chase of a biplane, the miraculous rescue from the top of a tower, and a 200-foot smokestack blown up are only a few of the thrills, and again we have Weber and Fields, those famous comedians, this time in "The Worst of Friends," a Keystone that is better than "The Best of Enemies," if that is possible.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

Triangle Plays Help the Box Office

The remarkable number of signed contracts received for the presentation rights of TRIANGLE PLAYS is due to the old axiom, "the purchase of any commodity by the middleman is made for just one reason—to make money for himself. It matters not whether the product be cheap or expensive, near at home or out of town, if the opportunity for profit is offered the purchase will be swift!"

The rapidity with which the signed contracts have been coming in proves this beyond a doubt. The average exhibitor today, the exhibitor who can appreciate TRIANGLE PLAYS, is a shrewd, hard-headed business man who knows the best pictures when he sees them, the type of plays that appeal to his particular patrons, and the kind of plays that will turn the spasmodic picturegoer into a regular.

Such an exhibitor knows TRIANGLE PLAYS. He investigated them at the start and has watched their progress since the beginning. He knows the men who are back of this corporation, the men who have made a life study of the motion picture business and have helped to transform it from a small beginning to the fifth largest industry in this country. Such an exhibitor has watched with particular care the quality of TRIANGLE PLAYS and by this time is convinced that the quality of the first few pictures has been consistently maintained and that if possible the latest pictures have been even better than the first.

The hard-headed exhibitor knows that it is to his advantage to present TRIANGLE PLAYS to his patrons, for he knows that they will appreciate their superior quality, that they will enthuse over the marvels of TRIANGLE PRODUCTION, and that increased Box Office returns will be the result. He cannot fail to appreciate the immense advantage of showing motion picture plays that have been a success at the Knickerbocker Theatre in New York.

HAVE YOU SIGNED YOUR CONTRACT?

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

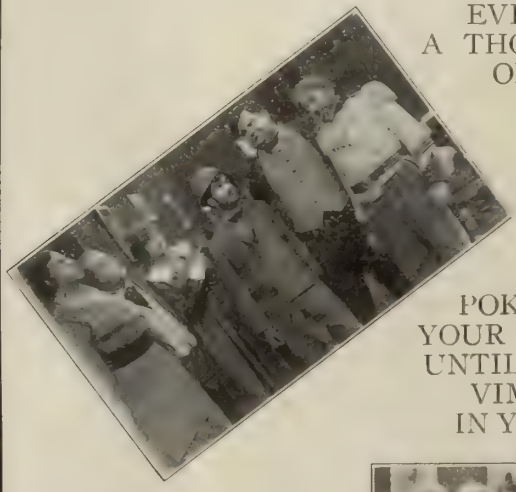
"VIM"
COMEDY FILMS

Vim Comedies Released Every Friday Thru the General Film Company

Vim Comedies Released Every Friday Thru the General Film Company

CHICKENS

EVERY WEEK
A THOUSAND FEET
OF LAUGHS



POKE AND JABB
YOUR EXCHANGEMAN
UNTIL HE INCLUDES
VIM COMEDIES
IN YOUR SERVICE

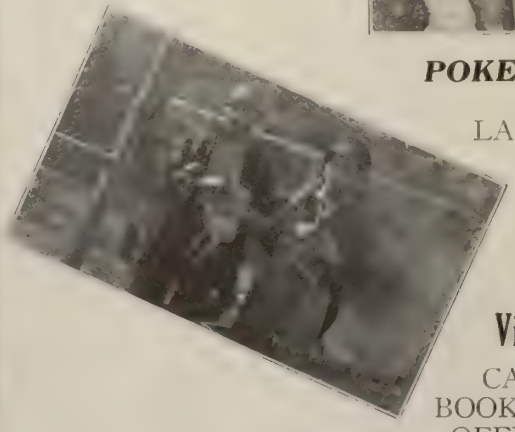
VIM COMEDIES HAVE NO COMPETITORS

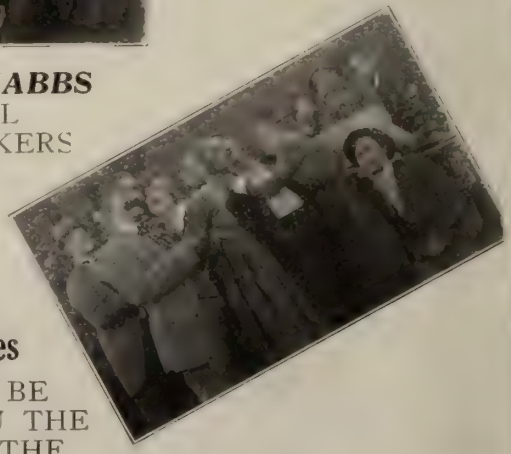
RELEASED
FRIDAY
JANUARY 14th

VIM COMEDIES MAKE THE WORLD LAUGH

RELEASED
FRIDAY
JANUARY 14th

POKES AND JABBS
ORIGINAL
LAUGH MAKERS





Vim Comedies

CAN ONLY BE
BOOKED THRU THE
OFFICES OF THE

General Film Program

Knickerbocker Star Features

End the Old Year Right by Presenting

The Mysterious Bride

A FEATURED SENSATION ON
DECEMBER THIRTY-FIRST

3 GRIPPING REELS

3 GRIPPING REELS

3000 FEET OF EXCITING—STARTLING—
THRILLING AND SENSATIONAL PUNCHES

A BIG BOOKER EVERYWHERE
A STORY TRUE TO LIFE
A FEATURE THAT THRILLS

A Production of Action

DECEMBER 31st

GENERAL FILM PROGRAM

Knickerbocker Star Features
NEW YORK

KLEINE-EDISON FEATURES

"This 'Come-On' Outfit Cost a Fortune"

Says Nancy, "And if you quit now we're through!"

That was when (to familiarize themselves with the location of their neighbor's jewels they staked their all on one grand throw) pretty Nell, with an inherent leaning toward honesty, threatened to quit right then and there!

GEORGE KLEINE'S

The Devil's Prayer Book

Featuring

ARTHUR HOOPS and ALMA HANLON

is a story of gamblers and gambling—a sparkling, scintillating drama with a snap and go that keeps you muscle-taut through five enchanting reels—

It's a Kleine—on the Kleine-Edison program

FOR RELEASE JANUARY 5th

George Kleine

805 East 175th Street, New York City

NEW YORK
226 W. 42nd St.
CHICAGO
166 N. State St.
ATLANTA
71 Walton St.
BOSTON
14 Piedmont St.

DENVER
405 Railroad Bldg.
PHILADELPHIA
1309 Vine St.
MINNEAPOLIS
708 First Ave., N.
PITTSBURGH
123 Fourth Ave.

KANSAS CITY
209-12 Ozark Bldg.
SEATTLE
204-5-6 Orpheum Theatre Bldg.
SAN FRANCISCO
234 Eddy St.

CINCINNATI
138 West 7th Street
DALLAS
1812½ Commerce St.
LOS ANGELES
514 W. 8th St.

NEW ORLEANS
103 Nola Buliding
MONTREAL
204 St. Catherine St., W.
TORONTO
96 Bay St.

LUBIN

FIVE REEL UNIT

LUBIN - UNIT PROGRAM JAN. 3, 1916

EXQUISITE

JUNE DAYE

IN

"SORROWS of HAPPINESS"

An Original Heart Drama.

By

ANTHONY P. KELLY

DIRECTED BY JOSEPH KAUFMAN

DAVE DON COMEDY

"HIS LORDSHIP"

DIRECTED BY

EDWIN McKIM

REGULAR PROGRAM

JAN. 6TH 1916

"VENGEANCE OF THE OPPRESSED"

3 ACT DRAMA

FEATURING

EDWARD SLOMAN

JAN. 8TH 1916

BILLIE REEVES COMEDY "BILLIE'S HEADACHE"

DIRECTED BY

EARL METCALFE

GENERAL FILM LUBIN RELEASES

Sigmund Lubin

THE BLACK CROOK

Magnificently Spectacular Adaptation of the Famous Extravaganza

In Five Parts —A General Film Company Release, Mon. January 10th

A DAZZLING TWENTY-FOUR SHEET STAND

Is included in the unusually complete line of 4-color lithographs. Also two styles of one-sheets, two of threes and a six. Attractive heralds, newspaper cuts, etc.

The Special Music Provided at Cost Price Is the Best Buy any Exhibitor Could Make, Not Only to Aid His Presentation of "The Black Crook," but for Later Use by His Orchestra.

KALEM COMPANY, 235-239 West 23rd Street, New York City

"It's Distinctive!"--That is the Secret of "Stingaree's" Success--
E. W. Hornung's Character Creation is Unique, His Stories of a Consistent Strength Never Before Attained in Series Productions

The Purification of Mulfera

Eighth Episode in the series by the author of "Raffles" Lightens the Tense Dramatic Strength of the Other Issues by the Introduction of a Delightful Comedy Touch—Released Wednesday, January 12

Remember—"the series hit of the year" costs you no more than an ordinary release. Twelve two-act episodes, each complete in itself, and released one every Wednesday. At any General Film Company office or the Greater New York Film Rental Company.

Are You on the Mailing List for the New Kalem Bulletin? Better Write Now!

Striking 1, 3 and 6-sheet, four color lithographs on each issue. Other advertising aids, too.

KALEM COMPANY

235-39 WEST 23RD ST., NEW YORK, N.Y.

THE HAZARDS *of* HELEN

THE ORIGINAL RAILROAD SERIES, FEATURING

HELEN GIBSON

The Most Daring Actress in Pictures

Have seldom presented a stronger story than that in "The Open Track," released Saturday, January 22. Helen's leap from a speeding motorcycle to a racing train, her rescue of the detectives bound to the cowcatcher of a runaway train, the hand-to-hand struggle in a racing automobile, these are but few of the breath-taking thrills in this single reel. "The Open Track" is another proof of the fact that in railroad pictures

KALEM LEADS—WHILE OTHERS FOLLOW

These Striking Scenes are on the 1 and 3-sheet, 4-color lithographs with each issue. Newspaper mats also.

THE TALE OF A COAT

A Bud Duncan Burlesque Comedy

Bud is an amateur cracksman, Gus his pal, and Jack the millionaire Sherlock who seeks to win Ethel's favor. The fun that follows may be imagined.

Released Tuesday, January 18. Attractive 1 and 3-sheet, 4-color lithographs on this comedy.

THE SEALSKIN COAT

An Episode in "The Ventures of Marguerite"

Real comedy is blended with the tense dramatic interest in this mystery of a stolen necklace into which Marguerite finds herself plunged.

Released Friday, January 21. 1, 3 and 6-sheet, 4-color lithographs that attract the eye.

A DUEL IN THE DESERT

A "Stingaree" Episode by E. W. HORNUNG, Creator of "Raffles."

With the fascinating desert as a background and the red-blooded action of strong men on their mettle, this two-part episode of "Stingaree" comes up fully to the swift pace set by the early issues which have been so highly praised. Stingareee is captured by the inspector of police, but his nerve and gameness outlast the officer's when they meet in the broiling sun and scorching sands of the desert.

Released Wednesday, January 19—Stirring action on the 1, 3 and 6-sheet, 4-color lithographs.

These pictures obtainable at all General Film Company offices or the Greater New York Film Rental Company

Have you placed your name on the mailing list for the new Kalem Bulletin? Better write now.

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

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(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
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CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 148)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 1, 1916

Facts and Comments

A WAVE of censorship seems to be sweeping over Oregon. In one town the exhibitors themselves asked for censorship, not because they thought it was necessary, but as a precaution against the vagaries of self-appointed censors. In another place young girls were appointed censors. There is no doubt whatever in our own mind that the desire to censor other people is closely allied to a species of mental disorder. We never lose patience with censors and we never quarrel with them. No patient can be cured by harsh treatment. Time must be allowed to assert its healing influence on the mind inflamed by the inquisitorial mania. Really the best remedy is the little anti-censorship pamphlet which we furnish to all our readers free of charge. In case of an epidemic we are prepared to furnish reasonable quantities.

* * *

FROM facts furnished to us by President Herrington of the National League, prospects for a better and stronger organization of exhibitors in the new year are better than they have been. Some of the state organizations have grown in numbers and influence. We wish we could convince the exhibitors of the supreme importance of organization. We wish we could make them understand that they must depend upon themselves. Their strength must be their own, it must be genuine, not stimulated now and then by solicited contributions from others. Proper organization with good leadership means better shows, more profits and greater power in the councils of the industry. The time to start work for a successful national convention is the present moment. We will do all in our power to make that convention a success, but the exhibitor must do his share. A big and highly successful national convention will be the surest means of impressing the country at large with the growth and the power and the future of our great industry. Don't be timid and faint-hearted. The men who love to repeat "It can't be done," should stand to one side and give the active men a chance.

* * *

ARRANGEMENTS are now under way for holding a big state convention of motion picture exhibitors in New York. There are some splendid local organizations in this state. The cities of Yonkers and Rochester are shining examples of what can be done by and for the exhibitor through a close union and practical co-operation. We have demonstrated the power of the screen in this state by a direct appeal to the motion picture audiences. If the exhibitors will hold a big convention, say in the early part of February, and hold it at Albany, the effects are bound to help us all. A demonstration in force in the very presence of the assembled lawgivers will have a wholesome influence. Two bad bills will be introduced in Albany just as soon as the Solons get their working clothes on. One bill is the censorship measure and the other is a bill to close all motion picture theaters on Sunday. We happen to know that the enemies of the modern Sunday will make the fiercest kind of a "drive" against us. Let us be ready. If you are interested write to Lee A. Ochs, the president of the state organization, at 110 West Fortieth Street, New York.

* * *

WE URGE every reader of THE MOVING PICTURE WORLD to read our proposed petition to Congress, protesting against the establishment of Federal Censorship. If he will get signatures to the petition and return it to us we will undertake to present it to Congress. The reader will notice that we want the signatures of citizens who are not in any way connected with the motion picture industry. Such men are not open to the objection or even the suspicion of a personal interest in the agitation against censorship. We feel sure that there are scores upon scores among the patrons of each motion picture theatre in the country who will gladly sign such a petition. We advise our readers to begin the campaign at once and to keep at it until the bill comes up for debate in Congress. Remember that Federal Censorship will not only increase your expenses, but it will harass you in other ways as well. To install the proper machinery for censorship will be like duplicating the internal revenue department. You will be subject to infinite delays and to the whims of arbitrary officials. Federal Censorship will drive not hundreds, but thousands of exhibitors out of business. If you are interested in your bread and butter GET BUSY NOW.

A Great Year Dawns

By Louis Reeves Harrison.

A GENERATION has passed since Edwin Markham wrote his soul into a battle-cry of the days in which we are living.

"O masters, lords and rulers in all lands,
How will the future reckon with this man?
How answer his brute question in that hour
When whirlwinds of rebellion shake the world?
How will it be with kingdoms and with kings,
With those who shaped him to the thing he is,
With this dumb terror shall reply to God,
After the silence of the centuries?"

This Dumb Thing is still the tool of those who hold themselves unaccountable to any one on earth and only to God in hypocritical protestation. Having no mind of his own, his will subordinated to monarchical organization, the Dumb Thing has become a menace to himself and to the whole world, but it would seem at moments as if he were about to straighten himself up before his Creator and break the silence of the centuries.

Trained to slaughter, encouraged to plunder, taught that wholesale murder and rapine are glorious, who really blames the unthinking creature, the tool of those "who shaped him to the thing he is"? As well blame a link in a chain or the cog of a wheel. The question is, will he go on destroying the weak and the undefended, as well as strewing battlefields with the flower of manhood, at the command of a group of War Lords, or will he gather enough courage to assert himself and declare for a voice in settling his own destiny, that of his home, that of his nation?

There is answer in a prophecy made by Richard Wagner almost a century ago, in his contributions to the Dresden *Volksblatter*. "Aye, we behold it, the old world crumbling; a new will rise therefrom; for the lofty goddess Reason comes rustling on wings of storm, her stately head ringed round with lightnings, a sword in her right hand, a torch in her left. Destroying and fulfilling, the ever-rejuvenating mother of mankind fares across the earth. Before her soughs the storm, and shakes so fiercely at man's handiwork that vast clouds of dust eclipse the sky. And where her mighty foot is set, there falls in ruins what an idle whim had built for aeons; the hem of her robe sweeps its last remains away. But in her wake there opens out a never-dreamt paradise of happiness, and jubilant songs of FREED MANKIND fill the air. The thickening clouds but proclaimed the advent of emancipating Revolution."

For those of us who read the morning papers in the smug and satisfied security created by our own Revolution, there is an occasional thrill over some brilliant exploit in the world's greatest war and an occasional heartache for the perishing brave and suffering innocent, then we glance at the clock and go about our daily routine, working and fretting over its trivialities. Some of us flatter ourselves that we have studied history, but here is the most wondrous, the most terrible history ever known being unfolded before our very eyes, that of our mightiest nations in a struggle to the death—is it without significance?

What can there be in the year 1916 to recompense for the sacrifices of 1915 if it merely witnesses a cessation of hostilities, to be renewed where and when War Lords may will? Is the struggle to be settled by dividing the possessions of the weak among the strong? Is peace to mean only a patching up of international jealousies? Have the bravest and the finest men been sent to the shambles for the establishment of no human right? Does any intelligent being in the world desire a peace as destitute of principle as those who forced this war on humanity?

What have these questions to do with the production and exposition of screen drama? One might as well ask what the screen drama has to do with our material improvement and our spiritual awakening. This beautiful New Art would stagnate, lose interest and wither in a year if it failed to respond to what is in the minds and hearts of people. It would lose its splendid assertion of individuality and drift into the monotony of performance that has dulled older arts if it adhered to repetition and played no part in universal progress. Its own function is to create from the rude material of actual events those ideals from which we seek to realize perfection.

The fact that we are in the midst of unexampled prosperity does not blind us to the fact that our sense of security may be only a dream, particularly if that great issue now at stake, the dominance of might over right, be unfavorably determined. Nor should we be blinded by any lull of temporary peace to some of the deeper issues, that out of the ashes of sorrow and shame may rise a new civiliation more glorious than any of us have pictured in our fondest dreams, though that awakening may be attended with convulsions more tremendous than those through which all Europe is now passing.

"The Man With the Hoe," of whom Markham wrote, is now "The Man With the Gun." On HIS back the burden of the world, this thing "the Lord God made and gave to have dominion over sea and land." Will he continue to be a mere link in a chain, compelled to go wherever it is dragged? "Let us not compare," says mighty Maeterlinck, "the poor wretch dragged from his home in these modern times, to shoot down others as unfortunate as himself, with those Americans who came running from their homes at Lexington in defense of liberty."

Will the private soldier of Europe, now but a helpless part of one or another military organization, where there must be no independent thought, grow to realize his power and revolt against the tyranny which is grinding him and millions of his brothers to death? Will he rise and destroy the machine which has done so much to destroy him and the world's finest ideals? Or will he wander on in darkness, depending on external influences for guidance, moved only by impulse of whose very nature he is only dimly conscious? Ignorant of his direction, one nearly always at variance with his best aims, can he not be shown through our new and universal medium, no slave to language, that there is liberty for him and hope for the world in his complete emancipation?

Is it not in the power of every intelligent man interested in the production of moving pictures to help make 1916 the greatest of all years by the bold assertion of truth to all parts of the earth, by the dissemination of truth to all parts of the earth, by showing that more is to be accomplished by liberty, kindness and mutual helpfulness than by the old order of force? "Times change and men's minds with them" says Jack London. "Down the past, civilizations have exposited themselves in terms of world-power. No civilization has yet exposited itself in terms of love-of-man. Previous civilizations, their purposes fulfilled, may well pass, leaving man to build that new and higher civilization which will exposit itself in terms of love and service and brotherhood. We know how the gods are made. Comes now the time to make a world."

Nineteen Sixteen

A Few Words to Our Readers and One Word About Ourselves.

By W. Stephen Bush.

The Moving Picture World sincerely hopes and wishes that the Year 1916 will be one of Happiness and Prosperity for every single one of the great host of its readers.

From the days of the Founder there has been an intimate personal touch between ourselves and our readers. A pleasing tone of confidence and friendship runs through the large and growing correspondence which the mails bring to us from every part of our own country as well as from the remotest corners of the globe. It would be strange indeed if we did not respond to these multiplying evidences of confidence and friendship. With all our hearts do we reciprocate the wish so often expressed by our readers, the wish to take our readers by the hand and look into each others' faces.

When the men who in various ways are devoted to the New Art speak of the power of the motion picture they are uttering no idle phrase. They themselves have felt this power, and they are feeling it every day of their lives. No man, woman or child with an honest and friendly interest in the motion picture but is proud and grateful. We all feel it to be an honor to aid in advancing the ideals and extending the scope of the motion picture. The rewinder in the exchange, the boy who helps the operator in the booth, the girl who works in the semi-darkness of the printing and perforating room, the great and gifted star, the ambitious director, the scenario writer, the usher and the manager, the scene painter, the expert on projection, the editor and all who march in the great procession know that, be their service small or big, low or high, they are connected with a noble work, which is at all times worthy of their best efforts and entitled to their strongest loyalty. The spell of the motion picture has, of course, fallen on the general public as well, else there would be no million-dollar theaters devoted to motion pictures, nor would there be a reel of film, a machine and an operator in every blessed little place where they have a fourth-class post office. There is, however, a thrill of joy and a current of enthusiasm which is reserved for the inner circles alone. The motion picture is jealous of its servants. The allegiance to the screen is like a vow for life—once a motion picture man always a motion picture man. You find the thrill of joy, the loyal zest and the bubbling enthusiasm in every studio, in every office and exchange, in every motion picture theater, and you find it in generous quantities from the office boy up on the seventh floor of the Pullman Building, 17 Madison avenue. If you go up three flights higher you will find a Spanish edition of it.

The freemasonry of film men, the "camaraderie" among the men who are serving the screen, is a bright particular page in our brief but eventful history. To paraphrase Kipling, The million dollar producer and the boy that carries the reels are "brothers under their skins."

Our readers—how can we ever thank them—have made the Moving Picture World a password which is valid everywhere in filmdom. Whenever a member of the staff of the Moving Picture World has gone among the exhibitors, whether it was to attend a convention or just to go on a tour of friendly interest, he has been received with open arms and shining eyes. When film men speak of the Moving Picture World they smile as men smile when they hear the name of a good old friend. This age of ours is not an age of faith. The motto of the century seems to be, "Missouri"—we believe as soon as we see, but no sooner.

The Moving Picture World has stood the test; it has never failed or faltered in its championship of the exhibitor and in its devotion to the industry—that's why the readers believe in it implicitly. We are ever trying to deserve your good opinion; we are always trying to vindicate your faith in the Moving Picture World. 1916 to us means a series of new tasks; it means more endeavor to serve you; more effort to study your needs and to supply them; we want to give you an increase of value, if that be possible; 1916 means to us more protection for the legitimate interests and rights of the motion picture men. As we have fought the common enemy in the past (always with your intelligent co-operation), thus will we fight in the future. We will give you more of that special service which has distinguished the Moving Picture World above all other publications in the industry; we will stand for the liberal modern Sunday with a good clean program, for beneficial and constructive legislation, and, last but not least, we will work for a closer union and greater co-operation among the exhibitors, the men on the firing line for whose benefit the Moving Picture World is printed and published first, last and all the time.

This last item is one of the features on the program of the Moving Picture World in 1916.

We want to see the exhibitor take his proper and rightful place in the councils of the industry. We do not want to see him forever hewing wood and drawing water; we want to see the days of his janitorship ended forever.

We want to see the exhibitors strongly organized, of course. We would like to see such organization count for better shows and better theaters. The change in conditions within the last twelve months have all been in favor of the exhibitor. Today he has a chance to show what is in him, to prove his enterprise and his power of initiative, to assert his individual talents. The Art of Exhibition is the coming art. The Moving Picture World will be his book of reference and his unfailing adviser.

Nudity on the Screen

By W. Stephen Bush.

QUITE the most remarkable thing about nudity on the screen is its late arrival. Considering the perpetual vogue of nudity on the stage the screen has remained free from nudity for its own sake during far the greater part of its life.

Nudity on the screen as in real life is a very, very relative and highly elastic term. In Turkey a woman is considered immodest if she displays the tip of her nose before the eyes of the male. In some of the places in the Montmartre district in Paris a state of near-nudity is allowed. In the fashionable bathing resorts on the French coast very little in the way of clothes is permitted to interfere with the free movements of the swimmer. In some of the savage countries clothes are entirely unknown.

There is all the difference in the costuming and garbing from one age to another.

Nudity, then, is largely a question of climate and of time and of fashion. Lady Godiva was modest in her nakedness, while many a fashionably and completely dressed woman may appear immodest. The beholder's state of mind has a lot to do with the question of whether nudity is right or wrong.

Nothing is easier than philosophizing on this entertaining subject. The thing that interests the exhibitor and the producer is the practical side of the question. Is the display of nudity on the screen proper? How far does the law interfere with such display? What is the ethical aspect of the problem?

We think that it is wise for motion picture producers to bow not only to the letter of the law, but to the common usages of society. We cannot in one generation override the traditions of centuries. What are these traditions in this country? They are essentially Christian in the sense that they are anti-pagan. The ancient Greek and Roman in striking contrast to the Jew favored the fullest display of the human figure, regardless of sex or age. I mean, of course, the display of the human figure in the arts. To civilized minds the sight of any such great relics of antique art is a source of joy and admiration. They look glorious in the Vatican Museum or in the Uffizi Gallery at Florence, but shown to the yokels of a town in darkest Jersey they probably would have quite a different effect.

We have agreed upon decent covering for the body. There is no reason in the world why the men who are in the business of producing and showing motion pictures should depart from this cardinal principle. It is possible that in certain cases the development of a plot or the driving home of a lesson may be an excuse for ignoring the conventions of society. From what we have seen ourselves we believe that these exceptions are rare enough to be negligible. The screen was not made to experiment in the lawful and unlawful display of nudity. The late Mayor Gaynor struck a deep chord in the hearts of modern men and women when he made a plea for outward decency.

Woe betide the screen if it cannot arouse interest in any other way than by a display of a woman's nakedness. I do not share the belief of certain motion picture producers and exhibitors, that the American public demand plays in which nudity laughs at conventions. Take the amusement "ads" in any newspaper, from Maine to California, and you will find that people are interested in the harmless, the uplifting, the entertaining, rather than the salacious, the prurient, and the pornographic. In New York, where wickedness is supposed to be the eternal sentinel of the city, there is but one show which makes a candid bid for the patronage of the baldheads.

Title of Play is Property

Appellate Division Sustains Permanent Injunction Against General Film Company Restraining "A Fool There Was."

A DECISION has been handed down by the Appellate Division sustaining the judgment of the Supreme Court at Special Term, which granted a permanent injunction to Abraham L. Erlanger, Marc Klaw and Robert Hilliard against the General Film Company. The last-named corporation is now permanently restrained from using the title "A Fool There Was" for a film heretofore released by them under this title.

No claim was made by the plaintiffs that the play released by the defendant had any connection with the play in which Robert Hilliard has become famous. It was contended, however, that the use of the name title was an infringement on the property rights of the plaintiffs. The film is question had been made by the Lubin Manufacturing Company and had been distributed by the General Film Company

Exhibitors to Sit as Jurors

Blue Bird Photo Plays, Inc., Intends to Submit All Productions to the Judgment of Its Customers.

THE details of a novel plan to insure the quality of the production released by Blue Bird Photo Plays, Inc., have just been made public by the officials of that organization. This plan consists in having a jury composed of exhibitors pass judgment on every Blue Bird subject. These exhibitors are to have the final say, and unless the consensus of opinion is to the effect that the features passed upon possess dramatic and box-office merit they will be withdrawn from the Blue Bird program.

Sol Berman.

Sol. Berman, recently appointed New York manager of this organization, outlined the Blue Bird plan.

"In my statement last week I announced that we were taking steps to prevent the issuance of a Blue Bird feature that did not come up to the standard we have set," he said. "Here is what I had in mind at the time:

"It is a fact that the manufacturer is not qualified to pass judgment upon his own features. Each has cost him from $10,000 and upward. Because of this, his judgment is apt to be biased when he reviews these features in his projection room. Knowing that the financial outlay is absolutely wasted if he places the 'weak sisters' upon the shelf, he allows them to go out, orders the advertising and publicity departments to put a little extra pep into their efforts, and thus tries to get his money back from an undesirable product.

"Four weeks before the release date of a production from twelve to fifteen representative exhibitors will be invited to a special presentation of this feature. They will view it from the standpoint of the box office—which, after all is said, is the only standpoint. Should this jury render an unfavorable verdict, should they merely declare the subject passable, but not quite up to the standard, it will not be issued."

Mr. Berman then explained that by the term "representative exhibitors" he included the men who own the smallest as well as the largest theaters. He took pains to emphasize the fact that Blue Bird service would be sufficiently elastic to enable every exhibitor to link up with it.

Going into the details of this "exhibitors' jury," Mr. Berman declared that the same body of men would not pass judgment upon all the features. Instead, a new group would be invited to witness the special showing each week. Thus practically every exhibitor in New York and vicinity would in the course of time, virtually guarantee the merits of Blue Bird features. At the same time, while it will be up to the jury selected for each particular week as to whether the subject they see is to be released, an invitation to attend will be extended to every exhibitor who cares to observe how the jury system works so that he may see the manner in which the quality of the subjects is guarded. Mr. Berman mentioned some of the details of the comprehensive advertising campaign about to be instituted.

"Aside from our regular newspaper advertising we have already contracted for more than four hundred billboards in New York and Brooklyn alone," Mr. Berman went on. "The rest of the country will be similarly taken care of. The locations of these boards have been decided upon by the Blue Bird company."

Mr. Berman expressed his satisfaction with the designs of the posters to be used. Admitting the wonderful quality of the paper used by other organizations, he said nothing approaching the Blue Bird posters has yet been used. Realizing the drawing quality of good paper, his organization has gone to considerable expense, he said, in having the best poster designers in the country submit their ideas.

Freuler Reviews the Year

President of Mutual Film Corporation Enumerates Some of the Gains Made by the Trade in 1915.

THE year just ending has been crowded with the most significant developments in the history of the motion picture industry. Young Nineteen Sixteen comes in with busy prospects. The last few months of 1915 have seen more really big things happen than any similar period in the development of the business. I believe that 1916 will see yet further important developments in this direction. The really great scenarios are yet to come. Mechanically the picture is rather a satisfactory product now, and while important and revolutionary developments in that direction are of course possible there do not appear to be any near at hand. Meanwhile the "story," the real character and quality of the thought and matter conveyed by the film, will come in for a great deal more active attention.

It is interesting to note that within the year 1915 we have seen almost every American author of prominence become a writer for the motion pictures. This wholesale capture of authors by the motion picture can really be credited to the year 1915. It is true that there were a few who ventured with timidity and questioning into the film field in 1914, those of that year relatively so few in number that we may call them pioneers. For all practical purposes we may say that the great body of skilled writers became related to motion picture expression only with the year 1915. The year 1916 by this token must be expected to develop the writers for the film drama into better artists, better builders with the materials of photoplay construction. They will learn to think in pictures. They will have gained conceptions of the range of both the limitations and the possibilities of the camera.

If I were to attempt the somewhat difficult task of enumerating the other important developments of the year in the motion picture industry I should name:

Service Beyond the Films—The birth of new relation between the distributors and the exhibitors of film, by which the exhibitors receive more than a mere supply of pictures but also aids in publicity, music cues, exploitation methods and general assistance in the successful operation of the motion picture theater.

Higher Admission Prices—A strengthening trend toward higher prices of admission in a very large number of theaters, moving upward from the five and ten cent level to the class of 10, 15 and 25 cent admissions—this resulting in part from the improving standards of the films and in turn resulting in the production of better films.

Better Picture Art—Generally more active attention among manufacturers to the plots and photography of the picture drama, resulting in the enlistment of writers of ability and note for the production of scripts, meeting and encouraging a rapidly improving public taste in screen art.

Censorship—The beginning of a public awakening to the evils and perils of censorship, exemplified importantly in a number of communities where public intelligence over-ruled the absurdity and prudery of censors.

Awakening of the Lay Press—The establishment of photoplay departments in many newspapers and other publications of general circulation, and a more intelligent treatment of the film drama among publications of all classes—a somewhat belated recognition of the increasing important number of readers who are anxious for the news of the films.

Looking to developments to come I can see nothing that looks more important than growth and betterments in the business of exhibiting pictures. Great, big strides have been made in the construction of pictures, in the distribution of pictures, in the advertising of pictures—and now there is a very great deal up to the exhibitor.

Certain investigations made near the close of this year by the Mutual Film Corporation, looking into the operating methods of many thousands of theaters in all parts of the country, convince me that the exhibitor has many more opportunities for growth ahead of him than he has achievements behind him.

A review of the film history of the year cannot, I think, discover a more significant development than the formation of the new Mutual program—the creation which we have been pleased to label the $8,000,000 program—and the more recent but closely related announcement of the Mutual Masterpictures, De Luxe Edition, three big five-reel features a week, and again, simultaneously the expansion of the program to take in yet a third three-reel feature. This gives the Mutual Film Corporation a total output of six features a week—the world's greatest feature release output for any single film distributing concern.

But while we take an inventory of 1915, we find yet other evidence of the forces that are making for the progress of the industry. I turn again to the example of which I can speak with the most authority—that is the reorganization of the methods of operation of the Mutual Film Corporation. This has included the establishment of seven new branches, giving a total of sixty-eight Mutual exchanges for the service of the exhibitors of the United States and Canada. District management has been abolished and every branch has been made directly responsible to the home office of the corporation in New York. A corps of efficiency men has been put into the field to keep up constantly the close relation we have established between home office and the exhibitors through the branches. A system has been installed by which confidential reports on films, attendance and all detailed theater statistics come to me from representative houses in all parts of the country, thus giving a direct "indicator reading" on our pictures and service, and enabling us to continually shape them to that which is proven successful in the final test of the box-office report.

Another important step this year has been the formation of the Motion Picture Board of Trade and plans for a concerted effort to free the motion picture from the shackles of censorship. This is not the place for my views of censorship, but I insist on saying that it is un-American, absurd and damned to final destruction. We can recognize only one censorship and that is the opinion of the wholesome-minded and intelligent public.

The European war, which has been so much a factor in the fortunes of many of our great American industries, has given no pause to the motion picture business. The film tax levied by Great Britain as a war measure is making New York the world's film market, and is giving us here the position that London had occupied in the world trade in film plays.

So looking ahead we can promise greater film prosperity, better plays, better theaters, better service to exhibitors and to the public. The motion picture atmosphere is being classified. The business is gaining in standardization. The unfit are being eliminated. The future is bright and filmdom can look with expectancy on 1916.

H. J. Streyckmans, Mirror Studio Manager

HECTOR J. STREYCKMANS, who has been made studio manager for the Mirror Fims, is one of the best known men in the motion picture trade. He has been through every phase of the business from production to marketing. His first association with pictures came about through his position as managing editor of the Show World. Later he organized the International Projecting and Producing Company, the first independent company to oppose the licensed manufacturers in 1909. His associate in this company was J. J. Murdock. For three years Mr. Streyckmans was in an executive capacity with the New York Motion Picture Company. He was a part of the Mutual organization under Mr. Toomey from its inception until he organized and managed the Pasquali American Co., now the Picture Playhouse Company. Through him the "Last Days of Pompeii" was released and he handled "The Battle of Gettysburg" as an isolated feature for the Mutual. Mr. Streyckmans was the originator of and edited the Mutual Observer, a magazine which he ran single-handed. The same magazine is now known as Reel Life, which is being handled by a sizable staff.

H. J. Streyckmans.

The first star who will appear at the Glendale studio for the Mirror Company in January is Nat Goodwin. Captain Harry Lambart and Lawrence Marston will have charge of the first two companies organized for Mirror pictures.

Universal Annual Meeting

Directors Re-elect Carl Laemmle President—Joe Brandt Is Secretary.

AT A MEETING overflowing with words of satisfaction over the successful and profitable business of the past year, the directors of the Universal Film Manufacturing Company held their annual meeting at the executive offices, 1600 Broadway, New York City, December 15, Carl Laemmle, R. H. Cochrane, P. A. Powers, Joe McKinney and John B. Stanchfield were re-elected directors of the concern, after having had one of the most successful years in its history.

The directors pointed with pride to the progress of the company in the past year, and pointed to the nearly completed plant at Leonia, N. J., as the Universal City of the east and as Universal City Junior, an undertaking which required over a year in completing and which necessitated the expenditure of nearly $500,000 to thoroughly install. The elections were held at intervals and following some time spent in going over the wonderful increase in business of the past year the election again became the chief topic. Carl Laemmle was re-elected president; R. H. Cochrane, vice-president; P. A. Powers, treasurer, and Joe Brandt, manager of the home office, was elected secretary, after which the board of directors extended a vote of thanks to President Laemmle for the profits and success of the year 1915.

The whole work of the past year was reviewed by the directors, after which plans were considered for the coming year.

Then the "big four," Messrs. Laemmle, Cochrane, Powers and Brandt, got down to business and outlined some of the big events the Universal will put over in 1916. Although the profits and increase in volume of business in 1915 clearly out-distanced the figures of any previous year, the officials are determined to double the present figures during the next year, and with the new electric studio at Universal City and the new plant at Leonia Heights, they feel they can safely increase the output 50 per cent., and with decreased producing cost, make larger profits than ever before.

Many of the plans laid out at the directors' meeting have been kept secret, and will be made public only when the officials are ready to execute them. Several prominent stars have been signed by the Universal and their names, as well as a list of the big plays and books which the Universal has already contracted to film, will be made known shortly.

Another Big Studio

Architect Kinsila Plans Structure for the Prudential Film Corporation, Located at Worcester, Mass.

EDWARD B. KINSILA, architect and studio specialist, has filed with the Building Department of Worcester, Mass., full working plans for an elaborate and up-to-date studio for the Prudential Film Corporation, whose parent office is in the World Tower building, at 110 West 40th street, New York.

A. W. Blankmeyer, owner of the Grand Circus theater, of Detroit, is president of this company, and Mr. Blankmeyer intends to employ the new studio, which will be equipped with every modern device for securing the best motion picture photography, for producing the highest quality features on a large scale. The studio will contain nearly 60,000 square feet of floor space, 6,000 square feet of which will be stage space inclosed within a special ground glass skylight that freely admits the full passage of the actinic rays of sunlight. Immediately outside the skylight and connected with it through wide open doors will be exterior platforms, 25 feet wide, surrounding three sides of the skylight, which may be utilized in addition to the stage in fair weather.

Overhead in the skylight, a light lattice trestled traveling bridge spans the entire width of the skylight. This bridge will be used to secure many novel effects. In emergency an artificial lighting system will be employed.

High elevating traps that may be used singly, or together to represent the postless balcony of a theater or the second story of a dwelling, and a large revolving platform that whirls quickly or moves slowly, above or below the floor plane, will also be installed.

In the open courtyard of the studio, containing a replica of the famous Bridge of Sighs at Venice, will be placed a circular water pool with plate glass sides, surrounded by a submerged corridor, from which all manner of submarine views may be photographed; from individual human battles with ferocious sea monsters to the warlike operations of sea-hidden submarines attacking warships.

The architecture of the studio will be of the English Tudor style to comport with the classic designs of neighboring houses, the studio being located on West Main street in the very heart of the fashionable quarter of Worcester.

KLEINE FINISHES "THE DEVIL'S PRAYER-BOOK."

Finishing touches were added last week to "The Devil's Prayer-Book," a Kleine feature with Alma Hanlon, Arthur Hoops, Frank Belcher and Ruby Hoffman. This is the feature that was especially written by Max Marcin, author of "The House of Glass," now playing at the Candler theater, as the starring vehicle for Miss Hanlon.

Miss Hanlon has availed herself of the many opportunities for sparkling work yielded by Marcin's script. She will be seen in three different roles in "The Devil's Prayer-Book," a young mother, a girl of fourteen and a young woman of twenty-five. It is released January 5, as the first Kleine offering on the Kleine-Edison program for the new year.

GAUMONT RECRUIT NOW NON-COMMISSIONED OFFICER.

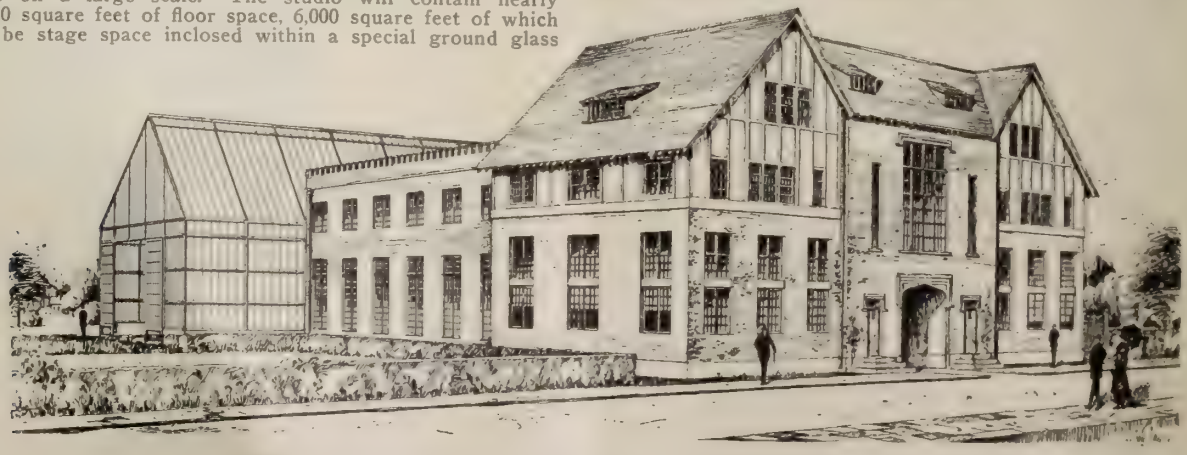
B. H. Bromhead, who resigned the second week of December as factory manager of the Gaumont Company at Flushing, N. Y., to join the British Army, writes from Montreal that he has been enlisted as a non-commissioned officer.

FREDERICK CHURCH NOW PLAYS LEADS.

Frederick Church, who for a long time played heavies opposite G. M. Anderson, has signed a contract with the Universal Film Manufacturing Company to play leads and heavies under the direction of Joseph De Grasse.

CHANGE OF TITLE FOR CASINO STAR COMEDY.

The Casino Star comedy for release on the Mutual program, January 9, has been changed from "The Girls' Color Scheme" to "Alias Mr. Jones." This new play, which is from the pen of S. A. Van Petten, will feature "Budd" Ross, who has just become a Gaumont star.



Studio Planned by Edward B. Kinsila for the Prudential Film Company.

New Kalem Series

George Bronson Howard Will Write it—"Love Pirates" Will Be the Title.

GEORGE BRONSON HOWARD, novelist and playwright, has succumbed to the lure of the screen and has contracted to write a series of original stories for production in motion pictures. The author of "Snobs" will write the stories for the next Kalem dramatic series under the title, "The Love Pirates." It will be staged in fifteen two-part installments, and, as with all Kalem series productions, each episode will tell a complete story in itself. Work of production began this week.

A point of interest in connection with the new Kalem series is the fact that the stories will be written originally for the motion picture screen and will not be adaptations of any work already presented to the public. In addition to being written with the screen in mind, the Bronson Howard stories have for their theme a novel idea that should make it one of the most unusual series yet presented on the screen. The title, "The Love Pirates," will give an idea of the theme the novelist has chosen to mark his debut as a writer especially for the screen. He has built his stories around two young women whose natural characteristics make the sobriquet, "Love Pirates," more than appropriate. The girls are fascinating creatures who live by their wits and wiles, choosing for the victims the wealthy and sophisticated, and showing them that there are those even more wise in the ways of the world. The stories will each detail a separate adventure which befalls the "Love Pirates" in preying on the blase and self-centered idle rich. It is intended, through the medium of this series, to give the public a keen insight into the methods employed by the swindlers who use their wits to live without labor while at all times staying within the bounds laid down by the law. Many of the ingenious schemes best known to police officials will be laid bare while the author, because of his wide experience as a newspaper man and in government service, has been able to present many of the lesser known artifices employed by sharp-witted schemers.

George Bronson Howard

Marin Sais

Ollie Kirkby

Elaborate preparations are being made by the Kalem Company which assure "The Love Pirates" publicity backing on a scale equal to any yet attempted in the motion picture field. The stories, fictionized by Hugh C. Weir, will be syndicated in a list of newspapers covering this country and Canada, each story being published the week simultaneous with the release of the picture it concerns. Because of the prominence of George Bronson Howard's name, the original note to the stories, and the recognized ability of Mr. Weir, it has been possible to secure many newspapers for the syndicate which have in the past looked askance on the publishing of fictionized motion pictures. All of the large cities of the country are included in the list in addition to the medium sized and smaller cities.

Not one star, but two, will be featured in the screen versions of the Bronson Howard stories. Kalem has delegated the production of the series to the Glendale company under the direction of James W. Horne, which is responsible for the remarkably successful "Stingaree," which Kalem pronounces "the series hit of the year." Marin Sais and Ollie Kirkby, both of stellar magnitude, will share honors as possessors of the title "Love Pirates." Of rare beauty, as may be judged from the accompanying photographs, Marin Sais and Ollie Kirkby have both gained extensive followings by their work in Kalem productions, notable among recent releases being "Stingaree" and the four-part feature, "The Pitfall." They will be favored with unusual opportunities for the display of their versatility in "The Love Pirates" since there is a strong touch of comedy present throughout the dramatic action of the stories. The comedy is of the satiric nature to be expected from the author of "Snobs" and "The Red Light of Mars."

Though long ranked among the most prominent of literary lights it is since the publication of "God's Man," one of the most talked-of novels in years, and for some time past at the top of the "six best sellers" list, that George Bronson Howard has been recognized as one of the American writers whose work will live. He is undoubtedly the youngest American novelist of distinction. Though no figures are mentioned by the film company it is probable that the cost of "The Love Pirates" will set a new picture mark.

Like many other leading literary men, George Bronson Howard is an ex-newspaperman. Though barely in his thirties, and with a life filled with activity, by his prolific pen and broad vision he has succeeded in obtaining recognition as a novelist, dramatist and librettist. As a newspaperman Bronson Howard served on the New York Herald, the Brooklyn Citizen and the Baltimore American, after which he went to the Philippines in 1900 for a news syndicate. While there he held office in the customs and constabulary service under the Philippine Civil Government, leaving there for China, where he assisted in the reorganization of the Chinese Imperial Army. He served in Manchuria during the early days of the Russian-Japanese War as a correspondent for the London Daily Chronicle until he was deported by the Russians for getting uncensored matter through the lines.

After a few years in newspaper and magazine work in California on his return to this country he came east to engage in more ambitious work. His contributions to the Popular Magazine, which included the famous "Norroy, Diplomatic Agent," stories, are well remembered as among the work of a group of authors who brought that publication to the crest of popularity. The "Norroy" stories were later published in book form, and have since been translated into several languages. Bronson Howard at this time wrote "The Only Law," undoubtedly the first crook play, and forerunner of the "Within the Law" type. It was later revived under the title "The Double Cross" with such stars as Arnold Daly, Emmett Corrigan and Florence Rockwell in the cast. "Snobs," the first starring vehicle of Frank McIntyre, was a big hit on Broadway and equally successful when adapted to the screen.

Turning to a lighter field, Mr. Howard wrote the book and lyrics for two Winter Garden successes, "The Passing Show of 1912," and "Broadway to Paris." The following season he collaborated on the book and lyrics of another Winter Garden hit, "The Whirl of Society."

"Scars on the Southern Seas," a novel; "Sea Gold," a serial, and "The Red Light of Mars," a play, are works of Mr. Howard's pen during the succeeding years. In book form, "The Red Light of Mars" has been highly praised by such critics as Arnold Daly, who declared it, "The best comedy ever written by an American, probably the best play," and George Broadhurst, whom it caused to say, "I honestly believe George Bronson Howard is one of the few American writers whose work will live."

"An Enemy to Society," the novel later successfully dramatized, is another of Bronson Howard's well-remembered works. "God's Man," the Bobbs-Merrill novel, is the most recent. Surely there are bright omens for the success of "The Love Pirates," following as it does, so sensationally successful a work as "God's Man," which critics have declared to be a masterpiece.

Capt. Kleinschmidt Now at Italian Front

His Wonderful Pictures to Be Seen Soon in America—Will Lecture on His Personal Adventures.

By W. Stephen Bush.

ANOTHER formidable looking letter from war-ridden Europe has arrived in the office of the Moving Picture World. It is dated November 8 and mailed from Trieste. The writer is Captain F. E. Kleinschmidt, well-

The Walls of Belgrade.

known to readers of this paper. The accompanying pictures show that the Captain is still in the thrilling centre of things and likewise that he lets no opportunities escape him.

Captain Kleinschmidt in his letter says that he has returned from the Servian front and that his work in Servia being practically finished he has gone to Trieste, where the Austrian headquarters are situated. He speaks of having secured permission to go to the Italian front.

He goes on to say: "I am here in Trieste now and will go in a submarine boat and on the Isonzo front. On my return I found amongst my mail two copies of the Moving Picture World. Believe me, I was glad to see the old Moving Picture World once more. I devoured it from cover to cover to get an idea of what is going on in the moving picture business." Captain Kleinschmidt later left Trieste and looked over the bloody battlefields on the Italian front. "I have seen," he writes, "much fighting and many battles during my nine months at the front, but this region here beggars description. In three great offensive movements the Italians have tried to break through the iron wall of Austrian forces and a hundred thousand Italians have broken their skulls on this wall: they are lying in heaps before the barbed-wire entanglements."

The Captain speaks of the extraordinary facilities he en-

The Fortress Kalemogdan, Belgrade, from 3,000 Feet Altitude.

joyed for taking pictures. He was requested to show his films to the great General Staff to the Crown Prince and Archduke Frederick. Here is another interesting passage from the letter:

"I circled over Belgrade for an hour and a half and took moving pictures from a height of 3,000 feet. I enclose some views I took with my Graflex camera when I ran out of Kino films."

One of the accompanying pictures shows just what the Captain accomplished.

With all the excitement and the adventurous times it appears that the Captain is just a bit homesick and looks forward with thinly disguised pleasure to the day of his return to "God's country." All of his films have been incorporated into the official war archives of Germany and Austria. Captain Kleinschmidt expects to return to this country some time in January. The chances are that he will come close upon the heels of his most interesting letter. He expects to show his war films and lecture on the events of the great struggle and on his own thrilling and unique personal experiences. He has alternately hobnobbed with royalty and shared the life of the common soldiers in the trenches and on the firing line. He surely will be worth listening to when he comes back and his pictures will have the stamp of authenticity.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

"Lydia Gilmore" at the Strand.

PAULINE FREDERICK is the star at the Strand theater this week, appearing in a photo-dramatic adaptation of Henry Arthur Jones' powerful drama "Lydia Gilmore," a Paramount picture produced by the Famous Players Film Company. In this silent drama Miss Frederick makes a distinct departure from any role in which she has been seen on the screen, and portrays a woman who holds the secret knowledge that her husband is a murderer. Though she loves her husband, his increasing neglect of her gradually cools her affection for him, and when she meets Benham, a great prosecuting attorney, his influence over her son and his love for the boy win the regard and, finally, the love of Miss Gilmore.

The Strand Topical Review contains latest news and war pictures, and new ladies' fashions in colors, taken in this country and abroad. The concert program is a varied and pleasing one. The soloists for the week are: Margaret Horton, contralto; Martha De Lachman, soprano; Martin Richardson, tenor, and Bruce Weyman, baritone.

"The Old Homestead" at the Broadway.

"The Old Homestead," is which the late Denman Thompson starred for over thirty years, has been converted into a Paramount picture by the Famous Players Film Company and is being shown this week at the Broadway theater.

Director James Kirkwood and his company went to New England and spent several weeks in photographing scenes in and about the Thompson farm and in the outlying country, where there still exists to a remarkable degree the same interesting and delightful types that were found by Thompson when he wrote the play three decades ago. Even the interior of the Thompson home was used.

Triangle Program at the Knickerbocker.

De Wolf Hopper's film debut in "Don Quixote" has been so successful at the Knickerbocker theater that he is being retained in the Triangle star combination this week. The rest of the program presents Willard Mack in "The Conqueror" and Chester Conklin in "Dizzy Heights and Daring Hearts." The last-named is a Keystone comedy and a monoplane and a biplane figure prominently in the action. The play ends with the blowing up of a 200-foot chimney, burying the comedy villain under the bricks.

De Wolf Hopper proved last week the fallacy of a pet theatrical tradition. The week before Christmas has always been a bugbear to the stage world, yet "Don Quixote" and Hopper attracted large audiences to the Knickerbocker all the week. Hundreds of school teachers were present at the various performances and expressed their approval of the film version of the Cervantes classic as an educational force.

Program at the Vitagraph Theater.

"The Crown Prince's Double," a five-part Blue Ribbon Feature, heads the bill at the Vitagraph theater this week. The principal parts are portrayed by Maurice Costello, Ann Laughlin, Thomas R. Mills, Anders Randolf, Howard Hall and other Vitagraph players of prominence. Included in the program is a three-part Broadway Star Feature, "The Wanderers," produced by the Western Vitagraph Company, featuring Mary Ruby, William Duncan and George Holt. The photoplay tells the story of a wandering blacksmith, made wealthy overnight, by a stock boom, and contains a fall over a precipice that furnished real thrills. Mr. and Mrs. Sidney Drew are seen at their best in "By Might of His Right," a one-part comedy, in which Donald MacBride is also cast.

"The Birth of a Nation" is in the last week of its run at the Liberty theater.

The Romance of a Great Business

The Beginnings of the House of Pathe—Patience and Industry the Keynotes.

GREAT businesses do not, like the dragon's teeth of mythology, spring into life fully equipped and formidable in the panoply of might. Rather are they the slow evolution of a big idea in the mind of a genius to which has been brought the propelling force of vigorous

Charles Pathe.

personalities, strong wills and generally a high standard of commercial ethics. In all the history of business there is no more remarkable growth than that shown by the motion picture industry. Realizing that today it is the fifth in importance of all the great businesses of the United States, it is hard for one to reconcile himself with the fact that some twenty years ago there was no picture business—merely an Idea, that Drama, Opera and Comedy sat all powerful and apparently inviolate on the throne of the Speaking Stage and that the man who would have prophesied that they must yield supremacy to the long rolls of celluloid film and the flashing of rays of light upon a snowy screen would have been looked upon as a fool or a dreamer. But Genius gives Vision or the sons of men would today be living the life of the Troglodytes of past ages. Let us then concede that the pioneers of the World's greatest amusement were geniuses and men of Vision.

The photodramas we see today are built upon no greater romance than the rise of the house of Pathe, the great international business with factories, studios and selling organizations in all parts of the globe, yet only about twenty years ago it was founded by four brothers, who each contributed his whole capital of 2,300 francs apiece—less than $500, for each, and less than $2,000 for all, and after only three weeks two of them, horrified by their own rashness, withdrew, taking their money with them! Today Emile and Charles Pathe, the two to whom was given Vision and who remained, are drawing $100,000 apiece per year in salaries alone, besides their great profits from the business!

Harking back to those early days we find Charles Pathe with two of those primitive machines where one was privileged by depositing a coin to see a succession of tiny photos tumbling over one another, and giving the effect of life action. The original idea had been our own Edison's, and Mr. Pathe was the one man in Europe to recognize that there was the germ of great things. In a tiny store he placed these machines on view and quickly saw that it was profitable. There were no changes of program in these machines—and but one picture to each. Mr. Pathe saw that to make his patrons come back again and again it was necessary to provide new pictures. Then and there was born the modern film exchange idea, for he purchased twenty machines, placed them in twenty different towns, and switched his pictures in weekly rotation.

From his profits he secured Lumiere's motion picture camera, then just completed, and began to take his own pictures, ten or fifteen feet at a time. His wife feeding chickens, a railroad train entering a station, a man running, sheep grazing; these were his early subjects. The idea of projecting these strips of film into the screen helped the infant industry tremendously. Mr. Pathe took his fragmentary films in his pockets to London, Berlin, Rome, traveling third-class because of his limited means, and sold them there. Gradually his films lengthened and his markets increased, but for some time he was his own cameraman, shipping clerk, manufacturer, salesman, and demonstrator.

One day the idea came to him that a story could be worked out upon the screen—that such film stories would possess a wider appeal than the bare facts of every-day life which he had been filming. He hired Max Linder, then an actor, limp of purse, at $4 a day to work in comedies, and Louis J. Gasnier, a stage manager and play producer of Paris, to direct the taking of these pictures. Here was born the photoplay of today and from this beginning have come the "Cabirias," "The Births of a Nation," etc., with their universal appeal and gripping power. Max Linder, still considered by many critics the greatest comedian of the screen, up to the time of the war was drawing $70,000 per year, a colossal figure for France. Louis J. Gasnier, the first Pathe director, is today general manager and vice-president of the vast Pathe American interests.

A wise man has said we cannot stand still—we must either progress or deteriorate. The house of Pathe through all the years has not retreated, but has consistently kept at the head of the procession. The one-room factory of twenty years ago today is represented by a 14,000,000 franc factory in Joinville, France, with sisters in Montreuil, and other places; by others in England and the United States, the open-air platform where the first plays were staged was the ancestor of huge modern studios in France, the United States, England and India; the selling force of one man who carried his tiny films in his pocket is today represented by scores of offices and exchanges in all parts of the world, there being nearly forty in the United States alone; the news film which even today in the face of wide competition is associated in the minds of most people with the "Pathe Weekly," the first to be made, has a lusty family in the Pathe News in the United States, The Pathe Gazette in Great Britain, the Pathe Journal in France, the Pathe Giornale in Italy, and another with an unpronounceable name in Russia.

It is truly good for one's own inspiration's sake when looking at a Pathe Gold Rooster play, the name by which the best films of the Pathe product are known, to remember the busy man who was not too busy to have Vision, tramping the broad highways with his camera some twenty years ago!

VIOLA DANA IN "THE INNOCENCE OF RUTH."

Viola Dana, the dainty little Edison artist, will at last have in the Kleine-Edison feature, "The Innocence of Ruth," the chance she has been seeking for a long time; an opportunity to do a bit of dancing. For if there is one thing that this little lady can do delightfully, it is to dance. She excels at the classic dance and seems to catch in her lithesome body the very spirit of perfume-scented spring and care-free child days. In it, her spontaneous girlishness, which has endeared her to many on the screen, finds freest and prettiest expression. Yet this little miss does not frown upon the ballroom dance like many who love the classic steps. In fact, did the screen let you hear her voice, you could hear in this play audible sniffles from a cold which she caught at the Boston Exhibitors' Ball from dancing too much. Miss Dana was taught to dance by a famous danseuse, now retired. She has won a number of prizes for excelling in ballroom dances. In the feature, "The Innocence of Ruth," she ranges over some four or five different dances.

REVISE YOUR MAIL LIST.

F. F. Latta, president and treasurer of the Cozy Company, operating the Cozy, Princess and Lyric theaters of Austin, Minn., hands this bit of timely advice to manufacturers:

"Why don't the producers revise their mailing lists? There is delivered to us each week bundles of matter addressed to houses that have been out of business for five or six years, and if this condition prevails throughout the country, which no doubt it does, it must mean tons of matter each week wasted, to say nothing of the labor and expense of postage."

World Film Productions

Will Open the Year With a Number of Noteworthy Subjects.

THE first month of the new year finds the World Film Corporation and its staff of directors, players and scenic artists engaged upon a group of feature pictures that promise to be the most imposing of this organization's many productions.

Clara Kimball Young, prominent among photoplay stars, is at work under the direction of Edwin August in a Russian five-part drama dealing with revolutionary plots and counterplots. Many of the exterior scenes were taken during the recent big snow storm with exceptionally realistic effects. Particular enthusiasm was aroused among the heads of the organization by the successful staging of a scene depicting the Kishineff massacre in which nearly a thousand people appeared.

Director Chautard and a company headed by Frances Nelson, June Elvidge and Douglas MacLean are producing the filmed version of Jules Eckert Goodman's remarkable play, "The Point of View." The pictorial adaptation by Emmett Campbell Hall maintains only the thread of the original play and builds it into a powerfully dramatic story. Miss Nelson has the most important part in which she has yet appeared under the World Film banner, and Miss Elvidge, too, is expected to win new laurels through her skillful performance of the important role in which she is cast.

George Beban's original story of life in pastoral France and in the Parisian studios and salons is rapidly nearing completion under the masterly hand of Director Tourneur. The many thousands of picture patrons who reveled in Beban's marvelous characterization in "An Alien" will soon see this noted character actor in a role that gives him the greatest opportunities of his stage and screen career.

Miss Kitty Gordon, the statuesque queen of musical fame, is progressing rapidly with her first film venture at the Paragon studio under the direction of Frank Crane. This picture, an adaptation of H. C. Phillips' noted novel "As in a Looking Glass," affords Miss Gordon the opportunity to wear a marvelous array of gorgeous gowns and to display every phase of her dramatic talent.

Holbrook Blinn, Director Barry O'Neill and the company producing "Life's Whirlpool," an adaptation of Frank Norris' great American novel, "McTeague," have returned from the south with every foot of the picture completed. It is being cut and assembled for immediate release. Private showings have convinced Lewis J. Selznick and the other heads of the World Film Corporation that in "Life's Whirlpool" they have the most gripping picture yet produced at their studio.

Director Oscar Eagle and his star, Robert Warwick, have nearly completed the final interior scenes of the five-part filmed version of Henry Russell Miller's successful novel, "The Ambition of Mark Truitt." The title for this picture has been a much-discussed matter in the World Film offices, but a final decision has been reached on "The Quest Eternal."

WALTER MACNAMARA REJOINS UNIVERSAL.

When the papers announced recently that Jane Gail, the talented and popular English star, had returned from England and the zone of Zeppelins and rejoined her old partner, Matt Moore, at the Imp studios, the Universal Film Manufacturing Company received many congratulatory letters from exhibitors who were exceedingly happy that the comedy pair was back in harness again for the Universal.

But "old home week" is going on right along at the Imp studio, as Walter Macnamara, author of "Traffic in Souls," and other photoplays which have gained wide and extensive popularity, has come back, and will be associate director and script writer for the Matt Moore-Jane Gail Imp comedy company. The English trio has already started operations at the new studio at Leonia, and their first releases will be made in January.

MOSS SENDS THE "ONE DAY" PLAYERS SOUTH.

The players appearing in the B. S. Moss screen production of "One Day," a sequel to Elinor Glyn's "Three Weeks," left New York last Saturday, December 25, aboard "The City of Montgomery," with Savannah as their destination.

In addition to Jeanne Iver, the star of the organization, Director General Hal Clarendon and Head Cameraman H. M. Dean and the supporting company, there were in evidence the technical director and his staff, assistant cameramen, property men and electricians, making in all a total of forty-two for which passage was booked.

Gardner Hunting With Wharton

ONE item of news that will be received widely with interest, not only by members of the motion picture fraternity of New York and of the country at large, but also by the followers of the writers' craft and by readers of the magazines all over America, is the announcement made this week that Wharton Incorporated have secured the services of Gardner Hunting, writer, editor and scenarioist, whom they have put in charge of their scenario department.

Gardner Hunting

Mr. Hunting has many friends, both among the men and women who are making the literature and the pictures of this country to-day, and those who are enjoying both. His stories, especially those for and about boys, are known wherever the leading periodicals find their way to home firesides, and, though he is a comparatively new recruit to the motion picture world, he needs no other introduction than a mention of his name, to be sure of a warm welcome.

Some great plans are brewing in that model plant of the Whartons at the foot of Lake Cayuga. Feature pictures from the popular novels of Fred Jackson, from the Broadway and country-wide stage-successes of the Shuberts, as well as some original and unique things, with which the name of Wharton is becoming syonymous, are to follow the Wallingford and Elaine series. Clyde Fitch's "The City" and the never-to-be-forgotten "Hazel Kirke" are among the earliest of the good things to make their appearance for this early winter season. Fred Jackson's "Red Robin," an amazing story of a secondary personality, will soon be picturized. Mr. Hunting has just finished another scenario based on Mr. Jackson's famous Lloyd Demarest stories, and is putting the finishing touches on a remarkable snow-picture of Leo Wharton's own original authorship, which will probably be released under the title "A Tragedy of the Snows."

Mr. Hunting was for several years editor of People's Magazine, of Street & Smith's list, and has staunch friends on the staff of that popular publishing house, as well as among the multitude of writers for their periodicals. His books are being featured among the Christmas offerings in the great stores, and many of their readers will soon be looking forward to the things in his pictures of which they have grown fond in his stories. There is many a man among the scenario writers and editors as well as the editors of the craft's own periodicals who will extend a cordial hand to him and wish him good luck in his new undertaking.

SCREENERS HOLD CHRISTMAS TREE.

A hundred members of the Screen Club gathered about a big tree in the parlors of the clubhouse on the evening of Tuesday, December 21. King Baggot was chairman of the committee that had arranged the plans for a "get-together." President Billy Quirk acted as Santa Claus and saw to it that every Screener got at least one Christmas present. The fatherly advice that accompanied each token was the cause of a steady flow of laughter. Later there was a spread downstairs. There were songs by Bruce Weyman, whose "Mandalay" and "Mother of Mine" were applauded long; Sam Ryan, who, with his Irish songs, kept the crowd in high humor; Joe Phillips, Harry Benham and Georgio Majeroni. Sidney Bracy and William McKenna accompanied at the piano. It was entertainment of the best.

PANTAGES BOOKS "RED CIRCLE."

B. E. Loper, manager of Pathe's Los Angeles office, wires under date of December 17 that Alex. Pantages after viewing competitive serials booked Pathe's "Red Circle" for Los Angeles, San Francisco, Seattle, Spokane and Tacoma. Mr. Loper wears a broad smile, for Mr. Pantages' judgment counts for a lot in his territory.

Metro Pictures in 1916

Announcement of Plans Includes "Survival of the Fittest" Predicts President Rowland.

THE year 1916 is to be by far the most important year in the history of the development of motion pictures, and it is to be a year of the survival of the fittest." This is the prediction of President Richard A. Rowland of the Metro Pictures Corporation.

Metro has laid its plan definitely for the coming year, which includes many additions and improvements to its present service. It announces, as its permanent list of stars under long time contracts, Francis X. Bushman, Beverly Bayne, Mme. Petrova, Ethel Barrymore, Mary Miles Minter, Hamilton Revelle, Valli Valli, Martha Hedman, Mabel Taliaferro, Edmund Breese, Emmy Wehlen, Marguerite Snow, Julius Steger, Lionel Barrymore and Grace Valentine.

A decided innovation for Metro will be a series of fourteen pictures, two reels in length, in which Francis X. Bushman will be the star, and Beverly Bayne is to be featured with him. Each one of these pictures will be complete in themselves, but they will constitute a completed long story when they have all been shown. The stories are unusual in character, vital in plot, and they will present some new ideas in picture making. A celebrated author has completed the series. Special campaigns have been outlined and will be conducted in behalf of the Bushman-Bayne series, and in connection with two other special series of two-reel subjects in which two distinguished women stars will be featured.

Production of Metro wonderplays will be carried on almost exclusively in the East, although the Quality Pictures Corporation will continue to hold its Los Angeles studio in readiness in case of need. Metro now has studios at No. 3 West Sixty-first street, New York City, where the Rolfe Photoplays Inc., under the general management of Maxwell Karger, and Columbia Pictures Corporation under the general management of Charles Maddock, have been making pictures during the past six months; a studio in Fort Lee, N. J.; the Popular Plays and Players studio, at No. 238 West Thirty-fifth street; as well as the largest studio in the world under glass, and another local studio will be added to the list before March.

While special stress will be laid on the making of five-reel feature subjects, there will also be one-reel comedies and two-reel subjects, in which the foremost Metro stars will appear. Metro's aim for the New Year is to make the best pictures possible, with consistent quality the watchword.

The list of Metro productions for the year include a large number of original scenarios in addition to adaptations from famous plays and books already purchased by the scenario department. Vital dramas that are clean and tremendously interesting, stories with continuity, and power rather than "punch," are in a general way, the sort of productions that may be expected. The classics have been drawn upon for eight of the summer productions.

"Metro looks forward," said President Richard A. Rowland, in speaking of the coming months, "to a great year, because Metro enthusiasm, Metro spirit and Metro ability is concentrated as never before, on the making of good pictures.

MAURICE CYTRON JOINS HORSLEY.

Maurice Cytron has joined David Horsley's staff of assistant directors and has been assigned to Director Bowman's company, now producing "The Bait," which is to be the first Horsley-Mutual Masterpicture, de luxe edition, release. He was associated with Mr. Bowman when the latter was directing plays starring Francis Bushman at the Quality studios.

Mr. Cytron's first work in motion pictures was with the Lubin company in Arizona as assistant director to Romaine Fielding, who was producing western dramas. This was six years ago. Later he was with Selig at Los Angeles as assistant to Burton L. King. A six months' engagement with the Eclair company at Fort Lee, N. J., was followed by a contract with Essanay and then the Quality company.

SYDNEY MASON TO BE FEATURED.

Because of his good work in Rialto Star Features on the Mutual Program, the Gaumont Company will feature Sydney Mason with Miss Marguerite Courtot in the Mutual Masterpicture Company to be directed by Henry J. Vernot, at Jacksonville, Fla. Before appearing upon the screen, Mr. Mason supported Blanche Walsh and Lillian Langtry. His last legitimate work was for Cohan and Harris in "Get-Rich-Quick Wallingford."

Frank Mayo

FRANK MAYO, who is featured in "The Red Circle," the serial detective photoplay produced by Balboa and released by Pathe, is the third actor of that name to come before the theatergoing public prominently. His grandfather, Frank Mayo, one of the foremost American actors of a generation ago, is still remembered for his sterling characterizations in "Davy Crockett" and "Pudd'in' Head Wilson."

Frank Mayo.

However, the present bearer of the name does not seek approval for the achievements of his distinguished ancestor. He stands on his own footing as a player, and as such he will surely measure up well alongside the Mayo family traditions. Although American born, Americans do not yet know much of this young man, for the greater part of his professional life has been spent abroad.

Frank Mayo III was born in New York twenty-nine years ago. He played in his grandfather's companies as a child and was on the train with him when he died. He has been with the Horkheimer Brothers ever since.

TIPPETT PLEASED WITH UNIVERSAL CITY.

That despite pictures he had seen and accounts he had read concerning the Universal's Pacific Coast studio he had absolutely no conception of its size and completeness, is the substance of remarks made by John D. Tippett, managing director of the Trans-Atlantic Film Company of England, after having been conducted through the Universal City studios the day after his arrival on the Pacific Coast by H. O. Davis, vice-president and general manager.

As head of the European branch of the Universal Film Company Mr. Tippett went west while on a trip to the United States to see for himself just what the home of Universal Films is really like.

"I have often wondered," he remarked, "how it is that the Universal films I have seen are so well done from the standpoint of casting and local color. Now it is quite plain to me. It could not be otherwise. With the hundreds of actors at the big studio from whom to choose the desired type, and with a staff of technical men at the beck and call of directors who need foreign sets, it is easily to understand how they are so nearly perfect. It is wonderful, and I only wish I were able to take back with me some idea of it to my friends in the industry in England."

Mr. Tippett sailed for England on Wednesday, December 22.

NEW VITAGRAPH OUTDOOR STUDIO.

Here is a panorama view of the new studio of the Vitagraph Company at Hollywood, Cal., showing the open air stage where it is posible to take as many as twelve different pictures at the same time. The buildings in the distance near-

New Vitagraph Outdoor Studio, Hollywood, Cal.

ing completion are to be used for the mechanical departments of the industry. The property of the Vitagraph Company covers several acres, and the surrounding property provides scenes for thrilling rides and prairie scenes.

The New News Reel

Big Four Branches Active in Behalf of Hearst-Vitagraph News Pictorial.

FOLLOWING the announcement that the new Hearst-Vitagraph News Pictorial would be released through the V-L-S-E, representatives of that organization made a very quick and effective canvass of the field, with the result that this news feature will have as wide a distribution from its inception as any film of like character has ever obtained.

The first release will be on January 4th. There will be two releases each week thereafter, on Tuesday and Friday. Each release will consist of approximately one thousand feet of film. Eight hundred feet of this film will be devoted to national and international subjects, the other two hundred will have to do with the local news of the particular zone in which it is displayed. In addition to this, there will be "extras," such as newspapers issue. This means that when some great, important national or international happening occurs, the motion picture narrative of it will be rushed to those exhibitors who are regular users of this service. With this special will go proper publication, advertising, and proper lobby and outdoor posters.

With all the pictures, there will be issued a one-sheet poster, and a set of five original photographs, 11 x 14, with printed captions illustrating scenes from the reel.

As has been indicated in the announcements for this pictorial, it will be extensively advertised in all of the Hearst magazines and newspapers, covering as they do, every section of the country. The first advertisement for the pictures appeared in the Hearst papers of Sunday, December 26th. It ocupied a full page. Quarter-page advertisements are scheduled to appear daily thereafter.

In addition to these advertisements, the Hearst papers will print once a month, a list of all exhibitors in their respective territories, showing the Hearst-Vitagraph News Pictorial. This will be afterwards distributed in a handy booklet memorandum form, which is an innovation that it is thought will be welcomed by both the trade and the public, for the reason that the great difficulty in advertising of such features in the past, has been to inform the public where these might be seen.

The first release will be issued from New York. After the system of distribution has been effected, releases will be made from Chicago and from San Francisco as well, each containing eight hundred feet of the same material which makes up the New York release, and two hundred feet of subjects of interest primarily to the particular sections of the country in which those cities are located.

Among the many novelties which have been introduced for this service in addition to the cartoons by Tom Powers and the exceptional fashion pictures which are to be run, will be a human interest department in which will be shown studies of men and women prominent in the public life.

The editing of this news service is under the direction of Ray Hall, who has his headquarters at the Vitagraph plant in Brooklyn. Mr. Hall for many years, was in the general news service field, including such organizations as the United Press and the International News Service, and was formerly editor of the Hearst-Selig News Pictorial.

Fatty and Mabel Booked East

With Minta Durfee, Al St. John and Others They Will Start From Los Angeles Day After Christmas.

THE new Eastern Keystone company, under the direction of Roscoe (Fatty) Arbuckle, will start from Los Angeles for New York on December 26. The celebrated Mabel Normand is the star, and prominent among the principals are Minta Durfee and Al St. John. The company, while possibly making a few stands en route to film scenic views, expect to arrive in New York on New Year's Day or soon thereafter. They will probably use Fort Lee studios, but their work will not be confined to this city, as they will handle a good many locations in various parts of the East.

This will be "Our Mabel's first Eastern film takisg in three or four years. She is delighted at the prospect. While an Atlanta girl, Miss Normand's mother and sister live in New York and there will be a joyful family reunion about the first of the year.

WIFE OF GAUMONT ACTOR DEAD.

Mrs. Phin Nares, wife of a member of Gaumont's Casino Star Comedy Stock Company, expired December 20. She had herself occasionally appeared in Casino productions with her husband.

Reducing Fire Hazard in Exchanges

Ludwig Diller, President Atlas Film Trading Company, Draws Conclusions from Recent Blaze.

Editor, Moving Picture World:

We ask your particular attention to the facts that developed in our recent fire at our office, at Atlas Film Trading Company, at 1600 Broadway. There were many peculiarities developed which we believe to be of great interest to the motion picture trade in general, as these facts seem to lessen the hazards of handling and storing film. The Mecca Building is one of the modern fireproof office buildings having a fireproof floor but a wood top floor. Aside from this wood flooring there is no combustible material except window frames in the building. The building is also equipped with a high-pressure sprinkler system.

We have a small rewinding room for two operators, and this room contains three sprinkler heads. Our film was contained in old fashioned metal cabinets, but each reel was also in a tight tin can. At the time of the fire practically all of the reels were in the cabinets. There were, however, on the floor of the room several tin cans containing film. On top of these tin cans were three reels of film that had just been returned from one of the theaters, and unfortunately they were not in any receptacle whatever.

Our film examiner was working on a four-reel feature, one reel of which was on the rewinder; the three other reels were laying around on the table and were not in tin cans. Aside from the seven reels mentioned by us, no film was exposed in the room other than mentioned above. A few features were on the floor in tin cans, the balance of the film approximately one hundred to one hundred and twenty-five reels being in metal cabinets in tin cans. The fire itself apparently started from defective wiring or a short circuit on the rewinding table, and it was but an instant before the reels on the rewinder were in a mass of flame which within a very few seconds ignited the additional three reels on the table. The heat from this blaze was intense enough within a short time, possibly thirty seconds, to melt a sprinkler head and start the water.

Within a short period, I should say approximately a minute, the three reels lying on the floor that were not in tin cans also ignited, exploding or opening up two more sprinkler heads. At or about this time everybody left the office and the door was closed so that it was impossible to know what the further action of the fire was until the fire department had done its work. As soon as we were permitted in our office again we found the following conditions prevailed:

The film in the tin cans on the floor was unburned and the heat had not been of sufficient magnitude to soften the emulsion and there was no evidence of fire. The cans were, however, half full of water. Upon opening the metal cabinets we found that 90 per cent. of this film was perfectly dry and only such cans as had loose lids contained any water whatever. The paint on the outside of one metal cabinet was badly burned and blistered and the heat was intense enough to blister and burn the paint on the inside of the cabinet, but the reels of film adjacent to this side of the cabinet were intact. Fortunately these reels were not in direct contact with the side of the cabinet, there being at least the space of an inch between the metal side and the tin can. The fact that the heat from the burning of the seven reels was not sufficient to either ignite the other film or melt the tin cans or do any other damage to the film contained in these cans we believe due to the fact that the act of the sprinkler system in the room was not instantaneous and the volume of the water spread into the room so great that the temperature was kept in almost a normal condition.

If this is not the case there is no way of explaining why the emulsion of the film was not softened. We also call your attention to the fact that the fire department upon arrival dumped a great deal of water into the room from the sprinkler system. Our great damage and loss was not occasioned by fire, but by water, as the office was wrecked. The film, however, was considerably damaged in its removal from the cabinets to the street, everything being wet and also the extra precaution taken by the fire department preventing the ignition of the film during its removal. This course consisted of dipping the reels in a bucket of water until they became rather damp.

The lesson to the trade from this fire we believe to be somewhat along this line: First, the fool-proof rewinding table with electrical connections so made and the lights so arranged that it is impossible for the film ever to come in direct contact with a wire. Second, that there should always be a minimum amount of film exposed on the operator's table in a rewinding room and that such film should at all times be contained in tin cans. Third, that an adequate sprinkler system will control the floor and prevent the spreading of the same to film contained in other cabinets or vaults, provided they are properly sealed in tin cans. These facts are considerably different from the requirements demanded by the various fire departments throughout the country. And if they can be established as true 90 per cent. of the film man's trouble in the storing and handling of motion picture film may be eliminated in the future.

LUDWIG DILLER,
President Atlas Trading Company.

The Motion Picture Exhibitor

Herrington Is Hopeful

League Matters Are "Looking Up"—Meeting of National Executive Committee—New Year's Resolutions Recommended by the President.

THE activities of President Herrington, of the National League, have taken him into Ohio recently, where the progress of the league is reported as most gratifying. Mr. Herrington says Ohio is a model state organization. It not only has the largest, but also the most active membership. The organized exhibitors of Ohio will continue their uncompromising fight against censorship of any and every kind. They do not believe that the moving picture men are in need of segregation like a lot of lepers who have to be examined and pronounced whole before they are allowed to mingle with the rest of society.

A meeting of the National Executive Committee of the league will be held in Chicago in the first week of the New Year. It is expected that the committee will decide upon the place and time of the next national convention of the league. A lively contest is anticipated. Chicago, Pittsburgh, Detroit and New York have friends in the committee and it is very probable that one of the cities here named will be the choice of the committee.

President Herrington has issued a characteristic New Year's greeting to all exhibitors and especially to members of the league. First in the list of New Year resolutions suggested by Mr. Herrington is this one: "I hereby resove that it is to my best interest to see a United Exhibitor's League to protect our business and therefore I will make application for membership at once."

Another very sensible resolution recommended by Herrington is this: "I will not refer to a man in the same business as 'my opposition.' In the future I will greet him as a fellow-exhibitor, recognizing the fact that he has as much right in the business as I have.

Here are the other resolutions:

Third—I will do everything within reason to work in harmony with him, knowing only too well, as taught by past history, that what I do to injure or undermine his business will also iniure or ruin my own business.

Fourth—That in the future I will not speak of a fellow exhibitor as a Greek, or a Jew, or an Irishman, or from any other view with hatred, but will look at him as a brother exhibitor, knowing that when our enemies, political or otherwise, attack us, whether it be in the form of adverse legislation or unjust taxation, they never refer to our nationality. They attack us as motion picture exhibitors, and it is to our advantage as exhibitors to combine our forces into one united organzition to meet and defeat the common enemy.

Now, as president of the Motion Picture Exhibitors' League of America, I appeal to you to join that organization, and if the League is not what you think it should be, come in and help us make it what it ought to be.

I hope to hear of the adoption of the above resolutions by the thousands of exhibitors throughout this continent.

With best wishes for a successful future and with compliments of the season to you all.

F. J. HERRINGTON, President.
Motion Picture Exhibitors' League of America.

OKLAHOMANS PLAN TRIP FOR MR. HERRINGTON.

In all probability National President F. J. Herrington will be present at the next annual meeting of the M. P. E. L. of A. of Oklahoma, which is due to take place February 11 and 12, 1916. Morris Lowenstein, secretary of the Oklahoma State League, recently wrote to L. W. Brophy of Muskogee, Oklahoma, who is a member of the National Executive Board, requesting that he personally take up the matter with President Herrington regarding his coming to Oklahoma. Mr. Brophy states that he will do so at the meeting of the Executive Board, which takes place January 5 at the La Salle Hotel, Chicago. Not only is it planned to have Mr. Herrington visit Oklahoma, but an effort is being made to arrange a Western circuit or tour for him, which will take in Kansas, Missouri, Oklahoma, Texas and Arkansas, in the order named. Persons interested should correspond with James Delves, national secretary, 201 Apollo Building, 238 Fourth avenue, Pittsburgh, Pa.

OKLAHOMANS IN SUNDAY OPENING FIGHT.

The M. P. E. L. of A., Oklahoma State Branch No. 23, through its secretary, Morris Lowenstein, has arranged for counsel to look after the case of the State vs. Smith, an employee of the Yale Theater Company, at Vinita, Oklahoma. Smith, the cashier and manager, and James Looney, the operator of the Grand theater, Vinita, Okla., were charged with operating a theater on Sunday. The exhibitors were represented by an able attorney, J. W. Thompson. The case was tried in the County Court and was a victory for the theater men, this being their first victory on Sunday closing, in a court of record, in the State. They won on every point. This was in July. It is now rumored that the opposition has filed an appeal in the Supreme Court. The league has retained eminent counsel to look after the case in the Supreme Court, should it be pushed.

Ann Murdock

ANN Murdock, little star of "Captain Jinks of the Horse Marines," Essanav's film version of Clyde Fitch's brilliant comedy, arrived at the studio and immediately went on the floor with the picture in production. The young actress, prominent in the dramatic firmament is ridiculously young to hold such a place. Five years ago she finished her studies at a boarding school in Philadelphia. (Boarding school is used at the star's request.) She insisted it wasn't a finishing school, "just a plain, everyday boarding school." In June of that year, any ideas she may have had regarding a stage sareer were most certainly nebulous. But the following September found her starring in "The Call of the North," in New York, a hastily arranged and produced offering of Henry B. Harris. Under the Harris banner, the little lady appeared from time to time in such short-lived things as "The Noble Spaniard."

Ann Murdock.

Two years ago Charles Frohman offered her a contract which she accepted, and she is still with him on the stage. Her first Frohman play was "The Beautiful Adventure," a translation from the French in which she scored heavily. Then she appeared in "A Celebrated Case." After another successful run, she created the role of the bride in "Excuse Me."

Miss Murdock's age may be left to the guesses of anyone who cares to pass the time that way.

"You wouldn't believe me if I told you," she said. "And besides, I don't see what difference it makes to the people who see me."

But she is the youngest star, "the baby star" of Frohman's aggregation, and the most youthful he ever had. Her theory and recipe for success is "Work." In "Captain Jinks of the Horse Marines," she plays the part of Trentoni, the prima donna. Richard C. Travers plays opposite her in the title role.

Chicago News Letter

By JAS. S. McQUADE.

Judge Butler, of Denver, Upholds "The Birth of a Nation."

HOLDING that if any race had any right to complain of the showing of "The Birth of a Nation," at the Tabor Grand Opera House, in Denver, Judge Charles C. Butler, of the third division of the District Court, recently sustained the application of the managers of the show for an injunction again Commissioner of Safety Nisbet, the chief of police, and all those acting under them from interfering with the presentation in that cit . Judge Butler, however, in his decision stated that we would leave the matter open so that should occasion arise at any time which showed that an injunction would be necessary, the application could be renewed.

The lawyers representing the city attorney's office, reserved the usual exception so that they could have the matter reviewed in the Supreme Court, if they should so decide.

Judge Butler reviewed the case at length. He said he had attended the show on Monday night, December 13, at the request of the counsel for both sides.

I observed the picture thoughtfully, said Judge Butler. I have even reviewed the history of the times again since the beginning of this trial.

And, all in all, I am of the opinion that the attorneys have overlooked the real facts with regard to who has a right to complain of this picture, if we are to judge by those who are placed in a bad light in the picture.

I think that, without exception, throughout the play the white race is placed in the most despicable position.

They were the leaders in every act of lawlessneess that was shown on the screen and the negroes were merely used as their tools.

Wherever the negro of the South did vicious acts such as are depicted in the picture complained of, it is evident from the picture itself that they were not to blame.

The scenes depicted are of more than fifty years ago. No one now connects the present white man or the present negro with those times.

Two generations have passed. From my view of the picture none but a degenerate of any race would come from viewing that picture and start a riot or other trouble.

If we should suppress a picture or show because it had vicious characters we would have to suppress nearly all plays.

The courts should not interfere with the advancement of art on the stage or elsewhere, so long as there is nothing obscene or dangerous to the citzenship of the community.

Rumors in Chicago on Big Matters.

The presence in Chicago last week, at the same time, of David Wark Griffiths, Adolph Zukor, Carl Laemmle and Louis J. Selznick, gave rise to many rumors, some of them ridiculous and others startling.

One of the latter type was sent on the wing by the fact that Mr. Zukor and Mr. Griffith held two private conferences, about which they would reveal nothing. This rumor was to the effect that Mr. Griffith had resigned from the Triangle forces and that Mr. Zukor was exercising his most persuasive powers to induce him to join hands with Famous Players.

Another rumor went the rounds that several of the big interests were making soundings for consolidation, but none of the principals would shed any light on the matter.

It is safe to class all that has been said about the contemporaneous visit of these men as mere rumor, for no one is qualified to state that it happened by chance or was the result of prearrangement.

Mr. Zukor gave out that he was here to arrange plans for his organization for the coming year; Mr. Selznick stated that it was essential to the future of moving pictures that they should be distributed through the same channel; Mr. Laemmle said a little about the Bluebird product referred to in my last letter, and Mr. Griffith said nothing, except that he had merely stopped over for a few hours, on his way from New York to his Los Angeles studio.

Billie Burke, Chicago Tribune Star.

Miss Billie Burke is under contract with the Chicago Sunday Tribune as the star of that paper's next moving picture serial. She has been engaged for thirty weeks at $120,000, $50,000 of which has already been paid her, and the remainder will be drawn in weekly installments of $2,333.33 every Saturday.

Miss Burke has been secured under a special arrangement with her husband, Florenz Ziegfeld, Jr. The photoplay in which she will star is a drama of adventure, by Rupert Hughes and his wife, Adelaide Manola Hughes. Mr. Hughes is a well-known author and dramatic artist, and his wife is also a distinguished writer and actress.

The serial will be produced by George Kleine in his New York studios, and will comprise 20 parts, of two reels each.

An Eminently Unfair Minister Defeated in Bitter Attack Against Pictures.

Frank J. McWilliams, owner of the Casino and the Strand moving picture theaters in La Crosse, Wis., was arrested recently on the charge of violating the Sunday closing law in that city, the warrant being secured by the Rev. Joseph E. Watson of the West Avenue Methodist Episcopal Church.

It appears that the reverend gentleman has a special antipathy to the presence of picture theaters in residence districts of the city. He singled out the Strand as the especial object of his wrath, because it is located but a few blocks away from his church, but he had no charge to bring against downtown houses which also violate the Sunday blue law. He says he does not know that they are violating the law.

In a sermon delivered in his church on Sunday, December 12, the Rev. Mr. Watson, in his abuse of moving pictures, spoke in part as follows:

For example look into the home of a certain family; they are living comfortably; they are paying their bills and are able to face the world courageously. A picture show is established within easy reach of their home. They attend, and attend until it becomes a habit; the grocery bill begins to get behind a little; wages do not seem to go as far as they used to do; they begin to blame the high cost of living and the oppression of the r c . . n announcement of special features at the picture show. Listen to the conversation! "I wish we had saved our money ye terday, s we could go to this, but we can't afford so much." They read the bill again. There is the gaily colored billboard on the street. Listen! "I really would like to see that." There is a peep into the scanty purse and then the inevitable conclusion, "O, well, it's only a dime. I guess we can get along some way," and they put in some more of their money to swell the stream that is flowing into the rich coffers of the men higher up. More and more that family feels the cramp of poverty. They reduce living expenses; the inadequate dinner pail is the result, a feeling of the need of a stimulant; then the saloon, and finally a drunkard's home and a family of paupers. Who is responsible for the downfall of that family? If the railroad magnate in his luxurious home has not paid a just compensation for that man's labor, he ought to be rebuked and there ought to be laws to regulate his powers to oppress. The saloon, of course, is an evil which ought not to be, but the responsibility for the beginning of the chain of events that resulted in that family's undoing lies at the door of the 10-cent institution between those two extremes, which schooled them in extravagant and reckless spending.

It would be narrow-minded folly to assert that moving pictures, as such, are evil. They are used effectively in our educational institutions. They are a great success on our mission fields, but since the theater, as a business enterprise has six days in the week in which to operate legitimately, it has no right to desecrate the Christian Sabbath.

I have read many charges against moving pictures, but Mr. Watson takes the palm for making one of the most senseless. It is a new thing to learn that moving pictures make paupers and lead people to the saloon. I always thought the contrary was true, but then I don't see with Mr. Watson's eyes.

I am glad to state that Mr. McWilliams won his case hands down. It only took the jury five minutes to return a verdict in his favor.

What won the case was the proving of the fact that 10 per cent. of the net profits at the Strand, on Sundays, is contributed to charity.

I wonder if Mr. Watson sets a limit on the amount which any of his poor church members may contribute in alms. I don't think it would worry him very much if some zealot exceeded his means in the matter of giving. How he hates to think of the dimes and nickels that miss his poor box!

Chicago Film Brevities.

Tom Mix, Selig's writer, director and leading player of wild western dramas, came into the city Tuesday, December 21, all the way from Las Vegas, N. M. Mr. Mix was kept busy during the few days he spent here in receiving numerous friends and in giving audiences to representatives of the

city press, in which he received large space. Mr. Mix told me that he will move his company of twenty players from Las Vegas to Newhall, Cal., in the near future. He informed me that he will engage in the production of features on a larger scale in California than hitherto attempted. He will soon produce the "Light of Western Stars," in five reels; also "The Last of the Dewans" in five reels, both works by the same author. Mr. Mix will write the scenario of these photoplays himself. He spoke in glowing appreciation of the great courtesy and kindness shown him by the officials of the town of Las Vegas and the county of that name. He was honored by being made a director of the Chamber of Commerce in Las Vegas; also deputy sheriff and honorary captain of the local militia company. "The New Deputy," in two reels, to be released in the near future, was built by Mr. Mix around the story of his military appointment as captain. Mr. Mix left for California Wednesday evening, December 22.

* * *

Robert R. Levy, president and treasurer of the Revelry Theater Company, which controls the Revelry theater on the West Side, has rented the Hippodrome, in Peoria, for eight days, beginning December 26 and ending January 22, for the showing of "The Battle Cry of Peace." The Hippodrome seats 1,750 people and the prevailing prices of admission were fixed at 25, 35 and 50 cents.

* * *

Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, arrived from his trip to the Coast last week. Mr. Rothacker advised me that it is not true that he has taken over the United Photo-Plays Company's studio at Milwaukee and California avenues, as stated in a brevity in my last letter. He states that he has used this studio on a number of ocasions on a straight rental basis, and that he intends to use it some more, pending the time when his own studios will be ready for operation. "So far as taking it over, outright or completely, I have no such intention," said Mr. Rothacker.

* * *

Marshall Neilan, the well-known moving picture director and actor, was in Chicago Monday, December 20, as the guest of William N. Selig, president of the Selig Polyscope Company. Mr. Neilan was en route from New York City to Los Angeles, Cal., where he will resume his position as a director with the Selig Company.

* * *

Samuel S. Hutchinson, president of the Signal Film Corporation, which is producing "The Girl and the Game," has taken out an accident insurance policy for $100,000 on Miss Helen Holmes, the star of that serial. The scenario calls for so many daring feats on the part of Miss Holmes that Mr. Hutchinson deemed it wise from a business point of view to have all risks covered.

* * *

The Prairie theater, Fifty-eighth street and Prairie avenue, this city, has been completed by Alfred Hamburger, and will be opened on Christmas Day. Mr. Hamburger considers the Prairie one of the most beautiful on his circuit and one of the best equipped for moving picture service.

* * *

English classes at the state normal school, Monmouth, Ore., recently added moving pictures to the regular course of studies. Twelve of George Kleine's features were rented by the school, after an inspection of more than a hundred reels. "Antony and Cleopatra" will be the first reel subject on the program, which also includes "Quo Vadis?" "Julius Caesar," "Spartacus," "Othello," "The Vendetta," and "The Last Days of Pompeii," etc.

* * *

It is gratifying to me to learn that the mail of Henry B. Walthall has been largely increased lately by the receipt of letters from literary and professional men, who congratulate and thank him for his fine impersonation of Edgar Allen Poe in Essanay's feature, "The Raven." These letters come from all parts of the country and, no doubt, not only please Mr. Walthall, but also strengthen him in his purpose to put all the art that is in him at the service of the moving picture subjects in which he appears.

* * *

The Ascher Brothers opened their fine theater, the Columbus, Sixty-third street and Ashland avenue, this city, on Saturday, December 18. The Ascher Brothers justly consider the Columbus one of the most beautiful in their long chain of houses. Architect Newhouse says of the design of the interior: "It has always been my aim while designing theaters to avoid the trouble often found—too many useless seats, due to the arrangement. I decided to substitute the amphitheater arrangement for the seats and place the screen in such a position as to afford a clear and direct view from any seat in the auditorium. The use of the dome lighting system, by which the management can burn 150 sixty-watt lamps throughout the performance and keep the house well lighted without affecting the picture will meet with popular favor."

* * *

"Thou Shalt Not Covet" is the title of a Selig Red Seal Play to be released through V-L-S-E, Inc., on Monday, February 7. This photodrama in five reels, written by James Oliver Curwood, features Tyrone Power and Kathlyn Williams, supported by a carefully selected company of Selig players, including Guy Oliver and Eugenie Besserer. Colin Campbell was the director. The story deals with the temptation of a man who loves his neighbor's wife, but finally finds strength and reunites a loving couple. Among the sensational episodes shown is the wreck of an ocean-going liner at sea. The ship strikes a derelict, and a crowd of men, women and children are seen struggling in the water. There is also shown a battle between a Royal Bengal tiger and a hyena, and Kathlyn Williams is seen struggling with an enraged leopard.

* * *

Film circles in Chicago were taken by surprise last week when the announcement was made of the marriage of E. C. Divine, president of the Strand Theater Company, and Mrs. Helen Ferguson, daughter of Mrs. Alfred B. Eaton, of 1210 North State street. The bride has been assistant manager at the Strand since it opened early last fall.

* * *

Judge Willis Brown, of the Juvenile Court of Salt Lake City, Utah, was arrested several days ago on the complaint of L. A. Thompson, of this city, a former schoolmate, who charged that Judge Brown had defrauded him out of $100. Mr. Thompson stated that Judge Brown had sold him three shares of stock in the Youth Photo Film Company some time ago, and that the company had ceased paying dividends on its stock when a picture showing Judge Brown and his work in the Juvenile Court was withdrawn. Judge Brown was arrested on the complaint of Thompson, but was released on bonds of $2,500. He has returned to his home in Salt Lake City for Christmas, and his trial has been set for January 17. It is now stated that Mr. Thompson, after an investigation, is satisfied with his stock, and agrees that he may have acted too hastily in his charge against his old friend. Ever since the first news of Judge Brown's arrest came out, I have felt that injustice was being done him. Since I first met Judge Willis Brown in the fall of 1910, I have been much interested in his work among boys. He was the originator of the "boy city" movement. That is, a city that is wholly run by boys, with a boy mayor, boy members of the council, boy bankers, boy editors and reporters, a boy postmaster, police boy, boy voters, etc., etc. I remember that Wm. N. Selig, president of the Selig Polyscope Company, was so interested in Judge Brown's work that he made a special production of "The Boy City," founded by Judge Brown, near Charlevoix, Mich. That was in September, 1910, and a full description of the films was given by me in The Film Index, in the issue of November 5, that year. From that article I now quote the following tribute, which was taken from the Salt Lake Herald of a previous date: "When Judge Brown came here, children were being arraigned for petty offenses in the same dock with hardened criminals. There was a cell in the filthy city jail marked 'for juveniles.' Boys and girls were sent indiscriminately to the reform school and branded for life as unfit for good association when they were not essentially wicked or vicious; the per cent. of the saved was infinitesimal; the permanently damned was awful. This was the situation when Judge Brown came and began his talks to the boys, and it takes no long memory to recall how the boys rallied to his support, nor does it take any acute observation to discover that the cigarette evil has been almost entirely abolished among the boys of the community. There have been no more cases where boys have been imprisoned with hardened criminals. The man who used to sell cigarettes or liquor to boys has found it unprofitable as well as dangerous; instead of regarding the law and courts with terror the wayward youngsters have learned to know the judge as a refuge when they are tempted, a friend when they are in trouble, and to recognize their own obligation to observe the law and enforce it. Waiving any question of moral values, the Juvenile Court has been the best investment the city or state has ever made, and the returns are

due to the judge who has managed it. Every principal in the public schools has declared the value of the court under Judge Brown's administration. Every man, woman and child who has had occasion to see the workings of the court, knows it is a powerful agency for the moral uplift of childhood of the whole community." No man with such a record as Judge Willis Brown can refer to, and with such mental and moral fibre as I know him to possess, could make such a lapse over a few paltry dollars paid for film stock. The truth of the matter is, so many peope now-a-days are so obsessed by the belief that there are millions in moving pictures that they consider an investment of $100 or $300 will make them rich. I confidently look forward to the exculpation of Judge Willis Brown from all blame at the forthcoming trial.

* * *

Wm. B. Wringer, who organized the Co-operative Film Association in this city about four weeks ago, is being sought for by twenty investors in that venture. Miss Alma Krueger, of this city, who was appointed secretary of the association, is being assisted by detectives to find the whereabouts of Mr. Wringer, who has disappeared. Miss Krueger charges that Wringer sold stock to twenty investors and collected $100 from each. It was the understanding that each investor was to be a player stockholder and Miss Krueger was cast for the leading role. It is understood that two films were made, while the admiring households of the actors looked on. Miss Krueger states that about $1,145 of the company's fund has not been accounted for. The office of the company was at 17 South La Salle street, this city.

* * *

The management of the New Strand theater presented Geraldine Farrar in "Temptation" for the week beginning Sunday, December 26. The preceding week "The Old Homestead" had a popular run.

* * *

"On the Fighting Line with the Germans," which has shown to fine business at the Fine Arts, was moved to the La Salle Opera House Sunday, December 26, replacing the French war pictures at the latter house.

* * *

The Supreme Court of Illinois, one day last week, ruled that the operation of moving picture shows within 200 feet of a church constitutes "an annoyance to, and interference with, religious worship." The case in which the ruling was made was that of Frank Nahser against the city of Chicago. Mr. Nahser was denied permission to operate a moving picture show near the First Presbyterian Church of Hyde Park. The Supreme Court held that it is within police powers to deny the permit.

* * *

In aid of the American-Examiner Christmas fund, Richard C. Travers and Miss Ruth Stonehouse, assisted by a large company of Essanay players, acted the leading parts in a special production of "Brought Home," in the Louis XVI ballroom of the Hotel Sherman, Thursday evening, December 23. The Crystal ballroom adjoining was thrown open to accommodate the large gathering assembled, a special studio having been built in the Louis XVI room by the Essanay Film Manufacturing Company. The affair was thoroughly enjoyed by all present and the fund of the newspapers interested was gratifyingly increased.

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Ben Beadell is representative of "The Strange Case of Mary Page" in the territory covered by the branch offices in Chicago of the General Film Company. He started in December 15.

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W. Fay Lynch has been appointed special representative of "The Strange Case of Mary Page," his territory covering the whole United States. The first episode of the serial will be released January 24.

* * *

George Kleine arrived in the city Friday morning, December 24, and spent the holidays with his family, returning to New York the following Monday.

HAZEL DAWN RETURNS FROM FLORIDA.

Hazel Dawn has just returned from St. Augustine, Fla., where she spent two weeks at the head of a Famous Players company under the direction of Sidney Olcott, where the principal scenes in her next production, "My Lady Incog.," were taken. The play, which is an original script written expressly for the star, combines to a greater degree than anything in which Miss Dawn has previously appeared on the screen, the elements of comedy and dramatic thrills.

Essanay for the New Year

Reports Plans for an Unusually Strong List of Releases in 1916.

ESSANAY is planning an unusually strong list of releases for 1916, and for January it has produced two plays that made a considerable success on the stage, as well as shorter plays of standard worth.

The two multiple-reel features are "The Misleading Lady," by Charles W. Goddard and Paul Dickey, and "Captain Jinks of the Horse Marines," Clyde Fitch's fantastic comedy. Ann Murdock was engaged by Essanay to take the leading feminine role in the later production with Richard C. Travers, who plays the title role. Fred E. Wright, Essanay director, arranged this stage production for the screen in five reels.

"The Misleading Lady," also in five acts, was adapted from the stage success by H. S. Sheldon and was directed by Arthur Berthelet. It features the well-known film stars, Henry B. Walthall and Edna Mayo.

Several strong three-act dramas are scheduled, including "The Prisoner at the Bar," which features Darwin Karr and Warda Howard, and directed by Joseph Byron Totten; "The House of Revelation," featuring John Lorens and Elizabeth Burbridge, and directed by Charles J. Brabin; "Pieces of the Game," featuring Bryant Washburn and Nell Craig, and directed by Clement Easton.

Among the two-reelers are "Angels Unawares," featuring Ruth Stonehouse and Edmund Cobb, and "Her Lesson," featuring G. M. Anderson. The fables of George Ade will be continued during the month and also the animated cartoons. The cartoons include besides those of Wallace A. Carlson on Dreamy Dud and on the news of the day, a cartoon by the noted cartoonist, Leon A. Searle.

Still another strong feature which will be released early in February is "Submarines of Society," a five-act drama by Richard Goodall, which features Marguerite Clayton, Lillian Drew, E. H. Calvert and Ernest Maupain. Mr. Calvert also directs the play.

Ellis to Direct "Sis Hopkins"

Company Leaves for Jacksonville Studio New Years—Single Reelers to Be First Productions.

THE announcement that Robert Ellis has been chosen as director for the Sis Hopkins Company, starts the ball rolling in the production of that forthcoming Kalem special. The company to support Rose Melville in her screen debut is being rapidly organized and plans call for a start for the Jacksonville studio on Saturday. A technical crew left New York last week, so that no time will be lost in beginning the work of production.

Kalem covered the field thoroughly before appointing a director for the picture from which so much is expected. Director Ellis has shown his worth as a producer of multiple-reel features and in the closing episodes of the "Ventures of Marguerite," but it has been only on infrequent occasions that he has been given opportunities at comedy work. Then the unexpected happened, when the "Sealskin Coat," a coming episode of the "Ventures" was given its first showing to Kalem officials last week. This episode is delightful farce comedy, and the clean-cut manner in which Director Ellis handled his material left but one conclusion when the picture was over. Ellis was speedily informed to prepare for the trip south with the Sis Hopkins Company.

For a time it was the intention of the Kalem Company to present Rose Melville in a multiple-reel feature before starting the production of the one-reelers, which will in February replace the "Ventures of Marguerite" as the Friday General Film release. But the announcement of Rose Melville's acquisition in last week's trade papers resulted in a flood of letters from exhibitors and exchangemen, praising the drawing powers of a Sis Hopkins' one-reel series so that plans for a feature have been laid aside indefinitely.

Another item of Sis Hopkins' news made public by the Kalem Company last week was the announcement that Frank Minzey had been secured to play an important role in the pictures. Though long prominently identified with the Sis Hopkins' stage productions it took considerable persuastion to induce Mr. Minzey to consent to an appearance on the screen.

MISS RAE MARTIN PLAYING OPPOSITE "BUDD" ROSS.

Miss Rae Martin, who has headed one of the "Peg o' My Heart" companies, is now playing opposite "Budd" Ross in "Alias Mr. Jones," a Casino Star comedy to be released January 9.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

Local Censors May Go.

"We are With You," says Los Angeles Councilmen, Chamber of Commerce and Other Civic Organizations, "But Let's Wait"—This City on Eve of New Departure.

ON last Monday evening representative members of the City Council, Board of Education, Merchants' and Manufacturers' Association, Ad Club and Chamber of Commerce, gathered at a dinner given by the Moving Picture Freedom League, to meet Cranston Brenton, chairman of the National Board of Censors, who is visiting here. At the banquet, various expressions were heard from those present regarding the proposal advanced by the motion-picture men that the local Board of Censors be abolished, and a commissioner, acting under the supervision of the National Board be substituted.

National Board Enough.

Mr. Brenton explained the workings of the National Board and declared that when a picture passes the final court of appeals of that board it undoubtedly was fit to be shown in any portion of the country. He argued for unanimity in this part of the industry, stating that if there is not unanimity, what is right in one city will be wrong in another, and in addition every city will be compelled to expend thousands of dollars to do over again the work already performed by the national board.

Dr. Sam Atkinson was chairman and introduced the speakers.

Dr. Scott of the Chamber of Commerce said that the organization stood ready to aid and protect every industry here and that the motion picture industry was to be recognized more than ever.

Four Censors Not Fair.

Councilwoman Lindsey made a very interesting talk, the essence being "It is not fair to the industry to let four people censor the films for a whole city of over half a million persons. We should be able to trust the National Board and then have one man here to inspect the films."

Mr. Brenton spoke on the National Board, which he said has been pursuing its work of presenting its philosophy and point of view to a vast number of organizations of influence for six and one-half years. No part of the country has remained untouched. The part it played in the matter of a motion picture ordinance for New York was widely discussed and commented upon. It has given advice and assistance to many cities interested in the physical surroundings of the motion picture theater. This has resulted in clean, wholesome and artistic playhouses.

He also touched on the evil of local censorship, saying "It is found to be a fact that small, local boards and the individuals conducting this work necessarily are biased in some of their judgments. Their decisions are often against the judgment of public opinion, and they are regarded as prudish, narrow, unwise or open to sinister influences.

"Most censorship by small groups is undemocratic, meddling, therefore, with the freedom of the people to see, consider and discuss moral and social matters.

"There is always the temptation to such small official groups and individuals to limit the free expression of ideas on the screen for reasons which may be personal to them, may be feelings of the class as against the mass, of the sect or religious group, or, finally, of some business or political constituency. This has been indicated by the supression of certain films in Ohio, Pennsylvania, Kansas and Chicago.

In closing, the traveling censor stated that "the cities should accept the work of the New York board, and help it in every way possible, as the National Board was glad to hear suggestions and also criticisms."

Manufacturers Answer.

E. G. Judah, of the Merchants' and Manufacturers' Association said that his organization had already tried to compile records showing the extent of the film business in Southern California, and a resolution had been passed ordering the secretary to write the manufacturers here requesting confidential statistics on the volume of business which would be made up into one grand total, advertising it as the film industry in Los Angeles. This was last February, nearly a year ago, and only five answers were received to this respectful request. The secretary then sent out another letter but no more answers came in. Mr. Judah said the association had then gone by the five answers and placed the rating at $5,000,000 paid out in one year and employment of 25,000 persons. "It is your own fault, but we are with you, for we appreciate the fact that this greatest of industries is here with us. It is not only the material value we appreciate but the immense advertising value, and it is to be deplored that Los Angeles, which is your rightful home, should so retard your growth and freedom by allowing the small censors to hold forth.

"It seems to me that if New York has spent six and a half years on censor details they ought to be better able to censor films than a local board."

Councilmen Topham and Wheeler wanted the National Boards of Censors brought to Los Angeles. Councilman Conwell declared that if there must be censors, they should be national censors, citing the fact that the United States government has regulated almost every other industry of national importance. He stated the morals of the nation should also be cared for by government officials.

Frey Kley answered by explaining that it was necessary to censor the films in the city where they are released, New York.

C. J. McCormack of the Board of Education was present, Harold Janss, representing the Ad Club, the Rotary Club, and the Realty Board, read resolutions of these organizations pledging their hearty co-operation to enable the motion-picture companies to further their project of having one commissioner instead of a local board, so that the law as laid down by the big board would suffice, "and if it were not good, and a picture should slip through that our people did not like, why then our police department would be able to cope with the situation."

George Stout, business manager of the Keystone, told of the censoring of films saying that his company wanted censors and was glad to get a picture back without any cuts having been ordered.

Mr. Whittaker of the Dixon film told how his company had shut down on production until the local situation clears up a bit. Two hundred and seventy scenes were cut from the first part of the new picture for this reason.

William E. Bush, one of Los Angeles' most prominent automobile men, and president of the Merchants' and Manufacturers' Association, said he was opposed to one small board, dictating what people should or should not see. He cited the fact that the auto men send back east over two-thirds of their money while the film men spend practically the whole of theirs here, and that this city should call itself the home of the industry and set the example to other cities by starting the one-man commissioner idea.

So, if all goes as planned, the Mayor and Council will be petitioned to do away entirely with the local Board of Censors and a commissioner will be installed. Then the people can be the real and true board.

Now Censors Strike.

A new angle on the situation arose here when, tired of being held up to ridicule and of having their demands ignored by members of the theatrical fraternity, members of the Board of Censors held an indignation meeting Monday afternoon and delivered an ultimatum, to the effect that the ordinance relating to censorship will be strictly enforced if it takes the whole police force to do it. In just so many words it was announced that the next film shown without having been passed by the board will be confiscated and the man showing it will have to square the matter with the prosecuting attorney's office or forfeit his license and bond.

According to N. P. Jones, secretary, there will be no

more running around making requests upon manager's to submit their plays, from the way the statement was made it was implied that the Board has no preference which course is elected.

Elbert Deffenbach called attention to the presence in the city of Cranston Brenton, chairman of the National Board, and hinted that he had been brought here by a prominent motion picture theater man with a view to influencing the local board. But Mr. Brenton arrived here and stated that he was on the trip and was glad to drop in on such an interesting fight. Mrs. Thomas and Mr. Deffenbach verbally attacked the national board and said, among other things, that it paid entirely too much respect to the wishes of the producers.

Tax Exhibitors?

Another obstacle seems to be arising on the horizon of the moving picture sea, which has been so rough of late. In view of the increasing work of the local board and their long hours, Mayor Sebastian is considering recommending to the Council that members of the board be allowed a monthly salary for their services.

If such salaries are provided the Mayor says the members of the commission should be paid out of the revenues of the department, and that this revenue should be provided through imposing a license fee upon the moving picture business of the city.

This, then, shows the utter inconsistency of local boards, trying to tax a man when he has already paid his license, to raise money to say whether he shall or shall not sell goods that he has bought and paid for, which have already passed the national board.

Al. W. Filson Injured.

Al. W. Filson well known through his long prominence on the Orpheum, Keith and other vaudeville circuits as a headline player with the team of Filson and Errol (Mrs. Filson), lies at his home in a serious condition, as the result of injuries received in filming a scene at Selig's studio this week.

Harry Mestayer dealt the blow which it was feared for a time would have the most critical results. The scene in which the men were engaged called for a fight of strenuous order. As first taken it did not have the vigor deemed necessary by the director and a "retake" was ordered, Mestayer, the attacking party in the play, "The Dragnet," being privately instructed to make the scene as realistic as possible.

Mestayer took the instructions literally and struck Filson, who is a heavy man past sixty years, just above the temple, knocking him senseless, his head striking a staple as he went down.

Doctors were summoned as quickly as possible and Filson was taken to his home in one of the company's automobiles, where he has since been under the constant care of a surgeon.

Although he is suffering severely from the shock and resembles his former self only on one side of his face, the other side being badly lacerated and blackened, Filson is recovering, but it will be a long time before he will be able to return to his professional work, and it is a question whether his eye, which was hit, will be entirely well again.

TALKING PICTURES.

Kellum Invention Works Great Prospects for Future of This Phase of the Art.

Last week we received an invitation from William Porter who is associated with F. W. Blachard who has control of the new Kellum speaking film invention, to visit their small projection room in the Blanchard Building where a number of demonstrations have been recently given.

The invention is the work of O. E. Kellum of Los Angeles, and is the result of two years' experiments. Mr. Kellum did not announce his plans or show a picture until he had covered every phase of his subject from the taking of the moving picture and recording of the voice, through the various processes to the joint presentation of the motion and sound.

The experience was something uncanny, and so evenly did the machine work that when the film was run a few feet without the voice we all burst into laughter, for there was no sense to what was going on on the screen.

A company has been organized with ample capital to carry out all of its plans. F. W. Blanchard has purchased the control and will preside over the destinies of the venture.

A thoroughly equipped studio and laboratory are now in course of erection in Edendale. As soon as the plant is completed work will be inaugurated and talking pictures made for public exhibition. No attempt will be made to reproduce lengthy drama or opera at the beginning, rather will the films be confined to educational endeavor. Lectures and courses of instruction from the larger universities may, by this process, be brought to the smaller colleges and high schools. Several states are now providing the public schools with "visual instruction" by means of motion pictures. The talking picture contemplates an advance by giving all that a film can give, plus the verbal descriptive lecture. The forthcoming presidential campaign offers a new field in the presentation to small cities and towns the personalities and addresses on national topics by the candidates for high office; the California prohibition campaign also presents immediate possibilities for the talking picture. The process is simple in its completed state, and any moving picture house can be equipped with the mechanical apparatus at a very small cost.

Los Angeles Film Brevities.

The Press Club of Los Angeles entertained last Saturday evening with a big program headed by Francis J. Heney at one end, with a Dutch lunch and several film P. A.'s at the other. The Mayor, District Attorney, J. A. Quinn, a number of film men, and other prominent persons were present.

* * *

From far-away Norway Anne Schaefer has received a Christmas present that traveled over a month to get here. It is a beautiful album of Norwegian landscapes and water views, collected by the young woman who sent it in the hope that she could thus persuade "Lady Anne" to some day visit that fair country. With the album came another package, this time from a club of girls. There were a couple of pounds of tin foil in it, carefully smoothed out and packed. Miss Schaefer admitted to questioners at the studio that she had undertaken still another charity and could find good use for tinfoil, even as she is finding for the cancelled stamps she has been collecting and disposing of in such numbers.

* * *

Dee Lampton, "Rolin's Fattest Boy," is not a believer in mud baths. Last week in a strenuous scene taking place in a mud puddle Harold Lloyd, Rolin's leading comedian, accidentally pushed Lampton's face deep into the mud with his foot. According to Lloyd, this was accidental. Dee thinks otherwise. He gained several pounds, which he attributed to the mud he swallowed, and states that he prefers taking any such baths in the springs and externally.

* * *

In Long Beach, Maurice H. Kuhn, a picture theater man, has leased the Columbia theater on the Pike for three years, and is having extensive alterations and improvements made. He will open the house soon with seating capacity increased to 500.

* * *

The new Hollywood Vitagraph plant is almost deserted. A large company of players left this week for Truckee, to put on a three reel snow picture. William Wolbert is the director, and the cast includes Webster Campbell, Mary Anderson, Corinne Griffith, Anne Schaefer, Otto Lederer and Frederick Hiller. They expected to return for Christmas.

* * *

Rolin Phumphilms are being made by talented comedians, and one of the most noted here this week is W. H. Doane, assistant manager, who was "shot" this week by Kiddo Kupid—matrimony is the name of the feature.

* * *

Because J. A. Quinn so widely advertised "Damaged Goods" a Venice, Cal., theater manager secured, according to Quinn's witnesses, a film supposed to be the print which caused so much trouble and advertised it as the real one, and the result is that the Broadway Theater Company, which is headed by Quinn, filed a suit this week in the superior court against the Abbott Kinney company, owner of Venice, for $26,000 damages, which it alleges were caused by the advertising and projecting of this film claimed to have been "Damaged Goods," the production for which the former corporation claims exclusive exhibiting rights in Los Angeles and beach cities.

According to Quinn, the Venice concern damaged the patronage of "Damaged Goods," now being shown at Quinn's Superba theater, to the extent of $1,000; caused $5,000 damage to the company through public association of the Venice film with the original production, and because of the alleged wilful and malicious fraud and injury of the Broadway company's business $20,000 additional damages are asked.

It is alleged by Quinn that the Abbott Kinney corporation advertised that it would show, and later did show, a film which was purported to have been the original production. He says that the concern stated in ads that it would show the film which the Los Angeles censors tabooed.

It is stated in the complaint by Quinn that he holds exclusive exhibiting rights for the film "Damaged Goods," and pays $100 rent each day.

* * *

Since the Fox Company has taken charge of the Edendale studio, formerly occupied by the Selig players, we have been able to pass the portals where applicants for jobs are turned away. For two long years we tried to get in past the brown-eyed exchange girl, and for two years she smiled "no," and was backed up in her refusal by the Selig manager, but anyway the Fox man let us in to see the famous Mr. Oscar Apfel, who had just completed a tedious day's work with two hundred extras.

Had the true pleasure of meeting William Farnum; he's a regular fellow, just like his brother Dusty—kind of expected to hear the hum of a camera and see the elusive and wonderful Theda Bara scampering off from some somnambulistic lover—but the lady was not in evidence.

Bill Farnum said the first thing he did when he hit California was to 'phone Thomas Santschi at the Selig Zoo and say "hello"—you remember Tom and Bill put over the only fight that was ever seen in moving pictures—Bill had a busted nose and bruises; and Tom was somewhat bunged up, too—and I wager that no two stancher friends battled for the death stronger than these two famous film men—even nowadays you hear some one say, "Gee, we certainly had some fight in this picture—just like in 'The Spoilers.'"

Dainty Miss Bebe Daniels, leading ingenue for Rolin, is now burning Rockefeller's goods in a chic little roadster on the Southland's smooth boulevards. She is a great little driver and is quite a mechanic also.

* * *

E. D. Horkheimer, Balboa's manager, says: "By our influence with the Salt Lake R. R., we have been given 'Safety first' protection. The main line of the Salt Lake passes the Balboa studio. As the plant occupies all four corners, its 250 employes have to go back and forth across the tracks many times a day. There being many trains passing, this constitutes a source of danger and liability to both the Balboa company and the railroad. I got in touch with the railroad authorities, through our business manager, Norman Manning. Leading officials of the Salt Lake responded immediately, visiting the studio they made a careful survey of the situation. Safety gates and a warning bell were not considered advisable at the point; however, the railroad men offered to have all their trains reduce speed while passing the studio from twelve to six miles, between Fourth and Eighth streets. This is just half the ordinance rate in Long Beach. This concession is greatly appreciated by the Balboa company; for, in view of the Salt Lake's franchise, it is doubtful if the same result could have been obtained any other way. It all goes to show that if you proceed in a gentlemanly way you get what you want."

* * *

An illustration of the services given by casualty companies in connection with workmen's compensation liability is found in the case of the National Drama Corporation, which is putting on "The Fall of a Nation."

One of the scenes depicts a battle in which several thousand men are engaged, and in order to properly take care of any accidents which might occur, the Ocean Accident & Guarantee Corporation, with whom the company carries a liability policy, arranged for a field hospital on the grounds, with a nurse and physician in attendance during the entire time, so as to be able to give prompt aid to the injured.

The results were highly satisfactory to all concerned, as several men were injured during the production of this scene, which demonstrated beyond any question the value of this service.

Now all I wonder is whether the camera's eye took in that field hospital. If it did, the scene was worth the price of the premium.

Mr. Dixon please answer.

* * *

The Screen Club, which has progressed nicely since it was first started, held an enjoyable session at the "Steak Room" of the Eddie Maier brewery one night this week. The event was one to be remembered. Waiters with wooden platters served two-inch steaming steaks and other white-clothed men came around with glass receptacles overflowing with some creamy, yellow fluid which smelled like hops and roots. Fred "Keystone" Palmer was the Screamer of the night and the entertainment he gave was immense. Many lady members were present at this, the largest meet ever held, and all tendered a vote of thanks to Eddie Maier, the host.

* * *

Samuel Goldfish, the treasurer and General Manager of the Lasky Feature Play Company, arrived in Los Angeles last week. Mr. Goldfish, who was selected to head the motion picture branch of the theatrical profession at a recent meeting of the Actors' Fund Association in New York, will conduct a campaign here to raise money for the Actors' Fund. When Mr. Goldfish returns to New York shortly before New Year's, he will be accompanied by Mr. Lasky, who will make a brief visit to the Eastern offices.

* * *

Mae Murray has arrived at the Lasky studios and commenced rehearsals on the film version of Marion Johnston's story, "To Have and To Hold." George H. Melford will direct this production.

* * *

Charlotte Walker is to appear in a film adaptation of John Fox, Jr.'s delightful story and play "The Trail of the Lonesome Pine." Miss Walker took the part of "June" in the original play when it was produced in New York three seasons ago. The film production will be under the personal direction of Cecil B. DeMille.

* * *

Paul Dickey, playwright, actor and director, has joined the producing staff of the Jesse L. Lasky Feature Play Company. Mr. Dickey is the author of "The Misleading Lady," "The Ghost Breaker" and a number of other stage successes.

* * *

A new ventilating system is being installed in the laboratory now being erected at the Lasky plant. By this system the air is changed every three minutes. One of the features of the new laboratory will be a well-equipped experimental room for the use of the photographers. Here the cameramen and laboratory experts will have facilities to "cinematograph-experiment" to their heart's content.

* * *

The Signal Company is now busy on the fifth installment of "The Girl and the Game." Ray Meyers is directing the second Signal company under the supervision of J. P. McGowan. The first picture to be produced is a five-reel feature by L. Genez. Rhea Mitchell and Hal Cooley are playing the leading parts.

* * *

A benefit for Los Angeles newsboys will be given in the Morosco theater Sunday evening, January 9. A number of the photoplayers will participate in the entertainment, including Dustin Farnum, William Farnum, Charlie Chaplin, Ford Sterling, Fred Mace, Victor Moore and the Keystone cops.

* * *

Teaching athletics by motion pictures is part of the instruction a coach is giving track aspirants of the Los Angeles High School. He has secured a film showing athletes doing various stunts on the cinders and the field. The film is first run off at normal speed, showing the men as they appear on the track. Then the same reel is run again, but this time as slow as the heat of the picture machine will permit. The second time shows the athletes in every position as they complete their stunt.

A man going over the hurdles is shown as he runs. It is possible to see which foot he jumps with, just how he throws his arms and when he gives the final jerk to his leg. The same effect is obtained for all the different athletic events.

The coach thinks that no better example could be obtained than the film of a good athlete. The reel may be re-run as many times as is necessary for the men to get a good idea of correct form.

* * *

Little Bobby Kaufman is perhaps the youngest of the one hundred thousand and one Charlie Chaplin imitators, amateur or professional. Little Bobby is no amateur, if you please. He is almost four years old and one of the leading men in the newly organized Juvenile Stock Company, which will make its initial bow to the public at the Gamut Auditorium this week. This company is composed of children nearly all under 6 years of age and none over 12 years. In the course of the play various imitations of popular screen stars will be introduced by the tiny thespians. Little Bobby "doing Charlie" is said to be the funniest.

* * *

In a recent issue of this paper it was stated that Glen Gano, a female impersonator employed by the Kalem Company to double a hazardous feat was dangerously hurt. We have found upon interviewing the Kalem Co. that Mr. Gano was not seriously hurt, but was able to return to his usual duties a few days after the accident. Also that Mr. Gano was not doubling for anyone at the time of the accident, but was performing a feat as one of the crooks in the story.

Mr. Gano is a member of the "Hazards of Helen" company and is more often seen as taking a crook's part than in any other.

* * *

We had a letter this week from good old Sam Spedon. Says the well-known Vitagraph publicity man, "If I can manage it, you can expect to see me out your way again this spring." Mighty glad to hear it, Sam. We all wish you welcome back to California.

* * *

Daily papers advise that Ted Montgomery, a moving picture actor, is under arrest in San Diego on a charge of having passed checks forged against the Universal Film Company. The police allege the checks were forged in the interests of Miss Florence Hardman, a cabaret singer. The complaint recites she visited a millinery store and purchased a hat on which she made $1 deposit. Later, it is alleged, Montgomery appeared with a check for a considerable amount, paid for the hat and received the balance in change. He is also reported to have cashed other checks. The complaint was made by B. J. Becker, of the Universal Film Company. Detectives have left to bring Montgomery here to face prosecution.

* * *

Director of visual education is a new position offered by Los Angeles county schools. Visual education is now an established part of the county educational system.

The requirements for the position are, that applicants must have a practical working knowledge of moving pictures, their installation, care and operation and must hold a high school teacher's certificate.

Announcement of the civil service examination of applicants for positions was made last week by the county civil service commission. The examination will take place January 15 in room 1007, Hall of Records.

* * *

Selig's magnificent feature production "The Ne'er Do Well," opened this week at Clune's Auditorium. This big photodrama in twelve parts from the fascinating story by Rex Beach and produced by Colin Campbell, the producer of "The Spoilers," has received unstinted praise from the reviewers and critics of the daily papers.

* * *

The Vitagraph spectacular anti war drama, "The Battle Cry of Peace," will be run this week at the Trinity Auditorium.

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The Hoover theater at Ninth and Hoover streets has been purchased by Olsen Bros., of Moravia, Cal.

* * *

Wm. G. Muir has bought the Perris theater in Perris from C. Blagg.

* * *

W. Frank Harris and Floyd E. Knight, of Orange, Cal., have purchased the Colonial theater of Louis Bedding. The opening under new management took place last Saturday.

Flickers

WELL now, Christmas has come and gone, what are you going to do. I suppose that the majority of you fellows are going to climb on the water wagon and leave me flat. Go ahead, you'll be with me again in a week.

* * *

Any of you sport lovers been over to the Manhattan Opera House to see the wrestling bouts? Somebody slipped me a couple of pasteboards and I went, for no other reason than to see the masked marvel throw everybody who faced him. I just learned that masked man is none other than Francis X. Bushman. If it can possibly be true, he sure is some man.

* * *

Our good friend Bishop, after a short stay in this country, has returned to England with forty thousand dollars worth of negatives.

* * *

So long as we tell tales on everybody else when the opportunity presents itself, I feel privileged to inform you that our business representative, Wen Milligan, is now called "Pop." It is a little girl, was born Christmas Eve and speaks three languages so fluently that you can't understand a word she says. Her mother is doing very nicely.

* * *

I felt sorry indeed while on my way to the factory this morning to see the staff of the Novelty Slide Company watching the firemen fighting a very stubborn blaze in their building. It looked as though the entire structure would be rendered uninhabitable. Our sympathy, Mr. Coufal.

* * *

F. O. Neilsen, of Chicago, is in the big city again. This time he won't say what he is doing amongst us. I can see by his early start that if he stays long enough he will carry back a story about the big time he had New Year's Eve.

* * *

Among the Christmas cards that were received was one from Elaine Ivans. Her Christmas was merry, and the prospects for New Year's bright. The Equitable Motion Picture Corporation engaged her to play opposite Arthur Ashley.

* * *

James V. Bryson, sponsor for the North Western Motion Picture Company, left New York for his home after a short stay. Mr. Bryson's visit to the city was partly for business and a little more than that for pleasure.

* * *

Three weeks ago I showed you a picture of Harry Reichenbach's new automobile. Today, after being separated by the pole of a brewery truck, the Oldsmobile Company are trying to reassemble the many parts that were not fastened together tight enough at that time.

* * *

Eleanor Woodruff, the Vitagraph leading dramatic woman, allowed her name to be entered among an open field of speed ice skaters at Saint Nicholas Rink, Christmas Eve, and walked home with a first prize for the mile scratch race for women.

* * *

If Old Doc Cairns thinks that a Christmas card is going to square him for his continued absence from our town he has some more guesses coming to him. Come across, Jay, and quit yer stallin'.

* * *

George Balsdon, Boston manager of V-L-S-E, was in New York Monday and placed the first order the Novelty Slide Company received after the fire. MAC.

Weir to Picturize Kalem Series

IN ADDITION to being successful as a novelist and magazine contributor, Hugh Weir has also on several occasions ventured with success into the writing of photoplays. It is a peculiar coincidence, in view of the fact that he has been called upon by Kalem to handle this important part of the campaign around the company's latest undertaking, that Hugh Weir's first story written especially for the screen was also produced by the Kalem Company. It was a single reel, and naturally, being a newspaper man, Mr. Weir's mind turned to that field for a theme, his story being "The Girl Reporter's Scoop," released September 9, 1909. Since that time Kalem has also produced others of Mr. Weir's stories, written especially for the screen. He was induced, after the success in book form of "Miss Madelyn Mack, Detective," to write two photoplays for Kalem, detailing further adventures of that fiction character. They were "The Riddle of the Tin Soldier" and "The Riddle of the Green Umbrella," both released as two-reel features.

Hugh C. Weir.

Mr. Weir was among the first newspaper men to induce picture producers to see the value of syndicating the stories of their series productions in newspapers throughout the country and he has been responsible for the fictionization of many of the best-known successes in this line. He has made a specialty of this work and the value of his name in connection with the syndication of Kalem's "Love Pirates" is evident. The George Bronson Howard series is to be syndicated under the direction of the Buffalo Times syndicate, which last week opened offices in New York, preparatory to the launching of an elaborate campaign to link the newspapers and photoplay producers.

Cash in Advance vs. Open Account

Bernard M. Corbett, Secretary of the Boston Exchangemen's Association, Tells of the Results of the First Year of That Organization.

By Bernard M. Corbett.

"IT CANNOT be done." "The exchanges will not stick together." These were the expressions heard on every hand one year ago when we first purposed the one-week-cash-in-advance payment system for film rental and supplies; yet, after one or two meetings, the members of our little organization saw the logic and sound business judgment of the idea and at once set to work to put the plan in operation, and within a few days the exhibitors of all New England received from their exchange the following letter, or one similar:

Dear Sir: We beg to advise you at this time that commencing Monday, Jan. 4, 1915, all film rental must be paid one week in advance under the following conditions:

In the case of customers who are in the habit of calling for their shows on Monday morning it will be necessary that your remittance for the full week's service reach this office before first show is delivered to messenger.

Where shows are shipped via express on Saturday or Monday morning it will be necessary that your remittance reach us before shipment is made. If remittance has not been received by us in time, these shipments will be made as usual, with a C. O. D. attachment in the amount of the full week's service.

All express charges must be paid by the exhibitor and when films are returned, via express collect, this amount will be charged on the next week's service.

In the case of machines, supplies and accessories cash in full must accompany the order or 25 per cent. of the amount, the balance to be shipped C. O. D. and charges.

When remittance is made by check we reserve the right to withhold shipment until we have same certified or collection made thereon.

In reference to the above we beg to state that there can be no exceptions to this rule after this date, and inasmuch as it is in no way intended as a reflection upon the credit-standing of any of our friends we ask your co-operation in this matter in order that we may successfully eliminate for all time the "fly-by-night exhibitor" and the exhibitor who fails to pay his bills to the detriment of us all.

Trusting you will accept this letter in the spirit in which it is written and thanking you for your valued patronage and favors, we are,

Very truly yours,

(Signed) ..... (Film Co.),

....., Manager.

The result of these letters proved a big surprise to us all, for instead of receiving an avalanche of protests from exhibitors, as we had expected, the protests were few and those received were mostly from the class of exhibitors who had made the cash-in-advance movement a necessity. On the other hand, we were told on every side by the better class of exhibitors that the new arrangement was the best thing that had ever been done in the film business in this section.

To say that the idea was a grand success from the beginning would be putting it mildly, for on January 4, 1915, every exchange in Boston reported the largest collections in its history and that it was found necessary to ship C. O. D. in only a few cases.

This rule has now been in effect in New England for one full year and in place of the exchanges showing uncollected accounts amounting to $152,000, as was the case when this new system of payment was put in operation, not an entry was made on the books for 1915 and almost seventy per cent. of the old accounts have been collected.

The effect of our little organization has also been felt in several other directions, as the film folk of New England have been welded together with a bond of friendship and good fellowship such as was never before known in this section; and today the managers and employees of all the concerns doing business in our city are as one big, happy family, the selfish interests of the individual have disappeared and the good and welfare of the business as a whole stands out in the minds of all as the one thing necessary for success.

A number of other things have also been accomplished through our association, among which might be stated that by appearing before the heads of the several railroads and express companies in a body we have been able to secure a much better service in the handling and shipping of films.

In a report recently published it was stated that the accounts uncollectible on the books of the film exchanges of the country would run well into the hundred thousands; yet we are happy to state that not a dollar of this can be charged to the exchanges of New England.

The writer has had a number of requests for information on how this was all accomplished from friends in other sections of the country, and in his desire to see the cash-in-advance system in successful operation in all parts of the country before the close of the year 1916 wishes to state that he will be glad to render any assistance possible to interested parties and can be addressed at Essex Street Post Office, Boston, Mass.

While we do not claim perfection as yet for our association, we have the biggest word in any business today—ORGANIZATION—and as the year 1916 bids fair to be a very successful one in the motion picture industry we advise our brother exchangemen in other cities who have not already taken up the cash-in-advance movement to get together—get your organization on a working basis. You will be surprised at the result.

It CAN be done; it HAS been done, and to the credit of all the exchangemen of New England it can be said they HAVE stuck together, for which today they are being repaid a hundredfold and in a number of cases with the words from their superiors, "Well done, thou good and faithful servant."

Arnold Daly Finds a Star

ARNOLD DALY, whose fame is about equally divided between Broadway "legitimate" productions and Pathe motion pictures, was traveling through the South not long ago and in a certain town of South Carolina stopped off between trains to get a hasty lunch in a railroad restaurant. His eyes wandered from pile to pile of crullers, cakes and pies as he tried to make up his mind on which particular dainty he should take a chance. Thus engaged in this engrossing hunt for edibles he failed to notice at first the girl who, with hands folded upon snow-white apron, waited patiently for his order. His decision made, he turned to her and then at once forgot what he had taken so long to decide upon. The girl before him was surely a waitress extraordinary. Oval face delicately tinted with old ivory and the flush of youth and health; brown hair combed with Quaker-like simplicity, yet somehow looking better than if it had been worked over by a fashionable hairdresser; blue eyes that looked at him modestly, and yet unafraid.

Nora Moore.

"I beg your pardon," said Mr. Daly, "but where did you come from?" The girl blushed and answered in a business-like way: "Order, suh?"

He asked her if she would like to work in pictures and told her, if she would, he would give her a chance. The girl refused to commit herself "You'll have to ask my mother, suh," was her reply.

Mr. Daly decided to miss his train and see her mother. He did and made an offer that caused the old lady to gasp with surprise. When the girl returned from work that evening it was talked over and decided that such a golden opportunity could not be neglected. So two days later Nora Moore and her mother took their soft Southern accent and few belongings to New York. That was two months ago. Now Mr. Daly wagers his judgment as a producing manager that he has made a "find."

It's a far cry from Southern pies to Pathe pictures, and from Carolina crullers to Broadway, but Nora Moore has made the jump and earns twice as much in a week now as she once did in a month. She is only nineteen, but it is safe to prophesy that her native good sense and good upbringing will keep success from spoiling her.

STUART N. LAKE WITH AURORA FILM.

Stuart N. Lake, well known in New York as a newspaper man and publicity director, has been engaged as director of publicity for the Aurora Film Plays Corporation, which has just produced "The Waif" as its first offering in the motion picture field. Mr. Lake was until recently with the publicity department of the World Film Corporation. Under Mr. Lake's direction, the Aurora Film Plays Corporation is planning an extensive advertising and publicity campaign which, it is promised, will offer several new ideas in advertising features leased on a state rights basis.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

IN a small New Jersey town, not far from this city, the Mayor and Council threatened to enact ordinances which would have been detrimental to the interests of moving picture people there. Conferences between the latter and the authorities were arranged, and resulted in a truce to give the picture people time to show that the proposed regulations are unnecessary. All this, the only newspaper published in the town says, proves that the newspaper's advice to the moving picture people to keep out of politics was in the picture people's and the community's interest. Those who would precipitate the moving picture people into politics, the newspaper adds, should "go way back and sit down."

* * *

The course taken to adjust differences by the Jersey people was a highly commendable one, but there was nothing original about it, nor were definite results attained. It was simply a matter of arbitration and such measures can be resorted to in all cases whether or not politics are involved. It is difficult to see why such conferences, whether wholly or partly successful, should deter the picture people in interesting themselves in politics. This is a period of preparedness and for that reason the picture people should keep in touch with politics, not to qualify themselves to take part in petty local political issues, but to be prepared to defend themselves when those who claim the right to be in politics overstep the bounds of reason and justice. In the New Jersey case the arbitration may ultimately fail and yet the claims of the picture people may be right. It would be foolish for these people to declare themselves out of politics and leave the politicians in control. A display of voting strength will often save expenditures on test cases in courts.

* * *

In some communities there prevails, among a certain class of people, an impression that members of the theatrical profession are without the pale of citizenship and any attempt on their part to have voice or take part in politics is an intrusion. This was a topic at a gathering of theatrical people a few nights before the State election last month. One of the party said he was assailed in most vigorous terms by a man who declared that if he had the power he would prevent all actors from voting at elections, because they are always "on the road" and know nothing about local issues, and very little more about national affairs. "You see," said the actor, "this man was aggrieved because for the first time in my life I had qualified as a voter and had incidentally let him know that I was opposed to one of his pet issues. He told me that one who had been born in this country and lived in it as long as I had without voting should not be allowed to vote at this late day. On the general proposition I quite agreed with him."

* * *

"But," the actor continued, "I did not come under the general proposition. I went upon the stage before attaining the voting age, and from that time until a comparatively recent period I was not located at home, or in any other part of the country, sufficient time, or at the opportune time, to exercise my right to vote. When I took up moving picture work I became enabled to establish a home in the full sense of the term, and last November was able to cast the first vote in my life of over forty-five years. It was indeed a privilege and if I am not obliged to take the road again I will take advantage of it every time. There are many others like me. I know of a number of professionals who either cast their first vote, or voted for the first time in several years last November. That is another feather in the cap of motion pictures. By enabling us professionals to become located they have swelled the ranks of voting citizens."

* * *

There may be a difference of opinion as to whether this increase of voters is a credit to the motion picture business, but there is no doubt that so far as that business is concerned the increase is an asset not to be sneezed at. There is a call for motion picture voters and all engaged in every branch of the business having the privilege to vote should be ready at all times to exercise it. It is not a matter of aggression, but a means of self-defense against the untiring efforts of those in politics to burden the motion picture people with unreasonable and oppressive laws and local regulations, notably, the censorship blister. The fact that the public is gradually manifesting a well defined opposition to official censorship does not justify any relinquishment of zeal on the political proposition. The stand should be maintained until the victory is complete. Los Angeles, Cal., is the pioneer in the movement to abolish existing censorship boards. The action there is backed by such a commendable representation of the people that success seems almost assured. Yet those behind the movement are not depending wholly upon it. If defeated now they will try again with some measure at the polls. Qunicy, Ill., has also taken formal action towards abolishing its local board of official censorship. Alton, Ill., believes that "an ounce of prevention is worth a pound of cure." Some people whose views did not harmonize with a recent production of "The Birth of a Nation" offered a censorship ordinance and the aldermen declined to pass it. A lady representing the Civic Club at Oak Park, Ill., unsuccessfully attacked the motion pictures at a recent public meeting. "One of the dangers resulting from them," she said, "is that when a long piece of literature is illustrated, the child doesn't want the bother of reading," and that motion pictures are a substitution of mental excitement for physical exercise. The meeting paid a tribute to the exhibitor who took the negative in the discussion. In Portland, Ore, the official board of censorship has heretofore had full sway with no remedy by appeal left to the exhibitors. The latter finally made a display of strength and forced recognition by the Chamber of Commerce of the city. The result was that the right of appeal was won.

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All these instances should serve as an incentive for the exhibitors throughout the country to give all efforts towards making their organizations strong and active. Wherever the exhibitors are standing together and working in harmony we find them accomplishing results beneficial to the whole industry.

* * *

We are sorry to note that some exhibitors in a Pennsylvania town have been indulging in sharp practice that does not bring credit upon the business. The town prohibits shows on Sunday. The managers violated the regulation and then prosecuted each other for doing so. Each was fined four dollars and costs, which left them a good margin of profit on the shows. The Chief of Police attempted to get warrants, but was barred because the exhibitors had already been fined on the charge and now efforts are being made to make $100 the minimum penalty for such violations. The aim of all those serving the best interests of the motion picture business is to encourage and require all engaged in it to obey the laws, and not violate or evade them. The true idea is to work with the authorities, and not trick, confuse, or annoy them. Unjust as the laws, or the authorities enforcing them may be the exhibitors must follow a sane course until such time as the abuses may be rectified by correction or repeal by those having the power to do so. Trickery and collusion does nobody any good.

* * *

It seems that the zeal of many publicity agents in the moving picture business sometimes leads them beyond the scope of approval even in the eyes of those whom they most endeavor to benefit. The publicity man of a prominent producing concern is engaged in endeavoring to "bring a closer feeling of friendship between all daily newspapers and the film manufacturers as a whole," which is a very laudable undertaking. Unfortunately the publicity man does not correctly quote history in his appeals. In the first place, he says "manufacturers and exhibitors owe the newspapers much." He adds, "and they will continue to be the powerful allies of our industry (the motion picture business) that they have shown themselves to be for several years past." In order to aid the campaign we would like to say "Amen!" to these nice sentiments, but to also aid the general desire to give the public all information concerning the motion picture business as faithfully to the course of truth as possible, we must correct the publicity man's statements.

* * *

Up to within a very recent period no form of amusement has been the subject of as much ridicule at the hands of the newspapers as motion pictures have been. Even today the newspapers, with few exceptions, accord the picture shows no more than perfunctory notices. They have always seized every opportunity to favorably comment upon measures enacted against the pictures and have studiously omitted to refer to any claims made by the picture people to the unjustness of any of them. The manufacturers and exhibitors owe them nothing. Whatever favorable recognition the

newspapers have given them the moving pictures won on their own merits. The patronage accorded the picture houses today was not secured through the newspapers. A statement made by a Philadelphia lady, who, last week, for the first time, visited a motion picture studio, fits the situation to a nicety. She said, "Up to about a year ago I had never seen a moving picture. I had no desire to see them and thought my friends who patronized the picture houses were inclined to be childish. Finally I was persuaded to go and see a show, and since that time I have been a full-fledged fan. I subscribe to every moving picture magazine that comes my way."

* * *

The stamp of absolute correctness must be given the statement of the publicity agent when he says, "The newspapers and the motion picture industry are twin agencies of amusement, educational enlightenment and human interest." The motion picture people have always maintained this and on that basis have claimed that the placing of official censorship on one and not on the other is discrimination that should not stand in law. If there has been any feeling on the part of the motion picture people toward the newspapers it has been on account of the latter's refusal, or failure, to take up this question as it does others that bear upon the rights of the people.

BRITISH NOTES

WE HAVE had from time to time since the day the one and only "Charlie" first tripped the light fantastic along the sun-flecked sidewalks of Los Angeles many and diverse imitations of his personal mannerisms and stunts. But none have evoked the interest given to the production of the Juvenile Film Company of New York in the Chaplin caricature in miniature, titled "A Chip Off the Old Block," which was snapped up as an exclusive by an enterprising exchange within a few days of its arrival. It has been said the English exhibitor will have the real thing on his screen or nothing, and the departure of some of them from a recent pledge to their association in a small degree confirms this observation. In a greater degree of truth, however, may it be said that in place of the real thing the exhibitor likes an original imitation, not a hackneyed impersonation that every stage duet on the boards is working to death. The way the Chaplin imitation of the Juvenile Film Company is booking augurs well for the success of these productions in Britain.

* * *

"American manufacturers have labored long and hard to find films that will amuse the Oriental races but their success has not been very marked," says a returned traveler from the Far East relating his experiences. "No white mind for instance can fathom the Japanese sense of humor and our funniest films over there go flat. Chaplin bores them. But in the midst of a death scene in some dramatic film they will suddenly begin to rock with merriment. There is a fortune in it for anyone who will locate the Japanese bump of humor and manufacture pictureplays that will hit it."

* * *

The Kinema Trade Ambulance Fund, the objects of which have already been explained in the World, has now reached the total it set out to collect—£30,000.

* * *

Derwent Hall Caine, the actor, has left these shores for New York. While in America he is to stage two or three of his father's well-known plays for the legitimate theater. It is understood he will also visit some of the leading motion picture studios, and it is not unlikely he may himself appear before the camera in one of Hall Caine's works. This would not be his first appearance, for last week there was unspooled under the auspices of the London Film Company a picture version of "The Christian," in which he takes the lead. The production has furnished ample scope for the expression of the talents of its producer, George L. Tucker.

* * *

A few months ago a well-known London exchange offered a cash prize for the best scenario founded upon a Biblical text. The other day the trade was introduced to the winning production which had been produced in this country and forms a construction upon the theme "Whoso Is Without Sin." It is a four and a half reeler, featuring Hilda Moore and Milton Rosmer.

* * *

The cardboard "cut-outs" of Chaplin have penetrated to many queer places, from dry-goods stores to churches, street-hawkers' barrows to saloons, but as a mascot for the troops in the trenches the mute ballyhoo attains a status quite original. Particularly when it is officially placed on record as the following extract from a letter received last week by Mr. Spoor shows: "I have to thank you for the gift of films. It is impossible to make you realize how they were appreciated and I truly wish you could have heard the cheer that went up when Charlie went on the screen. The cardboard posters of Chaplin were carried off during the night to the trenches and have been the subject of great attention by the Allemandes.—W. Murphy, Major, Army Service Corps."

* * *

An adaptation of the moving picture—possessing, at least to this country, the element of originality—is the motion picture song-scena. A short film, generally not more than five or six hundred feet, illustrating the action of some popular song or other, is exhibited in conjunction with a vocal interpretation of the number. The synchronization of the two rests with the singer who has to follow the action on the screen. Certain renters have taken up the booking of these combination features at prices calculated to be cheaper to the exhibitor than an ordinary exclusive film, the one charge including the vocalist's salary.

* * *

After a somewhat lengthy period of inactivity, probably due to internal rearrangements, the Clarendon, one of our oldest producing units, shortly enters a new phase of its career as maker of feature films. The first of the new series is an adaptation of the spoken play of the same title, "The Queen Mother," and is for release early in 1916.

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No further definite information is to hand respecting the British Government's declaration to prohibit the importation into this country of Danish films, although it is generally anticipated that some concession will be made in two cases at least where wares are unquestionably Danish and whose productions are extensively booked by exhibitors in the country. The motive of the measure explains itself. Yet if, on the other hand, the order is enforced without exception, it can only be expected that the Nordisk and Dansk, to mention two firms feature-producing on a large scale, will seek a further market for their goods in America.

* * *

Maurice Elvey, formerly of the British and Colonial Company, is now working in the south in conjunction with the London Film Company and will shortly release under that trade-mark half a dozen two, three and four-part dramas, specially written to display the personality of the former Hepworth player, Elizabeth Risdon, now Mrs. G. L. Tucker.

* * *

The question of import duties on films again cropped up in Parliament last week when Mr. McKenna's secretary was asked if the slowness of the work of checking rebates if films sent abroad which had already paid import duty was causing serious obstructions in parcel post transit between England and the Continent, and other places. Mr. Montague, the secretary, once more made it clear to manufacturers, exchangemen or others availing themselves of the drawback facilities when sending films temporarily abroad that previous notice should be given to the customs authorities. No duty is charged on films which can be proved to have been reimported and to have received no drawback allowance when they were sent abroad.

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Last Thursday marked the 100th presentation of "The Birth of a Nation" at the London Scala theater.

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A picturesque figure in the British motion picture industry was lost last week by the death at Glasgow of George Green, a pioneer film renter of the Scottish city. Long before the photoplay became an established institution and was regarded, mainly on account of its imperfections, as the special territory of the traveling showman, George Green made a name for himself over the border. With the growth of the industry, that name was strengthened by the erection of a large circuit of theaters in and about Glasgow, while more recently he established Green's Film Service, one of the best-known exchanges in the north country.

J. B. SUTCLIFFE.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

SUNSET THEATER, PORTLAND, ORE.

Photoplay House Named After Its Decorative Scheme—Stands on Valuable Piece of Property—Structure Remodeled at Expense of $50,000.

THE Sunset theater, located on the southeast corner of Broadway and Washington street, Portland, Ore., has the distinction of being situated on the most valuable piece of ground in that city, according to the assessor of Multnomah County. The property, 100 by 100, pays taxes to the county of $900 per month. The corner on which the theater is located is one of the busiest in the city, as is shown by the reports of the city traffic engineer, it being one of Portland's principal transfer points.

The location has been the site of several theatrical enterprises, the first showhouse there being the Arcade, the pioneer of 10-cent vaudeville and picture houses in Portland. Its owner was S. Morton Cohen, now one of the big men in the moving picture game. It was afterward sold to the People's Amusement Company, which conducted it as a straight picture house. Last year Jennings & Company took over the theater and renamed it the Sunset, entirely remodeling the interior and lobbies at an expense of $50,000, and today it is one of the best appointed and coziest picture houses in the city of Portland.

Interior View of Sunset Theater, Portland, Ore.

The size of the auditorium is 43 by 100 feet, and its seating capacity is 500. There are four large loges in the rear, accommodating 34 persons. The motif of the entire decorative scheme of the theater is the autumn sunset, and to carry out this idea the walls are hung with canvasses of autumn scenes, and the center of the ceiling is finished in gold and old ivory, which, together with the lighting in the theater through translucent glass, causes a smooth blending of colors. The seats are ivory white, and a patron of the house is never compelled to grope in the dark when seeking a vacant seat. Besides the usual musical equipment, the theater is provided with an Estey divided organ.

Specially worthy of note is the unique lighting system. The ceiling is a plaster cast having a beamed effect and the soffets of the beams are set with art glass back of which is concealed colored lights, the effect against the gilded ceiling being a sunset glow. Set in coves in the ceiling and also hidden from view are the house lights. These are tubular mazdas, so distributed as to give an even and continuous light. During the projection of a picture there is sufficient light in the auditorium to read a newspaper and at the same time the subject on the screen is perfectly clear. There is not, however, a single exposed light to detract attention from the picture on the screen.

The proscenium arch is a splendid piece of scagliola work and the stage is of ample size to accommodate vaudeville acts. There being no balcony, the screen is set for a straight throw and the projection is perfect. The operating room is suspended from the ceiling, and is fitted with all modern appliances. The three Power's 6A machines are equipped with automatic fire shutters.

There are two entrances to the theater, one on Washington street, and one on Broadway, both entrances being finished in onyx. The front walls of the lobbies are set with Grecian marble with a Conamara base. The concealed lighting and sunset effects are carried out in the lighting and decorative scheme of the foyer and lobbies, both entrances having gilded ceilings, just below which are narrow panels of autumn paintings. Hydrogen arcs of 1,000 watts each are suspended under the marque front. Recently additional lights have been installed outlining the front of the building. The foyer is hung with rich satin curtains of old rose color, and the entrances to the loges open directly from the foyer.

A rest room is provided off the Broadway entrance which is fitted with the usual conveniences. The furniture and tapestries are of Marie Antoinette design, the walls being hung with drab drapes decorated with festoons of roses. The furniture is of solid mahogany enameled to harmonize with the walls.

PALACE THEATER, NEWARK, N. J.

Proctor's Latest Photoplay House a Structure of Architectural Beauty and Elegance—Has Seating Capacity for 2,800—Managed by Lewis H. Golding.

THE public of Newark, N. J., was agreeably surprised and delightfully amazed when the new Palace theater at 116 Market street, that city, was opened to them Thanksgiving Day, November 25. The new Proctor Palace theater is probably the latest word in theatrical construction, and a glance at the accompanying cuts gives an idea of the extraordinary beauty of the showhouse. The theatre is thoroughly fireproof, but nevertheless hand extinguishers and other fire-fighting apparatus are found in all sections of the building. Thirty-five fire escapes also render egress from the building very easy in case of necessity. The system of ventilation in the Proctor Palace is one of the most perfect in intake and exhaust. The heating facilities are also of the best. The interior furnishings are worthy of consideration. Mr. Proctor has chosen that exquisitely beautiful decorative style known as "the Francois Premier" for the interior embellishment of his new theater. Mr. Proctor's chief assistant in the work, J. W. Merrow, has gone to great trouble and expense to see to it that the new Palace theater is a fine example of that fine old period of blues and gold.

Section of Interior of Proctor's Palace Theater, Newark, N. J.

The sidewalls of the main auditorium are draped in panels of rich satin damask, as are also the side walls of the grand entrance to the theater and the first balcony. There are forty of these panels in all. In the decorative plan of the lobbies the finest genius of the painter, William De Leftwich Dodge, has been used to striking advantage in a series of Murals, probably not surpassed for beauty of coloring or originality of design in any other theater in this country. The front of the theater building is imposing in its height and solidity. The structure is ten stories high, with the highest floor eighty-seven feet above the street level. The exterior of the playhouse is entirely of white glazed terra cotta and marble, with rich-colored tiles extending on each extreme side of the

roof. A series of massive hanging lights run from the third to the tenth story. An extremely ornamental and capacious marquee extends out over the sidewalk.

The main entrance is exceedingly attractive and striking because of the unique effect produced by its great height (fully forty feet) and the picturesque box office, which occupies the center of the approach. The woodwork of the box office extends to the top of the main arch of the entrance. The floors of the lobbies are all in mosaic tile, and the paneled walls in white marble. Lobby display signs are scattered at intervals about the lobbies. There are three lobbies, throughout which electric chandeliers and art globes shed a soft light, producing an artistic effect.

Mr. Proctor in his new theater provided carefully for the essential comforts of his patrons. These include cozy and spacious women's rooms on all floors; smoking and lounging rooms for the men, and mail chutes on all floors. Drinking fountains of ornate design are within easy access on all floors.

In the basic construction the use of steel, iron and reinforced concrete has been dominant. The plot covered by the office building and theater entrance is 33 feet in width by about 120 feet in depth. The ground in the rear, on which are elected the main Palace and the roof garden theater, extends over 75 feet by 150 feet. In all practically 16,000 square feet of land have been utilized for the building operation. The seating capacity of the Palace proper is approxi-

Beautiful Foyer of Proctor's Palace Theater, Newark, N. J.

mately 2,800, while the roof theater seats about 1,400 more. Incidentally, R. J. O'Crowley, Jr., the assistant manager, who acted as guide for the correspondent of the Moving Picture World, said that this roof garden theater was quite complete in itself, but Mr. Proctor prefers to keep quiet now about the policy of it.

The Palace proper consists of an orchestra, entressol and two balconies, and command the attention of the patrons. The theater is completely cleaned twice daily with huge vacuum cleaners. Motion pictures and vaudeville form the program at the Palace. A spacious operator's booth has been installed in the second balcony. The booth is equipped with all the latest projection equipment and spotlight service. A capable operator and assistant take care of the booth, which is absolutely fireproof.

The executive staff of the newest addition to Newark's amusement field is headed by Lewis H. Golding as resident manager. Mr. Golding is by no means unfamiliar with Newark, having been manager of Proctor's Park Place theater. He also held a similar position with Proctor's Elizabeth theater. His assistant, R. J. O'Crowley, Jr., is a man well known and experienced in Newark's theatrical activities.

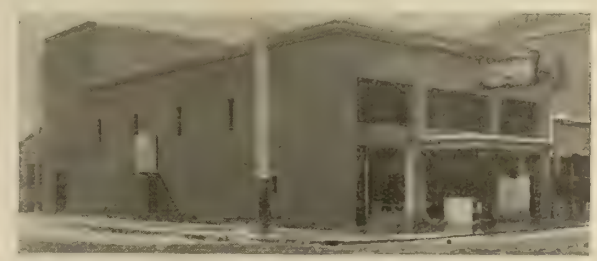
NEW WORLD FILM PICTURE.

The first of Jules Eckert Goodman's plays to be adapted for the screen is "The Point of View," originally produced in Daly's theater. Work has begun at the World Film Corporation's Fort Lee studio, on the film version, made by Emmett Campbell Hall. Director Emile Chautard is producing this new five-part feature, with a cast including Francis Nelson, June Elvidge, Jessie Lewis, Mildred Havens, Douglas MacLean, Frederick Truesdell, Joseph Flannagan, John Hyland and Henry Thornton.

GRAND THEATER, WALLACE, IDAHO.

Mayor and Members of City Council Attend Opening of Photoplay House—Represents Investment of $30,000.

WHAT has been declared by exchange men and traveling representatives of the various railroads of this territory who have visited it to be the most up-to-date moving picture theater of this section outside of the city of Spokane, Washington, is the new Grand theater at Wallace, Idaho, recently completed at a total cost of about $30,000, including the ground. It was built by the Wallace Amusement Company under the direction and in accordance with plans prepared by L. R. Stritesky, of Spokane. It was opened November 10 and played to capacity houses at both shows, as two shows are run daily. The opening program



Grand Theater, Wallace, Idaho.

was composed of motion pictures and vaudeville. In addition to this there were vocal and instrumental selections by Mrs. J. McAllister, Ralph Bovee and the Big Four quartet of Wallace. A feature of the opening was a reception at 3 p. m. for the purpose of leaving people inspect the house, and each woman was presented with a carnation. Fully 1,500 persons attended the reception, according to the estimate of a critic of a Wallace paper. For the opening program the mayor and members of the city council of Wallace were invited guests of the management and occupied boxes.

The theater was planned primarily for moving picture shows, but with a stage and other accessories of sufficient capacity to accommodate the average road show. The building covers a plot of ground 50 by 100 feet, and has a total seating capacity of 700, of which 525 can be accommodated on the main floor and the remainder in the balcony. Ample provision has been made for exits, there being, in addition to the main front entrance and exit, four additional exits for the first floor and two for the balcony. Wash and restrooms have also been provided for both sexes. The auditorium floor and orchestra rail are of concrete and wood trimming is everywhere used sparingly, making the building highly sanitary and greatly decreasing the fire risk.

The building is heated by direct steam, the radiators on the main floor being placed in recesses above the heads of the audience. Ventilation shafts with induced drafts exhaust the foul air near the floor line. The street sides of the building are faced with mottled brown brick of a rough texture and with terra cotta trimmings. The cost of the building exclusive is approximately $20,000. The lighting is of the indirect type, electric fixtures being used.

The Wallace Amusement Company is composed of J. A. Bedard, president; H F. Samuels, vice-president; Dr. J. E. St. Jean, treasurer, and C. C. Spencer, secretary and manager.

MABEL TRUNNELLE GETS ROSES.

The New Kingston theater, at St. John's place and Kingston avenue, Brooklyn, had a big performance the other night when Mabel Trunnelle and Herbert Pryor appeared in person during the showing of their feature, "The Magic Skin," and got a hearty reception from a large following that crowded the theater to the great delight of Manager Lou Smith.

Miss Trunnelle was presented with a magnificent basket of American Beauty roses and Mr. Pryor with a handsome gold handled cane.

We may add, as by way of a postscript, that Manager Lou Smith is just become a benedict, and that Miss Anna May Krassner is to be his bride, and the date set for the ceremony is January 1. For the honeymoon, the happy couple are to go to Atlantic City and their home address is then to be at 850 Longwood avenue, Brooklyn, N. Y.

STRAND THEATER, DENVER, COLO.

To Light Exterior 58,000 Candlepower Is Used—It Is a Blaze of White Light—House Managed by F. A. Mahagan—Accommodates 1,250.

THE newest theater on Curtis street, Denver, Colo., is the Strand theater, which was opened September 9, 1915. It is under the management of F. A. Mahagan, who formerly was manager of the Lyric theater on 16th street, that city. The theater stands on the site of the old Isis, and is one of the prettiest theaters in town. The interior color scheme is blue and gold. The walls are a soft blue, with gold trimmings. The curtains are a rich blue velvet, with the gold "S" and fleur-de-lis used as motifs. The drapes at the entrance and in the foyer are blue velvet, too, with the same motifs used.

The exterior is white. Three immense sunbursts light it. On the exterior there is 58,000 candlepower consumed. It is simply a blaze of white light—is one of the most conspicuous on the street. The entire building is fireproof. The aisles and stairs are unusually wide, so the building may be readily emptied. The booth is well protected against fire, and the light switches are so placed that they may be controlled from all parts of the house.

The seating capacity of the theater is 1,250. The seats are comfortable and wide, measuring twenty inches across. The

Photo by Wiswall.

Strand Theater, Denver, Colo.

rows are thirty inches apart. There are three balconies, all of which have good grades and are fitted with the same comfortable seats. A permanent vacuum system is installed and a good ventilation system. The air is changed every five minutes. The heating system, too, is all that could be wished—the house is always kept at a good temperature.

Every comfort for the patrons has been thought of. There is a comfortable smoking room for men downstairs, and upstairs there is a pretty and attractive rest room for women, all fitted up in blue with wicker furniture. Metro and Kleine-Edison features are run in this house, which is exclusively a feature house. Every day there is a comedy and drama and twice a week there is a newspictorial. The admission is ten cents for every seat in the theater.

The Strand has really started a precedent in Denver in that when it strikes an unusually good feature it holds it for a week or ten days. It has always been the custom here that features, no matter how good or how bad, should be run three or four days. The Strand is also headed in the right direction in that Manager Mahagan has employed a bright young woman, Miss Tuhey, to manage the small details and to work toward efficiency. There is a marked improvement in the place since Miss Tuhey has been on the job, for she is a young woman of splendid experience in the picture game, having managed one of the biggest theaters in town for several years, The Iris, and understanding all the finer points that make or break the house. She can do everything from running the ventilation and heating plants to conducting the orchestra and selling tickets in the cashier's booth.

The Strand is a house of which Denver is proud.

REGENT THEATER, INDIANAPOLIS, IND.

New House Had 8,000 Paid Admissions on Opening Day—Lights in Floor Aid Patrons in Finding Seats.

THE Regent theater, Indianapolis, Ind., recently opened by Bingham, Crose & Cohen, is an up-to-date exclusive photoplay theater. The house opened on Thanksgiving day with an attendance of more than 8,000 persons through the performances. The building is of brick, steel and reinforced concrete and fire-proof throughout from basement to roof. A big electric sign in front of the house, which carries approximately 1,600 lights, flashes the names of the current attractions. The entire front of the theater is studded with lights. Four flaming arcs close to the sidewalk advertises the house for blocks up and down the street.

The main entrance has a red quarry tile floor with mosaic tile, paneled walls and a well-lighted, domed ceiling in ornamental plaster. A well-designed marquise extends across the front of the entire building and over the sidewalk covering both the main entrance and the front exits. Inside an innovation which strikes the patron is the system of aisle lights. These lights are placed in the floor and are covered by heavy frosted glass. When the house is dark, patrons can find their seats easily or make the way out without any trouble. The lighting system is indirect.

The interior decoration is in tiffany effect with mahogany woodwork and mahogany seating throughout. The air in the auditorium of the theater is changed every few minutes—a system of natural and mechanical ventilation. Special attention has been paid to the retiring rooms for men and women and to the other rooms in the basement. Sanitary drinking fountains have been provided in the men's and

Pageant Theater, Indianapolis, Ind.

women's rooms. A maid is in attendance in the women's retiring rooms and there are also free telephones and writing desks for the convenience of women patrons. The manager's office and rooms for the use of theater employees are in the basement. All exits are marked by large, red lamp boxes in plain view from all parts of the house.

The mirror screen which was designed so as to prevent the feeling that the picture was being "framed in" and also to give suitable setting to it, consists of a high paneled wainscot and ornamental plaster decoration and is of pleasing appearance. The screen is the second largest picture screen in any Indianapolis theater. At the front of the auditorium, a mechanical device to prevent drafts on those seated near the entrance has been provided. The house seats 800 persons, and the balcony has been so constructed that it is an ideal place to see the show.

The opening show was "Damaged Goods" at twenty-five cents for all seats. After this film had finished its run, the house established its prices at ten cents, and at this figure V-L-S-E, Pathe, Metro, and Fox productions are shown with a change of program every Sunday, Wednesday, and Friday. Music is provided by a first class orchestra and the shows run continuously from 10 A. M. to 11 P. M.

DITMAS THEATER, PERTH AMBOY, N. J.

Only Photoplay House in City Devoted to Feature Productions—Uses Mirroroid Screen and Has 100 Foot Throw.

THE Ditmas theater, an exterior view of which is herewith produced, enjoys the patronage of the best and most exclusive playgoers of Perth Amboy, N. J. This modern up-to-date house is under the management of Ned K. Miller, who also controls the Empire theater at Rahway, N. J.

The building, which is situated on State street, the center of the city's activity, is of brick construction. The lobby is spacious and artistic, containing pictures of well-known

Ditmas Theater, Perth Amboy, N. J.

film stars. Lobby display signs are also placed at regular intervals about the lobby. The house accommodates 800 comfortably, and the seats are roomy. The auditorium has no balcony. The Ditmas has had installed a modern ventilating system. During the summer months, fourteen electric fans are kept constantly in motion. There are six ventilators on the sides of the house, and two more at the roof.

Paramount pictures, together with latest Universal releases, constitute the program. The Paramount pictures are each shown two days, and these form the program for the first four days in the week. On Friday, the current Universal serial is presented, while on Saturday, a special feature is introduced. Seven reels of good pictures are shown at each show at an admission price of five cents for children and ten for adults. Both matinee and evening performances are given, the admission being the same at night as at matinees. Although there are several moving picture houses in Perth Amboy, the Ditmas is the only one devoted to exclusive features. The city has a population of 40,000.

The projection department of the photoplay house is in the hands of a capable operator. The equipment consists of two Standard projectors, spotlights, and a high power generator. The throw is 110 feet, and the screen used is a Mirroroid. A piano furnishes the music. Manager Miller is a firm believer in newspaper publicity, and he attributes much of the success of the Ditmas to consistent newspaper work and the excellence of the Paramount program.

LYRIC THEATER, HAMILTON, ONT., CANADA.

Largest of United Chain—Seats 2,200 and Has 169-Foot Throw—Employs Twenty-one Persons.

THE Canadian United Theaters, Limited, with head offices in London, Ontario, control a chain of seven large theaters in Eastern Canada, three of which are devoted exclusively to the showing of high class moving pictures. The largest and best paying theater of this circuit is the Lyric of Hamilton, which has seating accommodation for 2,200 persons. It has been the policy of the company, for the past two years, to maintain this theater as a good moving picture house and several features of the system employed by Manager F. C. Chadwick are, to say the least, unique.

The Lyric was opened late in 1913 as a vaudeville house but, in spite of the city's population of 100,000, it soon proved a failure. It was taken over by the present company in February, 1914, and since that time, when it was transformed into a picture theater, the business has increased five times. At the present time, the one vaudeville act is not even mentioned in the advertisements for the week's shows.

Manager Chadwick is a great believer, according to his own admission, in "the long shows," and provides a program of no less than thirteen reels for the matinees each week day, for which he charges an admission of 10 cents with 5 cents for children. In the evening this show is cut down slightly in order to secure two houses, but still it is a long program. There are no "big nights" and the result is found in two big crowds every night in the week at 10 cents and 15 cents, with the admission for children never more than 5 cents. The program is changed three times a week, with World films on Monday and Tuesday and Paramount pictures during the remaining four days, with a total change on Friday. One feature each Wednesday and Thursday is an educational film of scientific or wonder nature.

The city of Hamilton claims the distinction of having theaters with the longest and shortest throws of any theaters in Canada. One local picture house has a projection of only thirty feet, but in the Lyric the throw is 169 feet. The screen, a gold fibre one, is no less than 16 feet back from the foot-lights so that the orchestra seats are almost as popular as those in the rear. The projection equipment includes two Simplex machines, and there is a telephone system running to all parts of the house. The theater also has its own electric generating plant so that entire reliance does not have to be placed on the two local lighting systems. A cooling plant is operated by electricity and the air is changed by means of mushroom ventilators under every seat.

The staff of the theater, including the five-piece orchestra and the manager, is made up of twenty-one persons—all men. The general manager of the circuit is Clark Brown of the United offices, New York, but the manager of each theater has practically complete control of his house. The

Interior View of the Lyric Theater, Hamilton, Ont., Canada.

Lyric seldom takes any of the big multi-reel features because the long films mean an interruption to the system of programs in vogue.

The other large Canadian theaters controlled by this company are the Majestic, at Stratford, Ontario, seating 1,400 people, and the Majestic at London, Ontario, with a seating capacity of 1,500, both of which are moving picture houses exclusively. In addition the company has a burlesque theater in Montreal, Que., vaudeville theaters in Ottawa and Montreal, and a stock company theater in Hamilton. The show house at Stratford is the latest to be added to the string.

The accompanying photograph shows the interior of the Lyric theater at Hamilton with its plain and substantial appurtenances and decorations and indirect lighting.

NICHOLLS DIRECTING "THE GRINNING SKULL OF RESPECTABILITY."

Director George O. Nicholls is engaged in the production of a Selig Diamond Special in three reels, written by William E. Wing and entitled "The Grinning Skull of Respectability." This virile story depicts the foibles and insincerity of society.

BILLY SHERWOOD AT WORK WITH EDISON.

Billy Sherwood, the southern actor who won third place in the Junior A. A. U. Championship Walk of the south, is at work at the Edison studio playing the juvenile lead opposite Grace Williams in a three-reel drama under the direction of Frank McGlynn.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Be Careful.

EXHIBITORS should be careful in making contracts with traveling salesmen for premiums, advertising and supplies in general. More than once the columns of this paper have carried stories of swindles worked upon exhibitors and lately an exhibitor in New York State asked us to look up a company dealing in china. He wrote that a salesman had come to him and as he was busy he had turned him over to his wife. She, acting on the salesman's assurance that her husband approved the scheme, was induced to sign a contract for $130 worth of china. When he learned of the signing of the contract, the manager cancelled the order, but was threatened with suit unless he compromised for $40 for "commission, printing, etc." A letter to the company asking what the "printing, etc." represented was replied to by their lawyer, a singular procedure for a business concern. It is probable that that exhibitor will either have to pay for $40 for nothing at all, or $130 for some stuff that may or may not be of that value.

Do not deal with traveling men. You can get just as good bargains from novelty houses such as Shure & Co., and deal with people who stand back of their goods and who have built their business on a desire to deal fairly with patrons. You can get the stuff as cheaply, if not cheaper, select from a larger catalogue, be free from the results of misrepresentation and avoid legal fees. The firm mentioned above is by no means alone in the business, but represents a type of concern that it pays to deal with. If you want an address nearer your home town, it will be obtained for you.

You Try It.

Sharp and Vahl, of the Orpheum, Nampa, Idaho, are making a play for theatre parties. They print this item in a recent issue:

> A party of twenty young ladies, members of the Junior Department of the Century Club reserved seats for themselves and saw Laura Hope Crews in "The Fighting Hope" last Monday night.
>
> Can you think of a nicer way to entertain a party of friends than with a theatre party? Call us up and we will reserve any number of seats you may desire.

The printer split the item, just as he got the pages mixed, but the combination has its effect. Make a play for the theatre business, as explained in Picture Theatre Advertising, and start off by showing that others have already done it. You can give away seats to a couple of clubs if necessary.

Box parties have this advantage over straight attendance: they make talk. The guests naturally think more about a theatre party than they do of merely dropping in, and others talk more of a party than the fact that they saw certain persons in the house on a particular night. Also it is the sort of stuff you can feed the local papers, because it is real news as well as real advertising of a very practical sort.

How About It?

We are still waiting for Ben Michaels to come along with that Chinese department in polyglot North End News, which he prints in the interest of the Verdi Theatre, San Francisco. He has kept all of his other promises and the sheet is really a newspaper as well as a house organ. He stands in with the local association for the promotion of the section and now he is advertising for a society reporter. He has a sporting editor already. That takes a column and a half, but it makes readers. That the sheet has taken hold is shown in the printing of several advertisements in Italian; not house, but business advertisements. For a youngster the North Side News is a husky, and it is making business by taking an interest in the general affairs of the section.

Mail Folders.

The Elite, Mishicot, Wis., uses a four page card holder that can be clipped with a paper fastener and sent through the mails at penny postage, the back being lined for the address. They advertise a two day program (but do not date the days). The mailing scheme is a good one, where a mail list is used. You can send four or six pages under penny postage if the folder is not sealed, and you can save the cost of envelopes.

Teaching.

It is a good plan to clip things about the films and reprint for the information of your patrons, but it is a better plan still to give the paragraphs a local twist, where possible, and generally it is possible. The Liberty, Jamesburg, N. J., uses a tiny four page, but it gets in the program and house talk and it talks about the house. They not only stand up for the pictures, but they show from their own past programs what good stories can be had, which gives the argument a double force. Read this:

> Films are not a peril—they are not the things of evil the bigots suppose them to be. They have done good everywhere, are still doing good and will continue to do so for all time to come.
>
> What would be more of a lesson for good than "The Stoning," or "On Dangerous Paths" shown only last Wednesday, or "The Money Master," or "The Hand of God," or, in fact, any picture that has been shown, be they single reel, double reel or feature? What could have been sweeter than that beautiful Griffith picture, "A Mothering Heart?"
>
> And so they go, all down the line, each doing its little good and passing on—and so, one by one, the hold-outs, the people of all classes, are realizing what a wonderful benefit it all is.

See what you can do along the same lines. In every town there are some whose prejudice must be combatted. They are talking. Talk back.

An "Injun Invitation."

The Grand Theatre, Fairmount, West Va., recently booked in "Are You a Mason," and sent out invitations to all members of the craft assembled for special doings. It was done in regular invitation form, but at the bottom is the line, "Bring ten cents with you." The unexpectedness of the line gave more force to the invitation than any other form of advertising. A straight invitation with an admission at the door would have been a business breaker, but worded as it was it made both laughs and business.

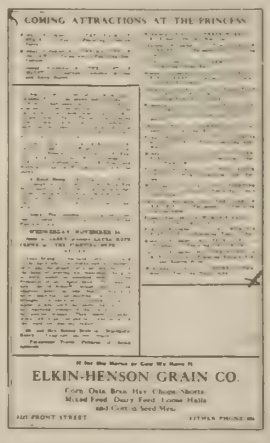
A Handy Phone.

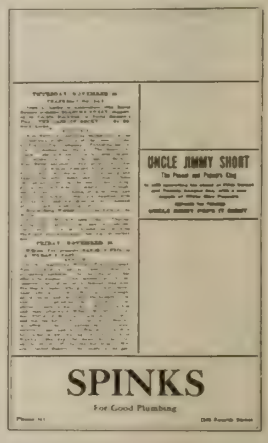
The Fine Arts Theatre, Detroit, has phone number one in its exchange and makes "Phone Cadillac 1" a sort of slogan. It's more handly than many realize to have a phone call that is easily remembered, but this is about the handiest yet. You phone one for information, the house program, party seats or anything else. They get out a nice looking twelve page paper with about a page and a half of house notes. An editorial chat should be put in. Notes are good, but about half a page of straight talk about one feature of the house is even better. Tell about yourself, modestly, but with a full appreciation of your various excellencies.

Wants to Know.

The Princess Theater, Meriden, Miss., sends in a program and says "go to it—criticize." They do not want to be patted on the head. They want to make the issue better. It is a four pager, cheap news stock, 6 by 9½. Some local advertising is carried, but there are five blank spaces which should be filled in with something to kill the unfinished look, even if nothing more had been done than to say, "This space for sale." Plain white space looks bleak and suggests an unfinished condition that unconsciously is associated with the house. Until the space can be sold, it would be even better to run some notes on photoplay.

The printer has made up badly. He uses two columns and on the first page the program matter is the left hand column instead of the right, and he runs there the Monday announcement and the Tuesday date and two lines of the first synopsis. This should have been taken over to the second page where it can be read as a whole. Inside the sheet looks like this:





Were this our program we would first break up the rule borders and make the outside rule box in both pages, a single oblong of rule taking in the two pages. Next we would move the program column on page two, to meet the program on three, and box these in as a whole. This we would box in with six point rule. This would keep the program apart from the advertising. Next we would use on the right hand page, outside column, just enough of the coming attractions to run down to the bottom advertisement, or else we would set this just outside of the program on each side of the program box, having the advertisements only top and bottom, on these two pages. Or, still better, we would take these two sections for house chat and use the program space on the back page for underlines, making the stories for the day so short that they could all be gotten into the space on pages two and three. The L shaped

underline is easy for the printer, but it is unsightly. He seems to have made it up in a hurry and to please himself and with no idea of making a good job of it.

If the Princess has a copy of Picture Theatre Advertising, a very excellent form can be found on page 181, or if they have a file of this paper, the same program is reproduced on page 1251, of the issue dated May 22, 1915. In either case we would urge a few lines of descriptive matter rather than the complete synopsis. If they hold to the full synopsis, they should watch the proof and not permit a two line turn. The Tuesday date should appear on top at page two and not at the bottom of page one. It can be done by cutting four lines out "The Black Sheep" if it is desired to give full space to the special film featured on that day; a local fair picture.

It is always necessary to watch the printer. Give him a chance and naturally he will loaf. He will not double up a story just because it looks better when straight run and a turn will save time. Tell him what you want, and how you want it and then see that he delivers the goods.

Meriden can get in the class with Brooklyn. The latter is famous as the home of Kick, the Printer. Meriden has Thrash, the Repair Man, and possibly some auto owners would like to.

At It Again.

They are at the coupon scheme again out west. The Ogden (Utah) Examiner gives matinee coupons for a local house that are good for balcony seats in the evening up to seven thirty. The scheme used to be a good one before the papers found out how handy it was, but now it helps only the paper and but seldom the house.

A Stock Invitation.

Louis Pilosi, of Pilosi's Theatre, Old Forge, Pa., offers a new scheme in a stock invitation. It is printed in Old English, which means that there is a printer with poor judgment in Old Forge, but the idea is new and of advantage. The form invites the recipient to attend a performance, the date and title of the picture being written in to suit the need of the moment. The sample sent in invites to a performance of America and was sent to all the local school teachers. Mr. Pilosi writes that a record business resulted. Since the lower line reads: "Kindly advise pupils to see this production," we gather that the card is kept for the teachers and is sent out whenever anything of an educational or semi-educational value is shown, but the scheme of having a stock invitation printed up and left blank for title and date is one that can be adapted to many forms of use. Where the number of invitations to be sent out permits, it is possible to get a two color effect by printing a second time for title and date in another color.

Mr. Pilosi deserves a vote of thanks. He gets something handier than the form letter, and this can be used many times when a form letter would require too much time. He says he has more schemes. If they are as good as this he is not only invited but urged to come along with the rest. It's odd this idea was not thought of before.

The Right Direction.

The East Liberty Cameraphone, Pittsburgh, in a recent program enclosed a slip which reads:

EVERY AFTERNOON—
WE WILL SHOW two pictures especially
selected to entertain the Young People.
CAMERAPHONE THEATRE
6202 Penn Ave.

This is a step in the right direction. It is a good talking point and appeals to the mothers as well as the kiddies and in these days of overproduction it is easy to get good commercials cheaply. Many exhibitors report a falling off in the juvenile attendance. This is largely because they are not interested in the longer features now used. Give them something in the afternoon and get that extra money. It is just as spendable as the adult admissions and it pleases the youngsters.

Good Work.

We've been watching the Lehigh Orpheum, South Bethlehem, experiment with programs. They used to have a neat vest pocket, but they suddenly went after the six by nine, and for some weeks they have been fishing around. Now they seem to have struck it. The first page carries the releases for the week, the names of the players, the titles of the plays and the days, but not the dates—which should be added. Inside there are three days to a page, open composition and perhaps not quite enough display, since at least the title should be in display and the names of the players, too. The back page is given the chief feature unless a herald for this is bound in, when the back carries the second best bet for the week. One thing that makes for success with this house is that they never try to say too much for the space they have. They do not load down with type. It is always clean and neat in appearance, inviting to the eye.

Objects to Cigarettes.

H. E. Dodge, General Secretary of the Y. M. C. A., Fall River, Mass., who runs the photoplay exhibitions recently spoken of in this department, writes that he is going to raise the program to ten reels. He has been running on what used to be called in vaudeville the Poli scheme, starting with the lesser films, running the features and repeating the opening numbers for the benefit of the late comers. Now he will run ten reels straight, which is just a little too long. Ten reels are apt to tire the spectator just as ten hard boiled eggs might be rejected where five would suffice. Six to eight are better, but of course local conditions govern. Mr. Dodge adds:

> From time to time I have read editorial comments in the various motion picture trade journals, in which they have stated that there was "too much revolver" in our motion pictures. I thoroughly agree with these criticisms, but would like to add another criticism, viz.—"too much cigarettes."
>
> In this day, no posted man will defend the cigarettes. It is bad enough to men, but the injury to boys is incalculable. When boys see actors using cigarettes as much as they do in our pictures, it cannot but have a very harmful effect. I do wish something could be done to cut the cigarette smoking in pictures down to the very minimum, if it cannot be eliminated altogether.

There undoubtedly is too much cigarette smoking in pictures, but cigarettes are cheaper than cigars and better than the sort the property man will supply, and the actor uses the cigarette to keep his hands occupied and out of the way. Mr. Dodge's point is well taken. Small boys have their motion picture heroes as well as heroines and some might be tempted to smoke "just like" their favorite star. The point is referred to the directors. Mr. Dodge is not in the reformer class. He is a regular man as his selection of films will show, but he takes a point because he knows so well there is a reason for it.

Come In Handy.

The accompanying cut shows the use made of a float prepared for a county fair. An animal picture suggested the circus, the circus suggested the float and the float made for business. It was used by the

Burns, Brothers, of the Bungalow Theatre, Durant, Okla. The double use of the float is clever and suggests the expediency of building a structure for a wagon or auto that can be put to double use. If you are in a small town and need to wake them up now and then, get something of this sort and let it appear on the street only when you have something extra special.

Criticisms.

A western theatre is inviting its patrons to criticise the programs that may advise the manufacturers as to what is wanted. We do not like the idea. It argues well, but it does not take into consideration the fact that most persons suppose that criticism must be adverse. Start them criticizing and presently they will become dissatisfied. Do not ask them to critize each program or you'll have started something you cannot stop and they will keep on after the coupon is withdrawn.

Takes Nerve, but——

It takes nerve to give your front page to past performances, but that is what the Grand, Salem, Oregon, does. It starts off with a reader about the past week's bill. It tells you it was good and why. Then you turn to the current program feeling that this must be good, too. Too few managers tell of the past. They seem to think that it speaks for itself, but it pays now and then to tell, in a chatty vein, how good your shows have been, as an unspoken argument in favor of coming attractions.

A little more care should be taken with the inside pages. The right hand pages, three and five, should be used for the house programs, and the lefts given to the outsiders. The topics should be dated. In the first issue one story is announced for Friday and Saturday. The other is announced as "A feature of the week," without being more specific. In another place the dates are given. They should be repeated in the heading for the story. It would probably pay the house to throw the advertisement off the front page and take this for the program.

Selling Space.

The Orpheum, Fort Wayne, Ind., has some good lines for its program which are run every week. They may help others who have more white space than they have call for.

NUTSHELL FACTS ABOUT THIS PROGRAM

> 2,000 of these programs are delivered to the most select homes in the city. To people who are playgoers—and therefore spenders.
>
> The balance are given away to patrons passing from the theater.
>
> The reading matter in the program is of such a nature that people will necessarily have to keep the pamphlet in order to refer to the schedule of coming attractions.
>
> This program gets into the home—and stays there. Something which other theater programs do not do.
>
> Space rates are cheaper than any other similar publication issued in the city.

They run a lot of advertising as it is, getting out twelve pages, but they take a part of each page for themselves, setting a good example. They are happy in their choice of lines, some of the heads reading "Shadows of some coming events" for the underline and "What the orchestra will play this week" for their musical department, which is paired with "Vocal selections for the week." Both paragraphs carry some chat about the singer and the musicians designed to help the audience to realize that the music is worth while. It might seem that if the music *was* worth while the audience would appreciate the fact without being told, but it is a good plan to tell them because

it crystalizes their own opinions. They may know the music is good and not realize it because they never definitely and positively told themselves so. When they read the paragraph, the wording gives the sub-conscious thought a form and permanency. That is why it pays, now and then, when you have had a particularly good program to talk about it. Your people have seen it, but tell them what to think about it and they will not only think but talk about the good shows.

Dates Needed.

The Lyric, Asbury Park, N. J., sends in a six-page folder for comment and about the only comment we can make is the same old suggestion of dated days. The folder opens up to show the program on three pages of one side. This gives a page to each two-day attraction, but only the days are named. They are not dated. The date runs only on the front page and there it is spelled out, so that it is not picked up as quickly as would be the figures. We think that while the spelled out date is more elegant, the figure date is more practical. The date should be given on the front page as "the week of" and the first and last day inclusive. Then each film subject should be dated as well.

The issue is an attractive one, being printed in purple on white stock and framed in a light yellow border. Inside, the three attractions are run as a whole, being separated into three panels with three lengths of rule, the center one being twelve ems and the others eight, the center rule rising and falling two ems below and above the others. This makes a simple cut-off that even the smallest shop can improvise and it isolates the three sections without separating them. The border runs about the entire three pages as a whole and carries three cuts and two trade marks set in. On the other side all of the pages are separately framed and carry the title, the underline and brief comment as to the week's attractions.

Purple on white alone is apt to be crude, but where there is another color to temper it, it works up nicely. The use of the yellow for titles is not well advised, for it puts the most important line in the weaker color. The title could better have gone in the purple with a frame of the yellow to throw it into prominence. The titles should always be made as prominent as possible. If you have two colors use the stronger for the titles and box with the contrasting color.

You Too?

Have you one of these in your theater?

> The Saturday morning performances at the New Family for boys and girls are proving a great attraction for the young folks. Indeed, the variety of subjects presented affords interest to every one regardless of age. Special care is given to the selection of the films, and the increasing weekly attendance demonstrates the public appreciation of the efforts put forth by the New Family Children's Welfare League in bringing these pictures to Adrian. Two shows each Saturday morning—10 and 11 o'clock. Doors open at 9:30. Admission without a league ticket 5 cents. Tickets may always be obtained at the following stores, which are members of the league: Henig, Westgate & Condra, Commercial Savings Bank, Geo. M. Tripp Co., and James H. Howell Co.

Sooner or later you must realize that the majority of motion pictures are not longer being made to please the children. The kiddies are no longer in the majority in any audience, not even at the matinees. A more adult story appeals to the men and women more than it does to the children, but the children can and should be appealed to through the special performance. This clipping is taken from the well edited program of the New Family, Adrian, Mich., but many houses are falling in line. Why not come along with the rest and have your own special performances?

This scheme seems to be worked in conjunction with business houses. Perhaps the management will be good enough to explain the details for the benefit of the rest of us.

The New Family program, by the way, holds its own remarkably well for a monthly. The bills for the month are announced in brief form and the remainder of the space is taken up with comment on the stronger features. This is much better than an even apportionment of the space, no matter what the relative value of the attractions. One great danger in program writing is to emphasize all pictures alike. Nothing seems to stand out; nothing seems to be better than the rest—so it is not.

Booming Carmen.

Orval E. Sellers is good enough to outline his campaign for "Carmen." The two films were showing in East Liverpool, Ohio, and his house, the Strand, had the Farrar pictures. He writes:

> Enclosed is a copy of an issue of our morning paper of a scheme I used for this theater last week to boost "Carmen." It may not meet with your approval as up-to-date matter for a big city, but it was a knockout here. East Liverpool is a town of 25,000. This theater is the best in the city for pictures, and seats 1,100. We are playing Paramount Metro, Triangle and the best of other feature films on the market. The business has been boosted 700 per cent. the last three weeks by novel advertising schemes. Our opposition was booked to play the Theda Bara Carmen at the same time we played Farrar. I used the page ad in the papers and had the form changed to the back page of the first section and 1,500 extras run off and put the red ink on the front. We got hold of the local agent of the Victrola and used the Farrar records of Carmen, and also got him to use space on our page. Then I wrote up a short history of Farrar, Bizet, the opera and the immensity of the production. We distributed the papers in all stores, offices and throughout the home section.
>
> During the action of the film, while the cigarette factory scene was on, I used disinfectine which imitated the smell of joss and tobacco and put it in the incoming vent pipe for air, which circulates every minute throughout the building. By cue from the operator at the termination of the scene, I cut it out and the odor was cleared out in less than a minute. The front of the building was draped with Spanish flags and set pieces. The orchestra used the Carmen music adapted for the play by Rothapfel and the ushers were dressed as Spanish boys. We packed the house for the entire engagement.
>
> We have some novel effects for Mme. Butterfly, with Pickford, when we play it. I will write you about them at the time. We have a 22-foot stage back of our screen and are using some novel effects a la New York when we can. On the Via Wireless picture we are using a large coil and flash on the roof of the building, the noise of which attracts a number of people.
>
> This may all seem like "small time stuff," but it is getting the money and the attention of the people in this city. I read your articles each week and get some very good ideas from them. Anything you might suggest that would get the attention of the people or the money, I would appreciate.

The paper is the regular issue with a half-page scare head in red ink surcharged on the face of the regular black imprint. The line, "18 women seriously hurt," is so placed as to show up clearly, and smaller type adds, "in the fight in the cigarette factory in Carmen." This idea is not new, but the fake extra is by no means worked out, and right now any extra will attract attention.

The back page gives only half a page of advertisement. There is a three-column half-page advertisement for the Victrola, apparently an independent advertisement, and some stuff set as straight news. As we get it the entire page was paid for, though but half was used for the ostensible advertisement, and this is very far from being "small time" stuff. It takes nerve to hold back the straight advertisement and put in reading matter, but the Victrola advertisement is really a part of the film advertisement. It tells who Farrar is better than the house could. Of course the house should know, but here is the Victrola company also advertising her as a record star. They are not interested in the house. Farrar *must* be good. It is worth the price of the full page to keep the stuff all together, even though some of it might have been slipped in as a free reading notice. We do not see that Mr. Sellers needs many tips from the big town.

The ventilator stunt is clever. We wonder if the next day the papers told about it, with mild emphasis laid upon the fact that in just one minute the smell vanished. That would be big time stuff, too. The Via Wireless coil was used at the New Amsterdam theater when the play was running in New York and it attracted as much attention on Forty-second street as it probably did in East Liverpool.

Mr. Sellers draws too fine a distinction when he asks for ideas that get attention or get the money. Ideas that get attention get the money as the inevitable result. The two work interchangeably. To get the money you must gain attention and, gaining attention, the money follows, but you must interest as well as attract. Sometimes it is a bad scheme to get the attention if you cannot back up the noise by an attraction worth the while, but this does not, of course, apply to Carmen.

Mixed.

The Empress, Gordon, Neb., sends in an opening program, the house being started in November, playing films when road attractions do not ofier. P. Poggenpohl, the manager, uses an elaborate cover, evidently stock, but not Hennegan or United States material, in red and gold, a neat design that is not intrusive and yet stands out well. We should like to see some of the later advertising after so tasteful a start.

Overdone.

A correspondent sends in the program of a theater here in New York. On one undated week the schedule was:

Monday—Country store. Fifty presents.
Tuesday—Oriental night. Forty presents.
Wednesday—Novelty and Surprise night.
Thursday—Country store. Fifty presents.
Friday—Shirt Waist night. Twenty waists.
Saturday—Cut Glass night.
Sunday—A special program of excellent photoplays.

No wonder some people say that there is no money in pictures! It will be noticed, nowever, that there is no lottery on Sunday. That will help some. This is not running a theater. It is as bad as the old Louisiana lottery.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid, $2.00.*

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing of) photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Keeping at It.

PERSISTENCE pays, but it is not easy to persuade the novices of this fact. They want to write "a" script and sell it and write another and sell that and so on. After they have failed to sell a couple or "several" they get tired, decide that the business is a swindle and quit.

Generally, it would not pay the quitter to stick. He does not have it in him to succeed. Even if he did, he is too easily discouraged, but now and then someone worth the saving drops by the wayside and this is a message to them.

Lately we were spending the evening with Marc Edmund Jones and as we looked at his files we asked how many scripts had failed to sell. "Only four," he answered. After we came to, we expressed mild disbelief, and he went on to explain that he kept on changing a script until he got it into salable shape, and to illustrate he told the story of the card which is reproduced here This is the actual record of an actual

The Siren	Vitagraph,	Sept. 8th., 1915
Was She Justified?	Oct.25th.'11	No. 4
The Double Standard	Aug. 13,'12	Sale 46
When Standards Clash	Apr. 4,'13	
	/10-20-13	
The Appearance of Circumstances		
She Would a Siren Be!	12-11-13 Sold $25.00	

script, that tells the history in brief, but Mr. Jones has amplified the explanation. As the entries will not reproduce, it may be interesting to note the selling history. The written entries are given as they run, the dashes indicating a break for a change in title. They are:

Biograph—10-25, 11-2.

Vitagraph—8-13, 8-17.
Biograph—8-17, 8-24.
Lubin—8-24, 8-29.
Selig—8-31, 9-6.
Victor—9-28, 10-2.

Reliance—4-4, 4-16.
Vitagraph—4-17, 4-26.
Edison—4-26, 5-22.
Lubin—5-22, 5-27.
Kalem—5-29, 6-9.
Essanay—6-10, 6-13.
American—6-13, 7-18.
Universal—7-23, 8-9.
Biograph—8-13, 8-22.
Pilot—8-27, 9-15.
Solax—9-17, 10-6.

Kalem—10-27, 11-4.
Biograph—11-18, 11-29.

Vitagraph—12-11, 12-12 Sold.

Here are twenty submissions in five different forms, four of these being to one company, three to another and several twice each. The story took two years and more to sell, but it did sell and was released. Mr. Jones gives this history of the story:

"Was She Justified," story number four, was written October 25, 1911, submitted to Biograph, and rejected promptly. It involved the proposition of a woman in love with a man who had been a bad actor and whose conscience wouldn't let him propose to a good woman, the woman thereupon deliberately compromising herself and going down to his plane to win him. "Was She Justified?" Biograph didn't seem to think so.

In August, 1912, the story was taken up again. "The Double Standard" is an elaboration, in which the girl, aided by detectives, succeeds in making the man think her like himself, whereupon he takes her to his arms. Vitagraph, Biograph, Lubin, Selig and Victor rejected promptly, and in October the story was back in the morgue.

April 4, 1913, the story appears again as "When Standards Clash." The man remains a rounder, but is not averse to proposing. She is virgin pure, but accepts in full knowledge of his weakness. Instead of lowering herself to his plane she figures on raising him to hers. She fails. Later her son grows up and follows in the footsteps of his father. His father meets and saves him; also himself. In six months of steady travelling the story was refused a berth by Reliance, Vitagraph, Edison, Lubin, Kalem, Essanay, American, Universal, Biograph, Pilot and Solax, in order.

October 6, 1913, the story was called in, emerging on the 20th, as "The Appearance of Circumstances." Here is a reversion to the original plot, dropping the two generation features. The man is now a reporter, and the girl daughter of a reformer. The man, sent to a notoious cafe to get a story, is reported to the proprietor as an investigator for the reformers, and to avoid a tanning, takes the girl he is talking with to a hotel, there explaining and soothing her disappointment with a liberal tip. He is seen by one of the detectives of the girl's father and told never to see her more. But she believes his story and to convince her father, deliberately compromises herself as in the original plot and convinces her father that "The Appearance of Circumstances" may be innocently damning. Kalem and Biograph returned with their compliments and then the humor of it struck home.

The result is that in December, 1913, the story becomes a comedy. The girl becomes a country mouse and the man a handsome city fellow that thinks the flashy girls the best ones. The mouse tries mousy ways which fail to win him, follows him to a notorious cafe unseen by him, and there noticing the general type of feminity, extemporizes, with a large pair of shears, a generous decollette and an alarming slit skirt. Entering the cafe, she attracts first the attention of an oily theatrical type, from which she is rescued by her ideal, and all ends as it should. "She Would a Siren Be" sold to Vitagraph, and has been released as "The Siren" on September 8, 1915.

In passing it might be noted that so long as the editor was asked to accept seriously the story of a woman who deliberately sought to compromise herself that she might win a man, the story did not prove acceptable. As a comedy with a slightly farcical treatment it sold the first time out. There is a lesson here. Hundreds of stories that have no chance as dramas would make acceptable comedies and the reverse is equally true. The story that makes fun of a subject too serious to be treated humorously is no more acceptable than one which makes a serious portrayal of what cannot be accepted seriously.

Some of his stories have sold the first time out, most of them have sold without substantial alteration, but he just keeps on working away until he does sell. Taken as a whole, his average of sales is not better than the ordinary, but he cleans up through persistence.

For Vaudeville Writers.

Many letters are received by this department asking for information as to writing for vaudeville and some photplay writers have reported sales of this material. Those who have written and others will be interested in the latest addition to The Writers' Library, Writing for Vaudeville, by Brett Page. The work has been very carefully edited by J. Berg Esenwein and stands a remarkably complete and helpful volume to those who would essay that branch of the work. The experience of this writer as a critic of vaudeville for some fifteen years enables him to appreciate the thoroughness with which Mr. Page has done his work and the exactness of his advice. It is a book thoroughly to be commended. Vaudeville writing seems to appeal to the novice more than does the longer dramatic form, though it is even less easy because of the terseness of style and form required, but given the ability to write for vaudeville, Mr. Page's suggestions, made clear through Dr. Esenwein, will give complete guidance. (Writing for Vaudeville. By Brett Page, edited by J. Berg Esenwein, Home Correspondence School, Springfield, Mass. By mail $2.12.)

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 118.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Are there any circumstances under which an inside two-wing shutter is to be preferred? What is likely to happen if a three-wing outside shutter is used when the current is 60 cycle A. C.?

Roll of Honor on Question No. 112.

The Roll of Honor on Question 112 consists of Joseph H. M. Smith, Fort Worth, Tex.; L. W. Carroll, Lancaster, New Hampshire; R. W. Martin, Los Angeles, Cal.; J. R. Thompson, Youngstown, O., and G. Betz, Osgood, Ind.

It was rather a puzzle which answer to select because of the fact that Brothers Carroll and Betz gave particularly clear explanations of the principle of the beater movement, but Friend Martin, on the other hand, gave a very extended description of these movements accompanied by an excellent drawing, and this finally decided me to use his reply.

Reply to Question No. 112.

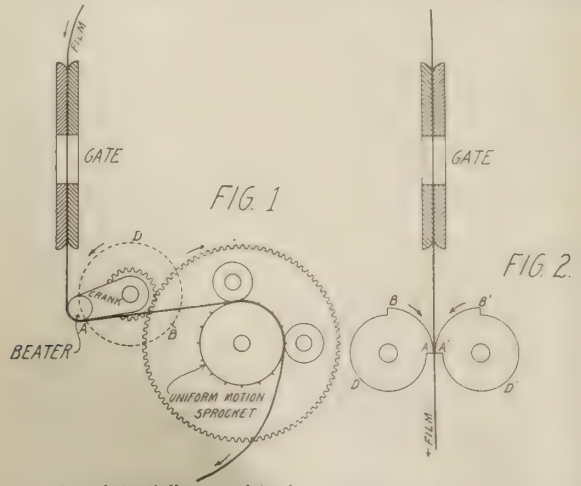
By R. W. Martin, Los Angeles, Cal.

The Question:

What is the "beater type" of intermittent? What are the points for and against it? Why was its use abandoned? What is the "gripper type" of intermittent? Why is a large, heavy star, which would have ample wearing service, not used instead of the smaller one?

The Answer:

The "beater type" of intermittent movement, also called the "dog movement," is shown in one of its forms in Fig. 1. In this form the



beater is substantially a wrist pin mounted on the outer end of a crank, the continuous revolution of which causes it to have a motion through circular path ABD in the direction shown. The crank shaft is geared to the shaft which carries the sprocket as shown in Fig. 1. The intermittent movement, entire, is comprised of the beater, the sprocket and the necessary connections between them. The action is described as follows: In Fig. 1 the movement of the film through the gate is just ready to commence. As the beater passes downward through arc AB it presses against and pushes a loop into the film between the gate and the sprocket, and this action, combined with the continuous pull of the sprocket, moves the film down through the gate the exact distance of one frame, or three-quarters of an inch. When the beater reaches point B it starts to ascend, and rises clear of the film, leaving the loop still in the film, so that while the beater moves through arc BDA the sprocket is taking up the slack in the recently formed loop and consequently the film remains stationary in the gate during the time of the movement of the beater through arc BDA. When the beater again comes around to the point A, the same cycle of operation commences again, and so on continuously throughout the whole run of the film, thus causing a continued intermittent movement of the film through the gate.

The throw of the crank, or rather the diameter of circle ABD, must be such that the ratio of arc AB to arc BDA will be equal to the ratio of the period of movement to the period of rest. The larger the diameter of circle ABD the shorter will be the time of the shift, and the smaller its diameter the longer will be the time of the shift. This point is difficult to make clear without going to very great length in the description. The fact that the time of the shift can be altered by merely changing the throw of the crank constitutes one of the main advantages of the beater movement. If the position of the beater is made adjustable by proper mechanical construction, the operator can experiment with different shifts and forms of shutter blades until the proper combination is found which is best adapted to local conditions. The intermittent sprocket type is wholly devoid of this advantage. The accuracy with which the film is shifted in the gate is wholly independent of the length of the throw of the crank. This feature is regulated wholly by the ratio of the gear connections between the crank shaft and the sprocket shaft. If the sprocket has sixteen teeth or a circumference of four frames, then the gear connection must be such that the crank makes four revolutions to every one of the sprocket. Or again, to every frame that the sprocket takes up the crank must make one complete revolution. But the actual principle involved is more clearly set forth by the following:

If the sprocket is running so as to take up sixteen frames per second, the film must pass through the gate at the rate of sixteen frames per second with either a uniform, variable, or intermittent motion. But the action of the beater is imparting sixteen intermittent movements to the film in the gate during the same time and at equal intervals. Therefore, the film is passing through the gate at the rate of sixteen frames per second, and also with sixteen intermittent movements per second; and consequently each movement must comprise the distance of exactly one frame.

This fundamental principle of the beater movement is the most perfect that has ever been applied to a device for shifting the film, and augments much in its favor. The Kinemacolor projector which uses the type of movement shown in Fig. 1 shifts the film at the high rate of about 35 frames per second, and the picture stands on the screen like a rock. The Kinemacolor machine also demonstrates another strong point in favor of the beater type. Even at such high speed, and under extra heavy gate tension, the film stands up well at the perforations. This is due to the fact that the sprocket moves a very short distance during the time of the shift. Consequently there is no *ripping* action exerted upon the perforations, such as is caused by the sudden high speed of an intermittent sprocket. Another advantage of the beater type lies in the fact that there are no intermittent mechanical parts, and consequently the shock and vibration in the mechanism is reduced to a minimum. It is therefore well adapted for high speed. The problem of inertia is eliminated, and inertia in a device of this kind is *some* problem.

Now to enumerate some of the defects of the movement: When the beater descends and strikes the film at the point A, Fig. 1, it sounds like a chorus of about 400 katy-dids and a few crickets, and the noise is loud enough to constitute a serious objection to using the movement at all. It is also claimed that when the beater strikes the film it tends to produce cracks in the celluloid. It is also claimed that the vibrations set up in the loop are transmitted to the aperture and injure the definition of the picture. There is still another fault which is serious, viz.: The beater is constructed to strike the film only on the perforated margins, to avoid injury to the photograph, and the constant beating on the edges causes the film to buckle, and in time this prevents the picture from lying flat in the aperture. All of these defects have caused the movement to fall into disrepute, until it is now scarcely used at all.

There is another form of beater movement known as the "pitman type." In this form the beater occupies a mechanical position that corresponds exactly with the cross head of an engine. The beater oscillates with a straight line motion, but otherwise the action is the same as described in connection with Fig. 1. It causes less vibration in the loop, but the oscillating motion produces more vibration in the mechanical parts. There have been many attempts to eliminate the defects of the beater movement by means of auxiliary devices

which operate mainly to vary the nature of the movement of the beater; but so far none of them have been adopted to any extent.

The gripper type of intermittent movement is shown in one of its forms in Fig. 2. It could be described briefly as an intermittent wringer. The two rollers shown in Fig. 2 have a part of their surfaces raised along the arcs AB and A'B' and are connected to each other by gears which cause the two rollers to revolve in opposite directions at equal speed. When A and A' come to position shown, the film is gripped between the rollers and pulled downward like a towel through a wringer and when B and B' come into contact the film is released and remains stationary while the rollers move through the arcs BDA and B'D'A'. The ratio of time of movement to time of rest is determined by the lengths of the arcs AB and A'B'. There are other mechanical devices for accomplishing the purpose, but they operate in principle like the form shown in Fig. 2. In the early days of cinematography, before perforation of the film came into vogue, the gripper type was the subject of much experiment; but its action could never be made positive, since the film could not be prevented from slipping when passing between the rollers.

The star of the Geneva movement is made small and light to elminate the effect of inertia as much as possible. There are two kinds of inertia operating in the star, viz.: positive and negative inertia. Negative inertia is the resistance the star opposes to the starting action of the pin. Positive inertia is the tendency of the star to, when it has reached its highest speed at the central part of its movement, run ahead of the pin. If the pin does not fit the slots in the star very snugly, the positive inertia produces what is known as back-lash, and it is the back-lash almost entirely which produces the clicking noise of the Geneva movement. To test this, use a movement which is properly adjusted at the lock and cam but has a pin considerably worn. When run at normal speed, the noise of the back-lash can be plainly heard; but if the axle of the intermittent sprocket is pinched between the thumb and forefinger so as to set up a brake action, the noise can be made to cease. The power required in the pinching operation will be sufficient evidence of the enormous force of the inertia of the star and sprocket, and will be convincing proof that the star should not be made larger or heavier. It is taken for granted that it is understood that the inertia reacts on the pin to the deterioration of the pin, besides producing shock to the whole mechanism.

Operators' Scale Raise.

The Baltimore theater managers have shown wisdom in granting to the members of Local 181 a raise of $2.00 per week. The statement was recently printed that the raise was $2.00 per day (which is absurd on the face of it) and that the contract in a modified form was signed by the managers. The raise was $2.00 per week, and the contract was signed without any modification whatever. The managers were wise in taking this course. They would think nothing of paying two, ten, or even twenty dollars per week extra for film service, so *why not pay a few dollars extra to have the service put on the screen properly?* Is it not rather absurd, after all, to pay fifty to seventy-five, or maybe a hundred dollars a week for service, *and then have that same service projected to the screen by a cheap man?* It don't sound like common sense, does it? However, the Baltimore managers have the reputation of being fairly liberal and progressive. We, therefore, congratulate them on the step they have taken, even though there was a little argument about it.

Among other things we are informed that the contract calls for $1.50 per week extra for carrying reels one way, or $2.50 per week for carrying them both ways. Overtime is 50 cents per hour, or fraction thereof, the operators being required to be on duty fifteen minutes before the opening of the show; also if a manager insists on an intermission of less than five minutes between shows there shall be a *boy,* not a man, to rewind the film, and (the following looks mighty good to the editor) *operators shall not rewind film while operating the machine.* Six days is considered a week's work; Sunday double time.

The Union agrees to furnish sober, competent, reliable men. An authorized inspector of the union is permitted to visit the operating room at all times, when the house is open, to see that the operator is properly performing his duty.

And last but not least contract runs until November 3, 1918, and managers agree to employ only union operators, members in good standing of Local 181.

There are many things in the Baltimore contract which are highly deserving of emulation by other organizations. It is, in fact, the most up-to-date, progressive, thoroughly satisfying contract we have so far seen, except that in some cities of the far west salaries are very much higher. However, the Baltimore scale compares favorably with that of other eastern cities.

New York Operators' Ball.

On January 16th, Local Union No. 305, I. A. T. S. E., will pull off its fourth annual Big Doings. The Central Opera House, 67th street, near Third avenue, has been engaged and the various committees are working hammer and tongs to make the affair as in past years one great, big, howling success. It goes without saying that some of the biggest stars in the film firmament will grace the occasion by their presence. There will be favors for the ladies and each male guest will be decorated with a badge, presumably so that when he wanders forth at dawn the kindly cop can identify and steer his wavering steps toward home and mama.

Prior to the ball, at 8.30 sharp, will be an entertainment. If you wish to see this part of the Big Doings it will be necessary to be on the job at that hour, and no later.

The committee, through the department, extends to all locals a most cordial invitation to participate in the affair. Individual invitations will be sent to nearby locals, and it is expetced that the men of Hudson County, Local No. 384, Newark, N. J., Local 244, Paterson, N. J., Local 362, Mt. Vernon, N. Y., Local 366, will attend. Also that Baltimore, Washington, Philadelphia, New Haven, Springfield, and other locals within "reaching distance" will at least be represented.

Take it from me, gentlemen, it is going to be *some* time. On that night the New York Local will give an up-to-date demonstration of the very newest and most approved method of shoving dull care clear back into his hole, and pushing the hole carefully in after him. Heretofore the New York Operators' ball has been classed among the Events (note capital E, please) of Gay Gotham, but this time the boys are going to give the Screen Club a close run for first place.

Likes the Handbook.

Oscar Hinton, Atchison, Kansas, encloses a money order for $2.50 for another copy of the second edition of the Handbook, and says:

> I want it for one of my operators, as I consider it the best text book that can be secured at any price or any place, and one which should be in the hands of every operator or beginner who desires to get ahead. In my nine years at the game I have never found any other work that covers the field as does your Handbook. Yes, Brother Richardson, I know this praise has been a long time getting into this form, but when a man has lots to do—well you understand. Atchison is a town of 20,000 with three houses, viz.: Royal, Crystal and Orpheum, the latter being a combination house. Have recently installed a Baird projector in the Crystal, and I believe the Baird will stand when others fail. Projection is, I think, good, and salaries as high as one could expect in a town of this size—better than in many places. No local. Salaries fifteen to twenty dollars; six hours daily. In closing accept best wishes both for yourself, the department and the Moving Picture World.

Sorry I could not send the book, but I hope by the first of the year to be able to send you a real book—one that will make the old one look like thirty cents with a hole in it. Glad to know that conditions in Atchison are good, but it seems to me that from every point of view it would be better if the men got together in a local. Whisper: looks like the new book is going to be a reg'lar hum dinger—700 to 800 pages.

Shadowgraphs.

Mullens, South Carolina, asks:

> (a) Please give me the name of publisher of book on Shadowgraphs. (b) Name and address of manufacturer of plates used in shadowgraphing. (c) Is there a film cement on the market which can be used successfully without first scraping the film, and where can I procure it?

(a) "Shadowgraphing" might mean either one of two things, viz: the throwing of shadows on a screen by means of the hands, in which way experts can imitate birds, animals, etc., or the painting or drawing of objects in such way that they are projected to the screen as they are drawn or painted. Don't know of any book on the subject. (b) Don't know what you mean by "plates used in shadowgraphing." If you mean plates upon which one draws objects, which are projected in the process of drawing, why any plain sheet of glass will answer, the same being coated with a suitable compound. (I said compound, but, as a matter of fact, these things are usually done by smearing the glass with a quick drying compound which is scraped off in the process of forming the object.) (c) Yes, there is such a cement, but I don't regard it as being a success when used that way. Don't remember who makes it. See back files of department, about two months ago I think.

Grounding.

J. Barbera, Newark, N. J., orders both question booklets and says:

> How do you make an electrical connection to ground the metal of a moving picture machine to the metal of the cabinet; also how do you remedy a ground?

You can ground a projector to the metal of the operating room by loosening a bolt in one of the iron members (I take it you have an asbestos operating room) and clamping one end of a small copper wire (bell wire will do) under the bolt tightly, and then clamping the other end of the wire under any convenient bolt of an all metal projector, say one of the bolts holding the mechanism to the base. A ground is remedied by finding the place where the current is leaking and remedying whatever is wrong. It would take up too much space to go fully into this matter. It is a very elementary question, and one you will find fully explained in the new Handbook.

Use the Table.

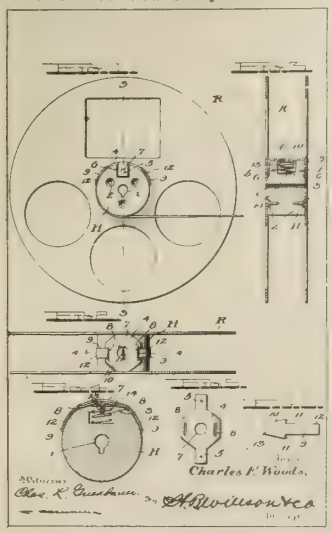
H. B. Franks, Macomb, Ill., says:

> Can't get my lens system right. Throw is 78 feet, and I have tried every kind of condensing lens I could get, but there is still a white ghost in the middle of the picture, with the top brown. Picture is 13 feet 7 inches wide, and am using a Gundlach quarter size lens. This is the first time in my ten years of show business that I have been stuck, and I will consider it a great help if you will advise me what to do.

You grab the October issue of the Moving Picture World, Brother Franks, and line up your lens system in accordance with Table No. 1, which you will find therein contained. IF YOU CANNOT DO IT THEN THAT MEANS YOUR OBJECTIVE LENS IS OF TOO SMALL DIAMETER. As a matter of fact, without figuring the thing out closely, I should say that your objective lens ought to be at least 2¼ inches in diameter, though I cannot say positively without knowing at what back focus it is working.

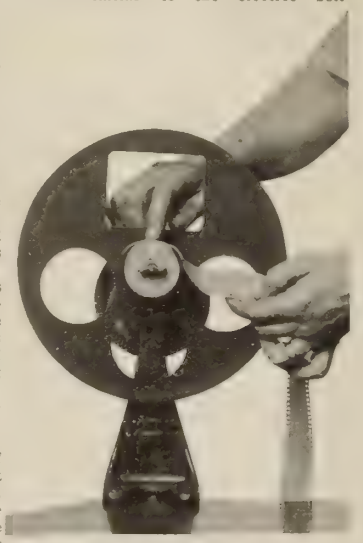
A Really Excellent Device.

In the days when I was twisting the crank of a projection machine I don't know how many times the future of my immortal soul was jeopardized through language used in connection with a cranky reel hub spring when I was trying to thread the film into the lower magazine in a hurry. More than six years have passed, and still four-fifths of the reels in use contain the same old inadequate, piffling, profanity provoking spring, which when not too loose to hold the film securely is usually so tight that it is difficult to get the film under it at all. Its only recommendation is its price—it is cheap.



And now comes one Charles F. Woods, of Princeton, Ind., with the "Woods' Improved Film Clamp" for moving picture reels, the name being larger than the article, but we will forgive this in view of the excellence of Friend Woods' invention.

In the diagram at the lower left hand corner is a coil spring which is operated by means of a button somewhat similar to the electric bell button, numbered 7 in the diagram. You punch this button (see photgraph) and the coil spring is depressed which at the same time causes the clips 9-9 to swing out away from the hub, as shown in the photograph. You stick the film end under, release the button, and the film end is automatically clamped to the hub.



At the end of the reel the film is released without any tearing. It can be inserted under either side, as both sides act precisely alike.

Brother Woods is and has been operating in his own theater for a period of three years, and the invention was the result of the amount of trouble he encountered in using the old style reel springs.

Mr. Woods sent us a working model which has been carefully examined, and has the strong recommendation of this department. It is not costly, is thoroughly practical and would be a blessing to the operator. If exchanges refuse to equip their reels with these clamps, I would suggest that operators can secure a half dozen of them direct from Friend Woods and place them on the operating room reels. The device, however, ought to be put on all reels by reel manufacturers.

From a Film Inspector.

Miss Edna Thomas, film inspector in a Kansas City exchange, sends in the following letter, or article, which speaks for itself, and is worthy of very serious consideration:

> Much criticism has, from time to time, been directed to the condition of film as received by exhibitors. Operators and exhibitors have been repeatedly advised to carefully report to their exchange managers any torn sprockets, bad splices, mis-frames or other defects that would in any way hinder the successful presentation of the film upon the screen.
>
> The operator has the unquestioned right to object to film received in bad order, but the blame should rest where it generally belongs, and that is with the *exchange manager*. There are exceptions to this rule, however, and I will explain some of them. Film sent out on circuit cannot be kept in first class condition, even though it has had the benefit of careful inspection before leaving the exchange. Each operator on the circuit contributes a little damage, and often by the time the last exhibitor on the circuit receives the film, it is indeed in bad condition. Again it often happens that transfers of film must be made at the railroad station, which eliminates any opportunity for inspection, however badly it might be needed. Again, film returning from out of town exhibitors often arrives too late for inspection, and must be hurried to some city exhibitor whose house opens at 10 or 11 A. M. These three objectionable features in handling film would be difficult to overcome, and are mentioned merely to show how it happens that film is often received in poor condition. (These difficulties really, when summed up, amount, as I have often pointed out, to an endeavor to get too much work out of a reel of film—booking it too close, instead of having more copies of the subject.—Ed.)
>
> And now here is where the exchange manager is at fault. Most exchanges employ women and girl inspectors to examine each film for defects and make repairs. In order to examine each film carefully an inspector would only be able to handle from 30 to 35 reels per day, whereas nearly all managers exact from 50 to 75 reels per day, which means that the inspector becomes practically a rewinder and nothing more. She may know that the 1,000 feet of film she has just handled is in one piece, and that is about all she *does*, or can know about it. Asked about mis-frames, insufficient titles or leaders, she cannot tell you. She has had no time to watch for these defects. If she took time to examine the film she would be called slow, and her place soon would be filled by one of the swift variety, for it is quantity rather than quality most managers expect of inspectors.
>
> But alas, if some exhibitor complains about the condition of his film, the manager promptly lands on the poor, over-worked and under-paid film inspector, and she is the object of severe condemnation because the film was not found to be in first-class condition.
>
> It seems that, almost without exception, when an exchange wishes to curtail expenses it begins by dischargiug one or more film inspectors, with result that many films must leave the exchange without any inspection at all, which oftimes means disgusted audiences (and always disgusted operators.—Ed.) and perhaps the loss of an exhibitor's patronage.
>
> The condition of the film contributes very largely to the success of an exchange. This being the case, why not provide adequate force in the film room, so that each film may be carefully inspected and properly repaired before it leaves the exchange? This provision would not only prolong the life of the film, but would assist materially toward holding the patronage of exhibitors.

Yes, and of the public also. I would like to take issue with Miss Thomas on one point, and very decided issue, too. Having myself at one time been an exchange manager (and a successful one, too) I most emphatically dissent from the statement that an inspector can carefully examine and repair 30 to 35 reels of ordinary film per day. In my exchange (the Laemmle Memphis, Tenn., exchange) I did considerable experimenting and found that in order to *carefully* examine and fully repair a reel of ordinary film (meaning by "ordinary" the reels both new and old—take 'em as they come), required an average of very close to thirty minutes, nor do I believe it can be done *properly* in any less time. Miss Thomas is absolutely correct when she says that an inspector who "inspects" (???) fifty to seventy-five reels of film in a day becomes nothing more or less than a rewinder. She certainly would not know anything more about the film than that it was all in one piece, and if it was in two pieces probably would not have time to splice them together, except with a paper clip. I bespeak for Miss Thomas' article a careful reading, both by operators, exchange managers AND PRODUCERS WHO CONTROL EXCHANGES. She is telling you some good, wholesome *TRUTH* when she says that exchange inspectors are over-worked and under-paid.

Had Things Too Soft.

S. S. Miley, Greenville, Pennsylvania, writes:

> "Me mind is troubled," therefore I come to the dean for advice. Our electric company, having decided we had things too soft, are going to discontinue D. C. and supply A. C. Now, my experience with the latter is practically nil. We are using two Simplex machines to project a 10-foot picture at 98 feet. Meter reading shows 32 amperes D. C. on each machine, with an arc voltage of 40 after the arc had settled—these readings taken on D. C., of course. (Something wrong with that voltmeter, old man, or else you are carrying altogether too short an arc. Using D. C., your arc voltage ought to be not less than 45 or 50.) I get a good light with a brilliant picture, but the Lord only knows how deep I will have to go when they cut out D. C. The manager is a live wire, and as such wants things right and has put it up to me to find out which will be the best to secure light at a minimum cost, etc., meaning motor generators, rectifiers, or converters. Frankly, I don't know, and that is why I am coming to you. I have been following up the light dope and using it to good advantage, though I cannot find anything to give me the proper condenser size. My objective is 1⅝ inches in diameter; back focus 5¾ inches. E.F. 6.77. Sure, we have a Handbook, and expect to have the new one as soon as it is published. Send me a carbon copy of your answer by mail, and some day I will catch you on that Go-devil, and give you a good trimming. What make is it, Harley or an X?

It's a brand new 1916 Harley, Mr. Man, and it runs so fast that when I stop it takes my shadow at least thirty seconds to catch up. (Old joke, but a good one.) And now with relation to your problem: There are only two things to do—one is to get a low voltage transformer (economizer, inducter, etc.) and use *lots* of A. C.; the other is get a mercury arc rectifier, or motor generator set, and rectify your current. The latter is the right way. I cannot give you advice with regard to which apparatus to select—that is, not in this department. If I told you to select a mercury arc rectifier, the motor generator manufacturers would heave a ton of brickbats at my head, and vice versa. The trouble with your lens propositon is that for that focal length objective its diameter ought to be greater. It is wasting a lot of light as it is now, and cannot be properly matched with the condenser.

Operators Represented.

The editor of this department is in receipt of the following communication from Mr. J. W. Binder, Executive Secretary of the Motion Picture Board of Trade of America:

My dear Mr. Richardson:

Recently I had luncheon with Mr. John Wylie, general manager of the Moving Picture World, and at that time told him something about the work which would be taken up by the Bureau of Standardization, recently created by the Motion Picture Board of Trade. I also informed him that it was my purpose, as soon as the Bureau was organized, to invite you to become a member, by reason of the expert knowledge you had on many of the problems involved; also by reason of the fact that the moving picture operator ought to be represented in matters of this kind, and his representation could be secured through you. I have not extended a formal invitation to you heretofore because of the fact that the Bureau will not get under way much before the first of the year, although some preliminary meetings may be held in December. The invitation to become a member of the Bureau of Standardization is, however, herewith extended, and I would very much like to hear from you at your earliest convenience as to whether you will or will not accept. The other members of the Bureau already selected are Mr. Howell, of Bell & Howell, and Mr. Nicholas Power, of the Nicholas Power Company.

Trusting that I may be favored with your acceptance at an early date, and thanking you in advance therefor, I am, Very truly, J. W. Binder, Executive Secretary.

The following reply was sent:

Motion Picture Board of Trade of America,
18 East 41st Street,
New York City.

Attention Mr. J. W. Binder, Executive Secretary.

Gentlemen:

With reference to your communication of November 29th, inviting the writer to serve, with Mr. Howell, of the Bell & Howell Company, and Mr. Nicholas Power, of the Nicholas Power Company, on the Standardization Bureau, as representing the moving picture operator, beg to say that although my time is very much taken up, still because of the fact that I believe the operator is entitled to and ought to receive representation in matters of this kind, I will accept. Most certainly there is important work for this Bureau to do, particularly in the standardization of the perforation of film. I will await your further advice as to meetings of the Bureau, and, barring absence from the city, stand ready to give my services whenever they my be required.

Very truly yours,

F. H. RICHARDSON,

I am indeed gratified to know that the powers that be are beginning to realize the fact that the moving picture operator, into whose hands the finished production is placed to be displayed before the millions of moving picture theatre patrons, is entitled to representation, at least in matters which directly have to do with his work. I understand and hope that the very first work undertaken by this Bureau will be the standardization of perforations in films. This may appear to be an exceedingly simple problem, but, as a matter of fact, is a very difficult one, and one involving quite some several things.

Among other things, it is quite within the range of possibility that the work of the Bureau may result in an entire change in the existing form of film perforation, but the most difficult task which will confront the Bureau in this matter will not be the selection of the proper perforation, but the securing of the acquiescence in the decision of the Bureau by the manufacturers.

However, I have faith to believe that the manufacturers will agree to whatever is done, because I think they all realize the need for just such work as it is proposd to have this Bureau perform.

He's Busted In.

Gus Betz, Osgood, Ind., after handing the editor a verbal bouquet of the most luxuriant sort, and remarking that he has been grinding a picture machine for three years, during all of which time has been a reader of the department, and often wanted to bust in, says:

I am at present working at the Damm theater, which is owned and operated by the whole Damm family. Recently, we installed a new Power's 6B. Previous to that Yours Truly was pushing the crank of the Edison Exhibition Model around about sixty times per. Since the new machine was put in it has developed a peculiar noise, which has frightened my goat clear off into the brush. It sounds as if it is caused by the film slapping up against the apron, but I don't know—it might be something else. Some day I am going to get busy on the questions. My answers might sound a bit foolish, but nevertheless I am going to try. I guess I will now crawl back into my shell and wait for returns.

As to the noise, why it is nothing which ought to worry the goat. I would suggest that you place a punch against the front side of the ears which carries the spindle upon which revolves the rollers on the lower end of the apron below the intermittent sprocket and bend them forward say 1/16 of an inch, being careful to bend both of them the same amount. If that does not help try bending them the other way, and, incidentally, be sure that the rollers are far enough apart so that the film seats down between them. When you have finished bending the ears be sure they set square with the lower sprocket, which can be ascertained by measuring from opposite teeth of the sprocket to the hub of the roller on the apron. If this does not cure the trouble you will have to be a little more specific in describing it.

He Kicks In.

W. W. Reid, Concordia, Kansas, says:

While this is my first "kick in," yet I feel that I am writing to an old acquaintance because I have read your dope with the greatest interest for the past two years, and have gained an enormous amount of good, sound horse sense regarding matters pertaining to projection, or at least I consider it that way. I have been at the game only nine years, so will confess right off the bat that I have a lot yet to cram into my cranium, but if the good Lord does not snuff out my candle too soon, I think I will get there yet. However, this was not originally designed as a biography of its writer. And now, I am appealing to you, as Little Father of the Crank Brigade, for help as against the utterly rotten inspection of a certain Kansas City film exchange. Will you try and get action through 1600 Broadway, not only for my benefit but for the benefit of all the houses in this territory? Oh, yes, by-the-way, slate me for a Handbook when they are ready.

Brother Reid encloses a bunch of very, very, very bad film faults, together with all the necessary data, and I will certainly try to get action. The matter has been referred to the headquarters with the suggestion that action is what is needed.

Pannill Gold and Silver Screens.

The Semple-Pannill Company, Petersburg, Va., sent in the following letter, together with a sample of their projection surface.

Enclosed find sample of our Gold Screen. You will notice that the mirror effect of the Gold Screen is beneath the surface of the gold powder. Hold your hand close to it and you will see the reflection of your hand with the shadow following. The screen is hand-made from start to finish. We use no paints or oils in connection with it. Advertising in the World is great. According to our past experience one more page will bring enough business to last for six months. Hereafter we will advertise instead of sending out circular letters.

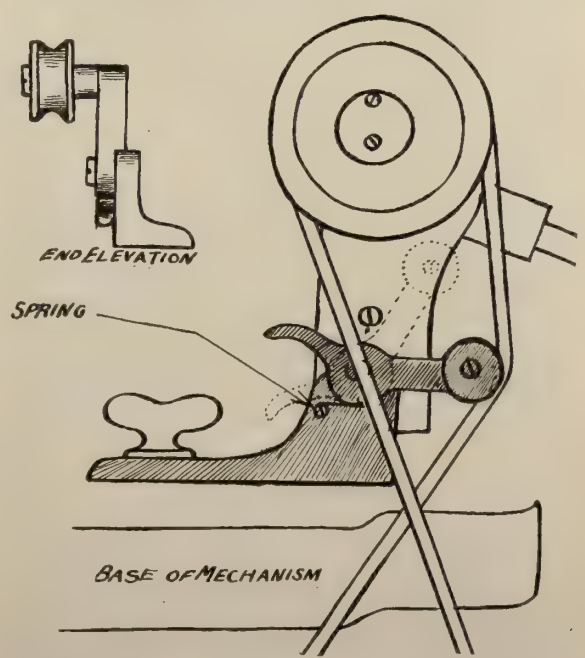
I have carefully examined the screen surface, which seems to be a very good one. Apparently the back is a heavy grade of what is known as "shade" cloth. As to the mirror effect, why I don't know about that, but the surface certainly is brilliant.

It is made in gold and silver, the gold being a very decided bronze; in fact, apparently pure bronze powder. This would soften the picture of course, but also it would eat up light pretty fast. The silver surface, however, ought to give a brilliant picture. The surface is slightly matte, and should produce good diffusion of light. I would recommend the screen to the careful consideration of exhibitors.

Belt Tightener.

Wadsworth, O., sends in a very neatly made drawing of a belt tightener he has placed on his machine and says:

I have found it very useful and submit it for your approval or disapproval, thinking perhaps others might find it to be of some use. It is an idler, designed to be placed on the Power's 6A to increase the take-up pull when needed, for instance, when running two films hooked together on a fourteen-inch reel.



The drawing is self-explanatory. It seems to be a practical little device which, under certain circumstances, might be very handy. It is, therefore, passed along for the benefit of department readers, and Wadsworth is cordially thanked for submitting the drawing.

Makes Enemies.

Michigan sends in two patches made by cutting the end of the film V shape. He thinks they are stronger and won't buckle, but inasmuch as both the splices *are* badly buckled, comment on that proposition is hardly necessary. He says:

> I find it does not pay to report bad patches, etc., as it makes enemies of the exchange you are dealing with, and they are bound to get back in some way. For instance: the exchange which I reported continues to send their reels to me not rewound. Have made several kicks to them, but it does no good. I get no more bad film, however, which balances things. You certainly woke them up. Keep up the good work, Pop, and hurry with the new "Bible."

Well, Michigan, you say it don't pay, and then you say it does—and there you are. Yes, I think our campaign did considerable good, and if we had had the universal co-operation of operators it would have done a lot more good.

Electrical Trouble.

F. F. Bell, Palestine, Texas, says:

> Recently one evening the projection machine suddenly got "full of juice." The current is three phase, 220 volts, and we use two sides through a Fort Wayne compensarc. Operating room is a Johns Manville asbestos, and the projector a Power's Six A. The wiring is in conduit and the conduit is grounded. Now, when this machine got "hot," I connected two 110 volt lamps in series, and tested to see where the ground was, and the two lamps blew out, whereupon I immediately got a couple of large planks for the operator to stand on, and also put six 110 volt lamps in series. On all switches from the machine to the meter, with and without the compensarc on the line, the lamps burned above c. p., and if left on more than ten seconds you lost another globe. On both sides of the switches it tested the same, but from one pole to another it only tested 220. Now what I can't get through my thick head is how such high voltage could come in on either pole and a ground, and yet only test 220 across the switch. If you doubt this I can get three other men to vouch for what I say. The light company said it was in our wiring, but was unable to find any leaks. They advised me to ground my machine, which I did. The following day everything was O. K. at the matinee, but about thirty minutes after starting the evening show an arc formed across the mica insulation of the top carbon arm. I scraped the mica a little with a knife, and it immediately formed on the other side, which I also scraped, after which the arc disappeared, but the carbons gave a hissing sound and made a lot more noise than ever before. Tests now show 180 volts on one side to ground and from 30 to 110 on the other. This is with the arc on, but with the arc off it tested 180 on one side and from 180 to 550 on the other. What I mean by "30 to 110," and "180 to 550" is that it would test low one minute and then would come on strong for a few seconds, and in about a minute would come back again for a few seconds. We have just moved to our present location. Have only been opened since September 6th. Would these heavy grounds affect the reading of the meters? I don't know whether the company can find the trouble or not, as they all seem to be afraid to come near it, and the head lineman will try to shove it off on some one else, and he in turn "passes the buck." Everybody around the "Gem" is strong for the projection department. We have all been reading it ever since it started, and that has been quite some several years now. Am awaiting the announcement of the new "Bible."

Well this is quite some puzzle, and it is particularly interesting to me, because somewhere around 1890 I was engineer of the Palestine Electric Light Company when Ed. McCleery was superintendent and Jim Ozment was president. I lived in Palestine altogether for more than a year—in fact if I remember right it was nearly two years. Please give Bent Walker my best regards. And now as to your puzzle.

Not being quite sure of my ground in this matter (though I see now that my idea was very nearly right) I referred the same to Halbert P. Hill, who, by the way, is the manufacturer of a new rotary converter, which will be described in the department presently, and who is also a thoroughly competent electrical engineer. He says:

> One of two causes would produce these results, viz.: they ground their neutral, and the wiring to the projection machine is grounded, or their transformer is broken down, probably grounded on the case. The fact that they get such high voltage on the lamp shows their transformer is leaking, and the condition is really dangerous. It should be attended to at once.

From Springfield, Illinois.

Walter E. Bryser, Springfield, Ill., writes:

> Am having some trouble with flicker, and though I have tried my best, must confess that it, the flicker, is still on the job. I would appreciate any aid you may give me. The throw is 60 feet, with an 11-foot picture, taking current through a mercury arc rectifier. Power's 6A projector with one 6½ and one 7½ condensing lens with a 5½-inch E. F. objective, having a 1⅝-inch diameter. Glad to say that outside of the flicker am getting first-class results. In fact Springfield, as a whole, has good projection, with the exception of a couple of the houses where the screens at times look pretty punk. We have been organized for a couple of years. Had some scraps at first, but now all the houses except two have signed. If you are ever out this way be sure and call to see us. I promise that you will be treated royally. I have your last Handbook and would not part with it for more than it cost, provided, of course, I could not get another like it. Will the next one be out soon? Read in a recent issue you had met with an accident. Wish to extend my sympathy and hope you are up and around again. What do you think of the enclosed patches? We get a lot of them in our service, which is received from St. Louis, Mo.

Don't know which particular accident you refer to, and while I appreciate your sympathy, still I am the hardest chap to keep in bed you ever saw. Yes, I am up again and very much on the job. Got a brand new 1916 Harley-Davidson 80 Devil, too. *Some* boat, my boy, *some boat*. As to the two theaters that have not signed up with the local, why let us hope that they will. Railway companies, brick-layers, carpenters, painters and other bosses sign contracts with their mechanics, and why shouldn't theater managers? Yes, the new Handbook will be out before very long. Have sent the patches to the general manager of the producing combination handling the St. Louis exchange. And now as to the flicker. Proceed as follows: Make a metal slide to fit into your slide carrier, or if you haven't one, then a round metal plate to fit over the front condenser lens. In its center make a hole one-fourth inch in diameter. Project the light through this hole to the screen, and blow smoke in the light ray in front of the objective lens. You will find a point at which the light ray becomes very narrow, and that is where your shutter should set. Having placed your shutter at the proper point, make a shutter blade of heavy cardboard, which you can obtain from any printer, patterned after your own shutter. Take off the metal blade and put the cardboard one in place of it. You need not be afraid to do this because if you make it of stiff cardboard it will run for weeks. Now, when there is no audience in the house trim off a little at a time from both sides of the blade until you get travel ghost, and then, using your cardboard pattern reduce the width of your metal shutter until it is just a little wider than the cardboard pattern, and if you have taken off too much from the wide blade, add a little to the other two blades. (I suppose, of course, you are using a three-wing shutter. If you are not you ought to.)

I cannot spare the space to go into this matter any more fully. You will find the shutter *very* thoroughly dealt with in the new Handbook. I think from what I have said you can see the point. The idea is to get main blade as narrow as possible and the other blades as nearly as possible of equal width, and of equal width with it with the light openings—a 50-50 shutter.

Film Inspection.

Of late I believe the conditions of films sent out from exchanges has been very considerably improved, but nevertheless there still is a continual complaint of the receipt of reels in more or less bad condition. Suppose we look into this matter for a moment. Let us examine the chronometer balance and cylinder escapement of this particular thing, and see what makes the wheels go round

In the first place, *I believe the answer to the whole thing is found in the fact that the average exchange manager is over anxious to make a record for himself in keeping down the overhead expense, and in the endeavor to accomplish this end he pares down the inspection end to the very limit and, as Miss Thomas says, demands of the inspector at least twice, and usually three times, the work he or she could do and do in the best possible manner.* Assuming this to be the fact, and I believe that away down in the mind of every one of you, you are pretty well convinced that this is the key to the situation, what is the solution? The answer seems to me very easy, and hinges on the fact that practically all exchanges are now controlled by combinations of big producers.

As a man who was once an exchange manager, I am prepared to make the flat statement that, take the reels as they come, day in and day out, that inspector never was born who can inspect and *thoroughly* repair, in the best possible manner, a daily average of more than twenty reels of film. Granted there may be days when the films run good and an inspector can look over and properly inspect and repair more than twenty reels—even let us say as many as thirty, still there are *other* days when the films will run bad and she cannot do more than ten. Mind you, I am not talking about a-lick-and-a-promise inspection, but a *thorough inspection and repair*. From evidence in hand it appears that the average exchange inspector does not receive in excess of 15 cents per hour or, say, $1.20 for an eight-hour day, which is insufficient to be much of an incentive to careful, expert, thorough workmanship, or fidelity to the manager's interest.

This whole matter can, I believe, be settled, and settled for good and all in such a way as would insure all reels to be in first-class condition if the big producing combinations who controlled the exchanges would issue three orders: First—Under no circumstances or conditions shall a reel be sent to an exhibitor until it has been thoroughly inspected and repaired. Second—no circuiting of films. Third—No inspector to inspect in excess of twenty reels of film a day.

Of course, the producers and exchanges would both raise a fearful howl at the firstly and secondly, and very probably their adoption would call for an increase in the price of film service, because it would be necessay for the exchange to buy more reels. But, after all, *is the moving picture industry so cheap that it cannot afford to carry the legitimate cost of keeping films in first-class condition?* I don't think so. As to the thirdly end of the thing, why, that would simply mean the adoption of practically a 6 cents overhead inspection expense per reel, or 36 cents for a six-reel show—surely nothing at all prohibitive in that. In order to make this thing effective an order would have to come from the exchange-controlling producers, and managers would have to be told point-blank that any variation from it would mean instant discharge. I suppose I am wasting time proposing anything of this kind, but if somebody else has a better solution for the present deplorable method of handling films let him, her, she, he or it, stand forth and be heard.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Cinematography and the New Year.

ANOTHER eventful year of history has been added to the short but rapid growth of motion pictures. The last year, while remarkable for its growth and development, has not brought forth any startling changes or improvements in the technic of the cinematograph. True, the industry has seen a marvelous mushroom quality in the number of producing companies and in pictures produced, but the productions are like the fungoid growth of the mushroom, strumous and unstable, growing in the night and drying up and withering in the day. Already many of the older and larger concerns have realized the situation and have adopted policies that make for sturdier, solider growth of a more enduring nature.

It seems trite to point out the tremendous overproduction of pictures that has taken place in the past year. It is hateful to have to reiterate the threadbare phase "the survival of the fittest"; it has been written so many times by so many writers that like the cry of "Wolf!" in the old fable it is no longer heeded. Each company looks in horror at the business methods of its competitors and wonders to itself, "how do they get away with it?" and survey themselves complacently as if they were the perfect model after which all others should pattern.

Mr. Manufacturer, wake up! Look to yourself, discover the mote that is in thine own eye. It is beside the province of this department to criticize the staging, direction and stories of the motion pictures of the present day—their many faults and needs have many pens to write their wrongs, but the technical end has 'scaped almost scathless. Mr. Moving Picture Manufacturer, do you know that you run your business in the most inefficient manner of any industry of any importance today? Do you know that the workers whom you employ are, as a rule, the most poorly trained for the positions they hold of any modern industry? Do you realize that there are hundreds of industries of lesser importance that spend vastly more in proportion than you do in training their employees to a high grade of efficiency in their positions and are reaping in greatly increased output with the expenditure of less labor and fewer employees but with the use of a little more grey matter.

There are a few factories where the silver recovery alone pays the salaries of the employees and there are others where the silver recovery is less than a tenth of what it should be. The film waste alone from many a factory would give a man a princely income. It is related that a man who had some ideas of efficiency and a motion picture training approached the head of one of the largest plants in this country with a proposition to work without salary for a year for a percentage of the waste that he could save. Did the manufacturer fall on his neck and accept the offer with tears of gratitude in his eyes? Not so you could detect it with the naked eye. "Nothing doing," was his reply. "We made our money in the past with the present system, why should we change? You are absurd, of course there is a little waste, but you talk like a fish when you propose to come in here and run this place better than I can. Why, I made this business what it is and you simply don't know what you are talking about, get out of my office!" Now, the manufacturer was perfectly right from his point of view and the man who made the proposition may not have been a fit person to run this film factory but—and that is a great big capital B-U-T—BUT, if the manufacturer had said instead, "Here Mister Man, you interest me strangely, draw up that comfortable chair and light up this perfecto and we will hold pow-wow together. Methinks that a man who says he can get money that has hitherto eluded me and is willing to divvy with me may have some ideas that have slipped past me while I was feeding the furnace with scenarios from correspondence school graduates. Now, you say you can stop enough unnecessary waste around this plant to pay yourself a princely salary and still turn over a lion's share of the salvage to me. I certainly must have missed something. Explain explicitly in words of one syllable or make signs to that effect!"

"Well, Mr. Manufacturer," says Mr. Man, "allow me a moment to recover my breath, it's too startling to find a big executive in the game who will even listen to a proposition that reflects even indirectly on his business acumen for me to realize that there is such an 'animile.' In the first place, I'm not seeking a job to oust you from your position, you have made this place from an enormous money producing organization, yet you owe your success as much to a fortuitous combination of circumstances as you do to your own ability and while even the credit for shaping these circumstances may belong in some great measure to you, is it not reasonable to suppose that there are many details that have failed to receive the attention from you that they should have had? I have made it my business to study some of these details and it is because I have made a study of these details that I believe I have the qualifications, under your guidance, to rectify some of the items of unnecessary waste and inefficiency which prevail in some of the departments of your plant. In some of the details I may not have had sufficient details to base proper conclusions. For instance, I see much valuable scenery and many costly props go into the junk heap because there is no room to store them. Now, unless I have access to your cost records, I have no means of knowing whether it would be cheaper to store this stuff which can be used again or to rebuild it when it is wanted again. I can see where it would be quite possible in some instances where it would be cheaper to dispose of much of the cheap bulky stuff rather than store it and yet I know, on the other hand, that if some of these stock scenes had anywhere near the use that they should have before they are broken up, the head carpenter would have to invent work that doesn't need to be done to keep some of his union brothers in their jobs. I also see innumerable instances of where a whole company of high-salaried actors are delayed for long periods while a prop boy goes out to get something that should be in the prop room. Now, the prop room is small, and the head property man keeps it full and hollers he has no more room, but I notice that nine-tenths of the stock props are not used nearly as often as many of the things that are sent out for in a hurry, and which give a good opportunity for a padded expense sheet. Understand, I am not making any accusations of graft, but it don't look like good business to me to allow a two-hundred dollar overhead on actors and upkeep, etc., so that a property man can realize a ten-cent commission from a fifty-cent box of stationery."

"I didn't intend to start in so heavily on the studio end of the question, but while I am on it I want to mention another thing that occurs on the studio floor and also in the field, that is more directly connected with the factory end of the business. You have several directors here who have their cameramen turn on a scene before they have rehearsed it properly. I have followed up their work through the factory and they average from four to eight thousand feet of negative film for a thousand-foot reel, while others do just as good, or better work, with about fifteen hundred feet of negative film to the thousand-foot reel. I am not finding fault with any director who uses all the film necessary to obtain a certain effect—there are many exceptions where it is impossible to do anything but grind film until you get what you want—but that should not excuse the man who wastes film unnecessarily. Not only is this extra negative film a waste, but a print is made of most of the N. G. stuff so that the half-cocked firing director can 'pick it out on the screen.' Did you ever stop to figure it out that Director X, at fifty dollars a week, costs you a whole lot more than Director B, at two hundred and fifty? And yet B takes two or three days off between every single reel production and X has to work every day and late many nights to keep up his schedule of releases."

"B has a knack of planning his work ahead and doing it pretty close to schedule time, even with all the delays he is subjected to by the carpenter shop, the property man, and the weather; if a certain set is not ready he has some alternative scenes that he can take in the meantime. X does not seem to know what he is going to do from one minute to the next, and yet if some one shows him and assigns his work he can do almost as well as B. You need a sort of scene-dispatcher, a super-stage manager, for men like X—and his salary could be paid several times over out of the savings in overhead charges that he would make by keeping these hit or miss directors on a time table. Now, don't spring the time clock stuff on me; that's not what I mean at all. I admit that directors and actors are temperamental and that they all shy at the time clock. That's not the idea at all. It will require a man of exceptional ability to direct the rudderless ones; it calls for all kinds of tact and a broad-gauge mentality, but that is the kind of men who will eventually help to evolve the pictures of the successful studios of the near future."

"Wait a bit," said the manufacturer. "I can see where you have given me about all I can mentally digest at one sitting. I have taken notes from your conversation and I shall put some of your ideas to the test. I am sorry that I haven't time today to listen to your ideas about the factory waste, but I hope to go into that with you in the near future."

After all, there is *only one moving picture paper that you really need,* and this is IT. Conducted by the largest and most experienced staff of editors and correspondents.

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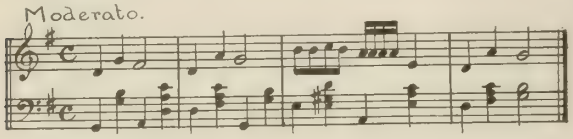
Music for the Picture

Conducted by CLARENCE E. SINN.

IMPROVISING (Article IV.)

AT the risk of "getting ahead of my story" I am going to present a few examples which might more properly appear in a later article. However, they will illustrate a part of what has gone before and should interest you by showing what may be done with very little ingenuity or inventive ability.

A few years ago I wrote the incidental music for a play called "Down Mobile," and took for my working theme an old darkey song of the same title—"Down Mobile." Some of my readers may remember the melody:



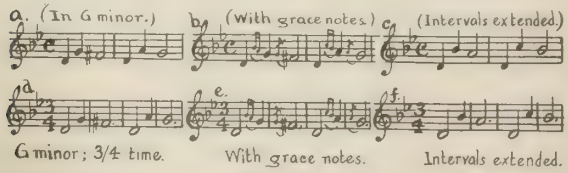
Ex. 10.

That's all there is to the tune; just four measures and repeat. The principal figure (the one most prominent) is seen in the first, second and last measures. Two quarter notes and a half note.

After you once "get the hang" of improvising upon a theme or elaborating a melody, it is not likely you will take a pencil and deliberately work out these things in advance; they will naturally come of themselves. After it is done (if you happen to remember what you have done you can

Ex. 10½.

analyze the work and see how you developed your subjects and why. You might begin with laying out some alterations of the figure (either mentally or on paper) similar to those



Ex. 11.

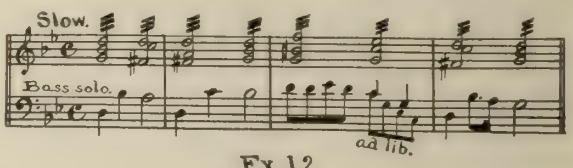
shown in Example 11, merely to give you an idea—something to start with.

One of the simplest forms of altering a melody is to change the key from a major to a minor (or vice versa). Another is to change the tempo. In Example 11 we have taken the prominent figure of the subject ("Down Mobile"), and placed it in G minor instead of G major, as it appears originally. The three groups in the upper line (which are indicated, respectively, "a," "b" and "c") are in the same tempo as in the original—that is, 4-4 time. The three groups in the lower line ("d," "e" and "f") are also in G minor and are further altered by a change of tempo; they are written in 3-4 time.

The first group ("a") is in the original form (See first 2 measures of Ex. 10.) The second group ("b") is the same, with the addition of grace notes. The third group ("c") is an example of *extended intervals.* (Note the first interval is D to B instead of D to G; an interval of a 6th instead of a 4th. In the next measure of "c" the first interval is D to C instead of D to A, an interval of a 7th instead of a 5th.) The lower line ("d," "e" and "f" is the same as the upper—written in 3-4 time intsead of 4-4.

Taking any one of these as a starting point, a multitude of ideas might suggest themselves. Here is one which does not depart much from the original theme (as shown in Ex. 10). It is a mysterioso written as a bass solo with tremolo accompaniment and is suggested by the group marked "c" in Example 11.

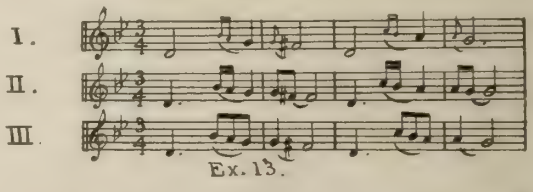
Practically the same effect would be produced by simply writing the original theme (Ex. 10) in G minor as a bass solo, without using the extended intervals. It is merely an idea—a fancy, if you please. In any case it is advisable to simplify any group of quick notes when playing a bass solo of this character. (See the 4th measure of Ex. 10 and the corresponding measure of Ex. 12.) In the last measure of Example 12 an auxiliary note (B flat) was placed before A. The



Ex. 12.

measure could as well have been written "D, A, G" without the auxiliary note. Another fancy, but it seems to round out the melody and add to the mysterious effect.

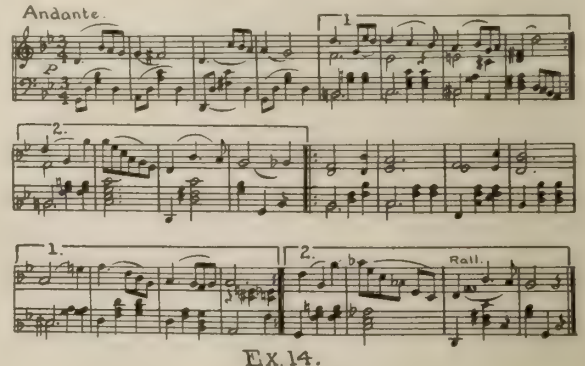
Here is another experiment. Take the second group in Ex. 11—the one with the grace notes. It is marked "b" in the top line and (changed to 3-4 time) marked "e" in the lower. Now see the first line in the next example. (Ex. 13.)



Ex. 13.

It is the same as letter "e" in Ex. 11. The middle line (Ex. 13) has the grace notes written in out in large notes—the effect when played being nearly the same. In the third (or lower) line the figure is altered a little, giving us a theme differing from the original, yet not so much as to be unrecognizable. You can still trace "Down Mobile" in this new theme. (Lower line, Ex. 13.)

The theme given in Ex. 13 is the foundation of the first strain. The first and second endings are inventions, but are suggested by the theme

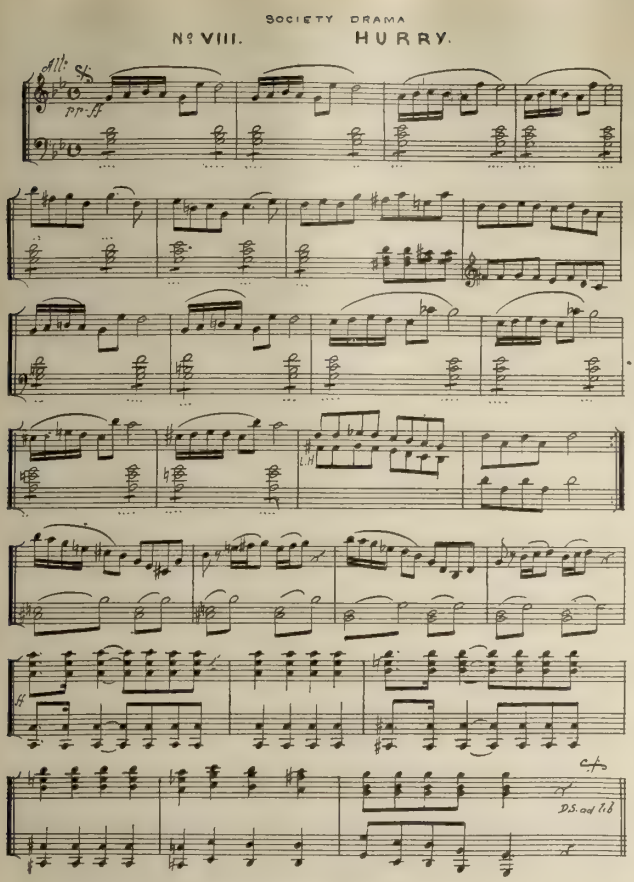


Ex. 14.

itself. Your fancy will no doubt suggest others. The second strain is "Down Mobile," altered only as to tempo (for the first four measures). The endings in this are also inventions—suggested by the theme and by the endings in first strain.

ORIGINAL COMPOSITIONS FOR THE PICTURE THEATER.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. The following score is an original composition—the



Original Composition No. 2.

second of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

MUSICAL SETTING FOR "WHAT HAPPENED TO FATHER."

Released Jan. 3 by the V-L-S-E, Inc. Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of V-L-S-E films the following suggestions for an accompaniment to "What Happened to Father" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

An amusing comedy of modern life. Father, overburdened with expense, secretly writes a musical comedy and a wealthy friend agrees to back it financially. On the opening night the two disagree over the star and a fight and a chase ensues. Father is jailed, but escapes, finally ending up in a sanitarium.

Fred Daniels as Father has a habit of brushing back his hair. Considerable laughter could be caused if the drummer would make some scratching sound when he does this.

Scheduled time—Five reels (about 4,600 feet), 69 minutes.

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Melody of the Century—Orlob.
3	T	Fredericka has been told to pick out her own wedding present.	
5	T	"Oh, let me keep it! Remember, father, this is my first marriage."	Here Comes Tootsie—Finck.
8	T	Carleton Baynes, a rich speculator.	All Full of Ginger—Orlob.
10	T	Six little tadpoles.	
11	T	Tom returns from her ride with Dawson.	First Love Waltz—Edwards.
13¾	T	Rehearsal and the family knows nothing about it.	The Trombone Man—Hill.
16¾	T	"One with my talents should be a leading lady."	The Julian Waltz—Kleinecke.
18¾	T	"This is Miss Maisie, whom I would like to have play the leading role."	
20	T	"She won't do. To put her in would be plain murder."	Airs from High Jinks—Friml.
20¼	T	The day of Fredericka's wedding.	
25	D	When Lydia sends telegram.	In the War Against Men—Romberg.
29	T	"There goes my lovely new car and all my wedding clothes."	
30¾	T	"What has become of father?"	The Keystone Glide—Orlob.
33½	T	"Father has disappeared."	
35½	T	"Oh, I almost forgot. Father gave me this note for you."	Just Win a Pretty Widow.—Eysler.
38	T	"Go, then. I will play the part myself."	
38¼	D	The wedding.	A few bars Wedding March.
40	T	"It's me private opinion that the old boy eloped with her."	Hezekiah—Richardson.
42½	T	"Whatever father has done we don't want the servants to know."	
42¾	D	The opening night.	I'll Make You Like the Town—Romberg.
45	D	When the curtain is lowered.	
47½	T	"I will make that speech or die."	Ragtime Pipe of Pan—Romberg.
50	T	"I consider that this man has grossly insulted me."	
52	T	"Your father has had an accident. I cannot explain it."	Love Thoughts—Edwards.
54½	T	"Gentlemen, bon soir."	
55	T	Reception room at the sanitarium.	Here's to You. My Sparkling Wine—Edwards.
58¼	T	"This is the life."	
59½	T	"Poor Father!"	Idol of Eyes Waltz—Orlob.
61½	T	"I want to see Dr. Hale."	
62	T	"Gawd—my wife!"	The Tune They Croon in the U. S. A.—Lean.
65½	D	When father gets into bed.	
67	T	"What happened to you, father?"	I Could Go Home to a Girlie Like You—Romberg.
68¾	T	"I wonder if that story went over."	
69	T	The End.	

For the convenience of our readers a price list on the above mentioned numbers has been compiled, which can be found in the ad of G. Schirmer, Inc., on page 153.

SHOW OF RICH FURS IN EDISON SUBJECT.

New York's and Paris's latest dicates in furs will be in evidence to gladden the feminine heart in the Kleine-Edison feature, "The Crucifixion of Phillip Strong," in which Mabel Trunnelle and Robert Conness will be featured. Helen Strickland, as the mother, will wear a beautiful coat not to be had for less than $3,500. It is long and generously full, reaching to the ground. One of the reasons for its high price, aside from its design, is the perfectly matched Russian sable, perfect both in width and in markings. To obtain such a match, it takes, sometimes, years of patient gathering and matching. The marking around the bottom is effectively used by running the fur, with broad band effect, in the same direction as the band itself. The coat is lined with a rich figured brocade.

Mabel Trunnelle will wear a set of real silver fox, so soft and fine that the muff can be crushed in one hand. Also a sealskin coat with silver fox trimmings.

MAYOR IS CENSOR OF PICTURE SHOWS.

Absolute power of censorship over all theaters and all other places of entertainment, whether public or private, is vested in the mayor of Oklahoma City by an emergency ordinance approved by the city commissioners. The ordinance makes the Mayor virtual dictator over the theaters and other amusement places.

The city's action was the result of a petition for censorship recently submitted to the city commissioners by the Woman's Christian Temperance Union of the city.

GARRICK MAKES FLYING TRIP TO NEW YORK.

Richard Garrick, managing director of the Gaumont companies at Jacksonville, Fla., has just returned to his winter headquarters from a flying trip to New York. Mr. Garrick brought north with him the film of the Mutual Masterpicture, edition de luxe, which he had just finished directing. It is called "The Idol of the Stage." Malcolm Williams is the star. It will be released the first week in February.

Universal Gets Florence Lawrence

Carl Laemmle for the Third Time Corrals the "Girl of a Thousand Faces."

THE fact that the Universal Film Manufacturing Company is a healthy child of the pioneer days of the industry, one of the prime offshoots of a scattered family, points to one obvious fact, that diplomacy and discrimination have welded the reins of governorship. And those who know the history of the business career of Carl Laemmle will remember that a very significant portion of that history is intertwined, more or less, with the professional career of Miss Florence Lawrence, the first famous star in the picture field.

Florence Lawrence at Home.

For over a year Miss Lawrence has been absent from the screen. Her last professional engagement it will be remembered was with the Universal Film Manufacturing Company. We do not know to which compliment is most due, to Carl Laemmle for losing no time in getting in touch with the little star immediately it was known that she had decided to return to her profession, or to her well-known claim to talent and versatility. This week is expected to see the commencement of another period in her film career. One of the best directors in the business will guide her screen efforts, and the best of material will be placed at the disposal of both director and star.

The accompanying photographs provide optical information as to Miss Lawrence's whereabouts and partial occupation while she has been absent from the screen. On her fifty-acre farm at Westwood, N. J., she has looked well to the affairs of her household, tended her garden, and romped to her heart's content, until now, when the call of the pictures lures her back to the studio lights, and the hard work that is the prelude of all success.

Home of Florence Lawrence at Westwood, N. J.

CENSOR HEADS OFF THE "INSPIRATION."

"Inspiration" will never be shown again in Oklahoma City—at least during the administration of Mayor Overholser. The judgment passed upon the motion picture by local chapters of the W. C. T. U. and the ministerial alliance was upheld when a ban was placed on the photoplay by the mayor.

DAMAGES FOR MOVING PICTURE ACCIDENT.

Mrs. Celie G. Turner, whose stage name is Celie Ellis, brought an action before Justice Gavegans, Part 8, New York, of the Supreme Court, against the Crystal Film Company, for a broken ankle, sustained by her while depicting a scene in which she fell from a limb of a tree to a projecting roof and on to the ground below.

Attorney for Miss Ellis contended that his client's average earnings were $5,000 a year and that she was entitled to $15,000 for damages sustained. The jury, after short deliberation, brought in a verdict of $4,000 for the plaintiff.

The interesting feature in this action lies in the fact that John M. Gardner, attorney for the plaintiff, immediately on the release of the film, secured it and had it produced on the screen in a moving picture theater before witnesses and thus proved to them it was Miss Ellis, and then introduced in evidence the entire section of the film, showing the actual fall from beginning to end.

THE VALES AND RITCHIE JOIN UNIVERSAL.

Among the latest and best known of the photoplay folk to join the forces of the Universal Film Company at their Pacific Coast studios are Travers Vale, Louise Vale and Franklin Ritchie, director, leading woman and leading man, respectively. Mr. Vale comes to the company with fresh laurels. For two years he has been considered one of the most capable of producers. Prior to his joining that company he was allied with the Universal and Mutual companies among others.

Under his direction and largely responsible for the success of many of his pictures have been Franklin Ritchie and Louise Vale, who will continue to work with him now that he has joined the Universal. This latest Universal producing company will stage two-reel subjects for release on the regular program. The first of these is a picture by Harvey Gates entitled "The Chasm."

FIRE WRECKS NOVELTY SLIDE OFFICES

A fire, which originated in a cafe under the offices of the Novelty Slide Company, at 67 West 23d street, New York, Monday morning, December 27, practically wrecked the business offices of that company. While the fire did not get into the Slide Company's floors, the firemen did, and they performed yeoman service in turning things upside down.

Mr. Coufal said that, so far as he was able to discover, all negatives had been saved and that his dark room and workshops were in working order, but that his stock of finished goods appeared to be destroyed and that the Novelty would be out of business for a week or so. Work was resumed on the upper floors the same day, but the office and stock room was in a hopeless tangle. No estimate of the loss could be had at the time of going to press.

MARCIA MOORE JOINS UNIVERSAL.

Miss Marcia Moore, who was connected with the Universal Film Manufacturing Company on the Pacific Coast, playing ingenue leads, and who later played important parts in the Quality Picture Corporation productions under the direction of Francis X. Bushman, has returned to the Universal and will play leads in the Rex Brand of pictures under the direction of Joseph DeGrasse. While Miss Moore is not yet seventeen years old, she has all the qualities of an excellent actress. She is five feet high and weighs but one hundred and two pounds. She is especially capable of handling child parts, but prefers characters more suitable to her liking such as "The Abused Wife," "The Actress," etc.

KING BAGGOT SITS FOR SCULPTORS.

This office is in receipt of a pleasing holiday gift of a plaster bust of King Baggot, the well-known Universal star. Recently he had made as a Christmas present for his mother, a bronze bust, 8 inches in height, and the one received is a duplicate, finished in imitation of bronze. It will make a handsome ornament for a library, or business office, and no doubt will be much in demand by theater owners. The sculptor work was done by Andrew C. McHench, of New York.

VIOLET AXELL ENGAGED FOR "FOOL'S PARADISE."

The Ivan Film Corporation has engaged Violet Axell to play the part of the baby in their forthcoming production of "A Fool's Paradise." Little Miss Axell is one of the cleverest and most successful of the juvenile screen players, and her work is certain to add to the merit of the Ivan feature.

National Censor Board Conference

National Board of Censorship and Producers in Meeting at Hotel Astor.

THE annual conference between the finance committee of the National Board of Censorship and the executive heads of the motion picture companies was held at rooms C and D on the eighth floor of the Hotel Astor at 11:30 A. M. Tuesday, December 28. The members of the finance committee of the National Board were Edwin Trowbridge Hall, chairman of the Board of Directors of the Boys' Club; Matthew Adams, superintendent of schools of the Children's Aid Society; Frank Persons, director of the Charity Organization Society; Dr. Albert Shields, director of research of the Board of Education; Lester Scott, acting director of the People's Institute; Orlando F. Lewis, secretary of the Prison Association.

The following representatives of the motion picture producers were invited: J. Stuart Blackton, Vitagraph; J. J. Kennedy, Biograph; Ferd Singhi, Lubin; Wm. N. Selig, F. J. Marion, Kalem; Paul Melies; G. K. Spoor, Essanay; L. W. McChesney, Edison; F. S. Phelps, Kleine; R. H. Cochrane, Universal; Samuel M. Field, Mutual; R. R. Nehls, American; Edwin Thanhouser, David Horsley, Centaur; F. C. Bradford, Gaumont; L. J. Gasnier, Pathe; R. E. Aitken, Triangle; A. Kessel, N. Y. Motion Picture Co.; Carl Anderson, Paramount; Jesse L. Lasky, Adolph Zukor, Famous Players; Carl Pierce, Pallas; W. A. Atkinson, Metro; B. N. Bush, World; Lloyd D. Willis, Fox; Felix Feist, Equitable; I. C. Oes, Great Northern; Walter W. Irwin, V-L-S-E.

More than one-half of the men invited were present either in person or by representative.

The object of the meeting was to discuss standards, to determine upon the best method of co-operation and to decide upon the character of the future work of the National Board.

It was decided by the representatives present that provision would be made for the maintenance of the National Board and that the expense thereof should be apportioned among the various manufacturers in a ratio to the number of reels of motion pictures of each which the board should pass upon. It was also agreed that the rulings of the board should be upheld and that its efforts to discourage the establishment of local censor boards should be properly sustained.

The meeting was still in progress when the Moving Picture World went to press.

Pertinent Points by J. D. Williams

India and Australia Are Neglected Fields and the American Producer Ought to Take Notice.

J. D. Williams writes to The Moving Picture World from Sydney, Australia, under date of November 24, in the following interesting vein:

"The Editor, The Moving Picture World.

"Dear Sir: In one of your issues a few months ago, Mr. Madden, of Calcutta, India, in a letter to your journal, attempted to criticise some of my statements made in an interview with your W. Stephen Bush. In one of my letters from India, addressed to Mr. Bush, I enclosed a program of Mr. Madden's theater. In this letter I stated that it was the finest motion picture theater in India. I do not wish to discredit Mr. Madden for anything that he has done in India in the motion picture line.

"Nothing could have suited my purpose better than to have Mr. Madden say that India was already well catered to in regard to motion pictures.

"All that is necessary for American motion picture manufacturers to find out what they are doing there is to look over the accounts with their foreign agents and see if they have ever realized more than twelve cents a foot for one copy of their best features. If the average manufacturer is satisfied to receive no more than this amount for a country with 300,000,000 people, all I can say is we should still let him sleep on, or at least their London agent, who is responsible for same. I am very glad that the new film school in America, which, by the way, is composed mostly of their business as well as the producing end of the same.

"The successful company of the future must study their foreign sales as well as their domestic business. It is no wonder that the members of the old school in the motion picture industry, pay no attention to a country like India when they have so sadly neglected a progressive young country like Australia. Some manufacturers are still selling three copies of their best features exclusive right for Australia at 10 cents per foot, while other more energetic manufacturers are selling four copies at 19 cents.

"It is easy to see that the difference in profit realized will more than pay the expenses of the executive head of their company.

"Australia, at the present time is sending three or four copies of second-hand film to India each week. A great deal more than this goes forward each week from London. This old junk film does the business no good in India. It will take several years to develop the business there on anything like a proper basis. However, no doubt in time this will be accomplished. The individual firm or firms who can accomplish this will deserve the greatest praise from the whole industry in general. Yours, very truly,

"J. D. WILLIAMS."

E. C. NEWMAN HOME FOR HOLIDAYS.

E. C. Newman, manager of the New York plant of the Newman Manufacturing Company, which also has plants located at 108 West Lake street, Chicago, Ill., and 717 Sycamore street, Cincinnati, Ohio, manufacturers of brass lobby display frames, railings, and other theater equipment, left New York for a visit to the Chicago plant, and after a short stay in Chicago, will leave for Cincinnati to visit the Cincinnati plant, as well as to renew some old acquaintances, as he is a native of the Queen City.

Mr. Newman, who is a comparatively young man, being only in the twenties, has built up quite a lucrative business for the firm in the east. He has well deserved his vacation, and after spending the holidays with his parents, he will leave shortly after the first of the year for New York, where he will again be glad to greet his old acquaintances.

Before leaving, Mr. Newman said that all of their plants were running full force, and that the prospects for 1916 were very bright.

FREE TO EXHIBITORS.

The Moving Picture World will send free of charge to any exhibitor who asks for it, its literature on the censorship question and its brochure on the Sunday Law. Sooner or later every exhibitor will have use for either the one or the other and, in most cases, probably he will need the two pamphlets. We have distributed a large number and we want every exhibitor to have this extra service which goes free to all readers and subscribers of The Moving Picture World. SEND FOR THIS USEFUL LITTLE LIBRARY TO-DAY.

UNIVERSAL CLOSES COYTESVILLE.

The Coytesville studio of the Universal Film Manufacturing Company will be closed on the last day of December, and all companies working there will be transferred to the new plant at Leonia the first of January. Bert Adler, who has been in charge of the Coytesville plant, will become assistant to Manager Julius Stern at Leonia, where he will also be casting director.

VITAGRAPH TO ABANDON THEATER.

The Vitagraph Company has decided to go out of the exhibition business and, consequently, will not renew its lease on the old Criterion theater at 44th street and Broadway for another year. The present lease expires about the first of February and it is understood that James K. Hackett's new producing company will take the house for legitimate productions.

C. A. KARPEN, UNIVERSAL TITLE EDITOR.

Manager Julius Stern of the Imp-Leonia studios has just announced the addition to his staff of a title editor, C. A. Karpen, who will have charge of writing and editing all titles and leaders for all Universal Film Manufacturing Company's pictures made in the East. This is a new departure in the business, and Mr. Stern feels that properly written and edited titles and leaders are as essential to a perfect photoplay as the climax. Mr. Karpen started in his new duties this week, being stationed at the new studio at Leonia.

CLARA WHIPPLE IN "THE PAIN FLOWER."

Miss Clara Whipple, the charming leading woman of the Equitable Motion Picture Corporation stock organization, has been cast for the ingenue lead in "The Pain Flower," to support Margaret Leslie. "The Man Higher Up," in which Miss Whipple is to support Frank Sheridan, has been postponed until spring.

Ambrosio Comes Back

The Famous Italian Producer in New York to Study Conditions—His Plans and Ideas for the Future.

By W. Stephen Bush.

THE simple news that Ambrosio is coming back into the American market will interest every reader of The Moving Picture World. Ambrosio has given the American market some first-class money-makers not to speak of the high artistic value of all his films.

Mr. Ambrosio or to give him his full and proper title Cavaliere Arturo Ambrosio has been in this city for the last two weeks or more accompanied by his business agent and interpreter, Mrs. F. K. Schultz, whom the American film world has favorably known for many years under her maiden name of Frieda Klug.

Cavaliere Ambrosio.

Cavaliere Ambrosio has just completed some extensive additions to his wonderful studio in beautiful Torino. With the respite afforded by the war he has decided to come here and acquaint himself with conditions here and to revive to new glory and profit the name of Ambrosio. In all my experience I never met a more modest, plain and unassuming man than this gifted Italian, of whom it may be truthfully said that "he is one of those men of rare talent who unite the imagination of the artist with the executive skill of the practiced workman." In Italy no film man stands higher than Ambrosio. He was knighted by the king because he taught His Majesty the art of taking pictures, and he gave the Queen of Italy a complete course in the art of kinematography. The report made to him by Mrs. Schultz who was here about four months ago induced the Cavaliere to come to America and study men and conditions in our country.

"I find," said the Cavaliere in the course of a most interesting talk with the writer, "that it pays the European producer to give a little more attention to the American market. You ask why? Well, here is the reason: If I produce with the European market uppermost in my mind I find that in nine cases out of ten the American taste is not suited. America is a wonderful country with a civilization all its own and its taste is of course quite different from the taste of Europe. Now while you in this country decline to accept the taste and the standards of Europe, I find on the other hand that Europe accepts your tastes and your standards. If I therefore manufacture with the demands of the American market uppermost in my mind I have no difficulty whatever selling my usual number of copies in Europe and I can sell many more in your country. The American play is popular in Europe everywhere.

Frieda Schultz.

This statement accorded well with what an English film buyer had told me but a week before, i. e., that of the plays shown on the London stage ninety per cent. were of American origin.

"I do most sincerely admire your people and your country," continued the Cavaliere, "and I certainly am going to make a determined attempt to win some of your market."

"The name Ambrosio is a good name in this country now," I suggested.

"Yes," replied the Cavaliere quietly, "but that alone will not sell any films. The performance must be back of the name, and that is what I am striving for now. I cannot say that my plans are entirely matured, but there is no doubt that the firm will be represented here again before the year 1916 is very old. Now, in regard to my productions I want to consult American ideas, and as far as I can I want to suit the American taste. I will have a man in my studio who understands American peculiarities, and he will be at my side constantly. I want good American stories, and there are negotiations now pending for securing some first-class American talent. I honestly believe that my studio in Torino is without a peer. My facilities and resources are greater than ever before. I have to return to Torino shortly, but I will come back here and either personally instal my American branch office or have it put in immediate charge of Mrs. Schultz, who knows conditions so well and who has proved her business ability."

The Cavaliere is a great worker and student. In the short time he has spent here he has seen different parts of the country and he has rapidly absorbed a knowledge of American atmosphere. He has seen the city and the country and I was surprised at his powers of observation. The varied scenery and the domestic architecture impressed him as very interesting. He reasoned shrewdly enough to the importance of the home in all American life, for men would not spend so much care and money for their homes if they did not love these homes. "Che belle casette d'abitatizione" was a frequent exclamation of the Cavaliere while he was spending a delightful day in the charming suburban towns of Southern New Jersey.

Cavaliere Ambrosio and Mrs. Schultz will sail for Italy within the next few days.

Miss June Elvidge

FEW film players have made such swift progress toward the stellar regions of the screen world as Miss June Elvidge, of the World Film Corporation, who, after only six months' experience before the camera, is soon to be featured in a five-part society drama. Miss Elvidge owes her success to her unflinching determination to "get there," aided and abetted, of course, by her undoubted beauty and photographic possibilities.

June Elvidge.

This young player joined the World Film stock company at Fort Lee last June, after two years at the Winter Garden, the second of which she spent as understudy to Josie Collins, whose part she played on the road. Miss Elvidge hails from Pittsburgh. She is a broad-shouldered, athletic girl, with golf cups, sailing trophies and medals for horsemanship galore to her credit. Last winter she gave exhibitions of riding and jumping at Durland's Academy and the Madison Square Garden Horse Show.

Miss Elvidge made her film debut in "The Lure of Woman." Then came a little better part in "The Butterfly on the Wheel," and a still better one in "The Sins of Society." Now she is sharing the leading roles with Miss Frances Nelson in the World's production of "The Point of View," and after that still greater honors are in store for her.

LUBIN RELEASES.

Beginning Tuesday, January 11, 1916, the Lubin Manufacturing Company will release a two-act drama every alternate week, and beginning January 10 it will release a one-act drama every week. These releases are to be added to their regular program of releases.

Reviews of Current Productions

Exclusively by Our Own Staff

"The Wraith of Haddon Towers"

A Three-Part Clipper Star Feature with Constance Crawley and Arthur Maude in the Principal Roles.

Reviewed by Margaret I. MacDonald.

IN an adaptation of an old English story the American Film Co. have presented to the public a production that is modernly attractive, and at the same time brings us in touch with the ghostly legends of a couple of centuries ago. Exceptional judgment has been used in the filming of this story. A fine breadth of perspective characterizes many of its exterior scenes, adding charm and delicacy to the double exposure work of which a great deal appears in this production, and to good advantage.

Arthur Maude in the role of Phillip Drummond, who is summoned from America to England to attend the bedside of his dying uncle, is entirely satisfactory. There seems to be no room for adverse criticism, for Mr. Maude impersonates the character with an ease and grace that leaves with the spectator no sense of effort.

Scene from "The Wraith of Haddon Towers" (Clipper).

Constance Crawley plays the role of the spirit of the sweetheart of the long dead ancestor and imbues the action of the character with the charm and intelligence with which her work has always been associated. In a room in the castle which is always kept locked Phillip first comes in contact with the spirit of his ancestor's sweetheart. His interest in psychic phenomena causes him to seek the haunts of the ghostly personage, during which he discovers that he himself is the reincarnation of the former Phillip Drummond. His wife, arriving from America, comes just in time to find his body still warm after his spirit has departed with the "Wraith of Haddon Towers."

The production is a very interesting one, founded as it is on an old-fashioned story mingled with a belief of the present day. It has the peculiar grip of the old style novel that lures us by its improbabilities.

"Why Love Is Blind"

A Diamond "S" Special with an Appealing Story, to Be Released Through General Film Co.

Reviewed by James S. McQuade.

IF HUMAN nature had not such infinite types of character, one would be almost forced to the conclusion, after viewing "Why Love Is Blind," that Peter Stone, the inhuman father in the story, is a figment of the imagination. A monster of cruelty he is to his poor misshapen son, Bobby, and all one's better nature is stirred to its depths when viewing the maltreatment of the boy by the man who is responsible for his being.

Poor Peter is a hunchback, sensitive and physically weak, in utter contrast to his big, strong, bullying brother, who shows himself to be a chip off the same block from which his rough father had been hewn. And we cannot wonder that the sensitive mother of the two boys appears as a poor weak woman, whose personality has been ground to powder by the dominating force of her husband's brutal will.

Don't think, however, that the story will fail to catch and hold your interest. The very fact that Bobby is living his life against all odds will cause your sympathy to rush out in a flood, in his behalf, and you will find yourself forgiving his weakness at a critical moment, and understanding the motive that prompted him to do a very base thing.

Jack Pickford takes the part of Bobby, and I think you will agree with me, after seeing him in these films, that he shows kinship to his famous sister, Mary, in no uncertain way. I could not fail to admire the manner in which this young and personally attractive man loses sight of himself in his characterization of this unsightly hunchback. His gait and physical action never seem studied. They have all the naturalness of the character he has assumed, and combined with the mental attitude form a real living entity that is appealing and convincing. It will be an interesting study henceforth to watch the growth and development of young Mr. Pickford before the unerring eye of the camera.

Miss Betty Nathan as Ruth Rogers, the pretty blind girl whom Bobby loves and who loves him, plays the part with becoming simplicity and girlishness. The old favorite, Frank Clark, shows close familiarity with the sawdust rings beneath the white tops, in the person of Bill Rogers, circus owner. That ring costume is a dandy, and is just the thing to create awe and admiration in the minds of bucolic patrons. We know, for we have been there.

Guy Oliver gives a virile impersonation of the brutal father of Bobby, while Miss Lillian Hayward, as Mrs. Stone, is so real that great commiseration is created for the unhappy creature.

Scene from "Why Love Is Blind" (Selig).

Nor must that lovable canine actor, Jack Pickford's collie, be overlooked. Concerning him, in my mind's ear, I can hear countless repetition from feminine lips of the exclamation, "Oh, isn't he a darling!"

The release date is Jan. 17.

"The War God's Decree"

Three-Reel Pathe Production Which Is a Reflection of Present European Conditions.

Reviewed by Margaret I. MacDonald.

AN INTERESTING production has been fashioned for the program of the Pathe Exchange, Inc., from ideas inspired, no doubt, by the present war. The picture was made abroad, and with types especially well suited to the circumstance, and presents the hero of the play, together with his family fleeing from the Austrian soldiers, having recrossed their lines after delivering a message to the French headquarters.

The story of the picture is not wonderful in construction. It treats in the first place with the domestic affairs of a wayward wife and her husband, who immediately upon discovering his wife's perfidy is called to fight for his country. He is strangely thrown in company with his wife's lover, who accompanies him on his journey across country with the message. The other man is killed, and the husband, unable to deliver the papers with which he is entrusted, finds his way back to his own home, in a wounded condition. His wife, in order

to prove her loyalty to him, carries the message successfully. The suspense of the picture is well worked up, and at the climax, where the husband is about to be shot by the Austrians, the French soldiers ride up and put the Austrians to flight.

The production is more or less spectacular, and is an attractive one.

"The Matchmakers"

A Three-Reel Edison Comedy-Drama with Sally Crute and Carlton King Heading the Cast.

Reviewed by Edward Weitzel.

IT is a very great pleasure to record the fact that the matchmakers in this three-reel Edison photoplay suffer an ignominious defeat in their attempt to separate two pairs of loving hearts. First, there is a fine wholesome western beauty who knows more about the ways of a mustang than of costly lingerie and culture—she's loved by a manly young prospector, who is willing to take the biggest of chances on the smallest of grub-stakes for the sake of his sweetheart. Then there is a clear-eyed winsome young woman earning her own living in O. Henry's "Little Old Bagdad on the Subway," and loved by a young chap whose parents are determined he shall marry a maiden of wealth. How the young prospector strikes it rich, after being grub-staked by his sweetheart's father; how the sweetheart goes to New York; how her money insures her a warm welcome from the matchmakers; how they attempt to arrange matters between her and their son, and how Pa Lane, the western girl's father, takes a hand in affairs and each Jack is mated with his proper Jill, makes a screen romance that is breezy, peopled with worth while folk and untroubled by sex problems, and will be found enjoyable by all admirers of a pleasantly human story with a "and they lived happily ever afterwards" ending.

The general store of a little mining town out west is the scene of the earlier action of the drama and offers an excellent contrast to the interior of the home on Fifth avenue, where Mamie Lane gets her first glimpse of society. We are all somewhat familiar with the situation where the newly made western millionaire makes his entrance into social life, but Sally Crute as Mamie Lane and William Wadsworth as her father enter into the spirit of the thing with so much zest and evident enjoyment that we are bound to catch the infection and share their happiness with them.

To sum up the merits of "The Matchmakers" briefly and soberly: It is a clean, unpretentious photoplay that has been appraised by the director at its true value and made thoroughly entertaining by the acting of the cast and the manner of its pictorial embellishment. Other trustworthy participants in the play's making are Carlton King, Paul Bliss, Margaret Prussing, Leonora von Ottinger, Robert Brower and Mrs. Wallace Erskine.

"What Happened to Father"

Frank Daniels Is Thoroughly Amusing in Bright Comedy Produced by the Vitagraph Company.

Reviewed by Lynde Denig.

THE winning combination in this five-part Vitagraph production, for release on the V-L-S-E program, is Frank Daniels, star; Mary Roberts Rinehart, author, and C. Jay Williams, director. Right at the close of the picture Daniels, in the role of father, tells his wife an ingenious tale to account for his absence on the day of his daughter's wedding, and for a concluding subtitle we read: "I wonder if that story got over." Most emphatically it does get over; the entire picture gets over and best of all is the comedy acting of Daniels This is just the sort of clean, enjoyable comedy for which the demand is far greater than the supply.

Scene from "What Happened to Father" (Vitagraph).

Father is the author of a comic opera, "The Frolic of the Frogs," and for all his pride of authorship he keeps the coming production a secret from his family that is much exercised over the approaching marriage of the elder daughter. Just before the hour set for the wedding, father is summoned to the theater to settle a dispute arising out of a change in leading women, insisted upon by the wealthy backer of the show. The leading man also becomes concerned in the argument, refuses to appear, and nothing remains but for the author to become an actor as well. There is a quantity of fun in rehearsal scenes, in the wild automobile ride to the theater and in the actual performance that ends in a small riot with the actor-author as the target for various missiles hurled from the gallery. Almost equally entertaining are the ensuing scenes in which the father struggles to give a satisfactory explanation of his absence from home when he was needed at the wedding ceremony.

Daniels is individual in method and his comedy business is at no time imitative. He has an odd trick of brushing his hair whenever suffering from nervous excitement, a mannerism that becomes amusing through frequent repetition in this picture. Billy Quirk, Bernice Berner and Frank Kingsley are among those in a wisely selected supporting company.

"The Dragon"

Equitable Production Features Margarita Fischer in Dual Role of Childish Innocence and Adult Infidelity.

Reviewed by George Blaisdell.

THE Equitable's five-part production of "The Dragon" is a subject unusual in conception. The scenario was adapted by Russell E. Smith from the book by Perley Poore Sheehan. The story is of a young girl, at home on vacation from a convent where she has lived since infancy, who is told by her father of the desertion and infidelity of her mother, who had been lured from him by the Dragon. The beast, he explains, spreads its length down Fifth avenue and its influence extends into the side streets. The child clandestinely sets out to locate the Dragon and to bring home the mother.

Director Harry Pollard has imposed on Margarita Fischer the impossible task of portraying the child and the mother.

Scene from "The Dragon" (Equitable).

While Miss Fischer is superb in the adult role of the mistress of Tanner, the libertine Wall Street power who in make-up reminds of a late actual power, she fails to convince as the child who would be unable to recognize beans if the bag were open. The natural interest in the story centers around the doings of Messalla, the child. But only a very young child or one mentally deficient would in life walk up and down Fifth avenue asking policemen and white wings if they could direct her to the Dragon. It is because of this absence of probability that "The Dragon" will fail to stir or to move the seasoned, critical adult picturegoer.

The manner in which the story has been transferred to the screen is generally deserving of praise. Of the scenes occurring in the bank it need only be said they were taken in a banking house—and a prominent one. There was atmosphere here beyond question. Likewise the home of Tanner, with its carousing visitors or inmates, is well staged. The dragon, which by the aid of double-exposure is represented as lurking about Washington Square, will interest children even if its intended significance be not comprehended by them.

"The Dragon" does not ring true. In theme it seems more the effort of a writer to evolve the sensational than to adhere to the verities. Wicked men and women there are in New York just as there are wicked men and women in every town whether small or large. If in New York there be a particularly bad colony of libertines in the big community indicated it will come as news that is important if true to many of the five million inhabitants of the metropolis.

Triangle Program

"Don Quixote" Such a Drawing Card That It Is Repeated —Other Plays. "The Conqueror," KayBee, and a Keystone, "Dizzy Heights and Daring Hearts."

Reviewed by Louis Reeves Harrison.

"DON QUIXOTE" in revised form, about a thousand feet eliminated, runs with greater snap and vigor, a decided improvement on the version originally presented.

"Dizzy Heights and Daring Hearts," a thrilling Keystone, directed by Walter Wright, is one of those marvels of in-

Scene from "The Conqueror" (Kay Bee).

genuity which delight all classes in an audience while completely mystifying the uninitiated, a very inclusive class in this day of newspaper criticism. The aeroplane feats of Chester Conklin, always amusing, take on an entirely new aspect; but the startling innovation is a wreck in midair, showing the descent of one wing of the machine to where it lands directly over a skyscraping factory chimney, smoking out the hands of an aeroplane plant below. Melodrama in its wildest moments has pictured nothing more thrilling than the ascent of the tall chimney and the nerve-tingling incidents of rescue that follow.

"The Conqueror" gives a delightfully new turn to an old story, and affords Enid Markey and Willard Mack fine opportunity for mental revelation. It is the old story of the self-made man who has forced his way to a financial position of great power, openly associating with people of superior early advantages and hating them from a false construction of their character, finally cornering the father of a beautiful girl and compelling his consent to marriage. As usual, the self-sacrificing daughter consents to what is a virtual sale of herself to avert family ruin. Thus far the story runs along

Scene from "Dizzy Heights and Daring Hearts" (Keystone).

conventional lines and is supported mainly by the acting of Miss Markey and Mr. Mack. The latter is, however, interpreting a character of higher intelligence, and therefore more modern, than the ordinary. He tries the proud girl to the utmost by pointing out that she has the small scruples of her "class" in consenting to such a sacrifice, and thus recalls her natural high spirit. She decides for family ruin rather than marry the man who has deliberately planned it. This brings about an entirely new point of view for the parvenu and leads to a conclusion as pleasing as it is new.

"Black Crook"

The Kalem Company Has a Five-Part Screen Version of the Famous Spectacular Drama Ready for Release on January 10.

Reviewed by Edward Weitzel.

IT will be recalled by students of the drama in America that the "Black Crook" was written as a serious romantic play and, when first produced, was without spectacular embellishment of any sort. Owing to its bombastic style and lack of literary worth the piece made a dismal failure, but the discerning eyes of the Kiralfys saw in it an excellent medium for the introduction of a theatrical entertainment new to this country, and produced the play at Niblo's Garden, some sixty years ago, as a spectacle, containing the first ballet ever shown on the American stage, outside of a grand opera. The production was considered the acme of managerial daring, was denounced from the pulpit and many a good deacon from the rural districts went in fear and trembling to gaze upon the sinful beauties of the short-skirted ballet and the diaphanous allurements of Stalacta, the Fairy Queen. Shades of a departed and unsophisticated generation, what would it say to a Winter Garden undress parade! With the possible exception of "Uncle Tom's Cabin," no attraction has equaled the number of performances given in this country of the "Black Crook," and the author, who heard his play inconsistently damned at its first production, lived to grow rich from its subsequent royalties.

The version arranged for the screen by Phil Lang and produced by Robert G. Vignola again demonstrates the fact that the moving picture stage often reverses the verdict of the spoken drama, and a play that has failed when dialogue was used will frequently register a success when employing the screen as a medium of expression. Shorn of its fulsome speech, this play becomes what its author intended—a romantic drama of the old school that deals rather impressively with a weird story and the inhabitants of the lower regions. As a spectacle, it lacks one of the principal features that gave it vogue in its original form—the flash of color. The appearance and dancing of the young ladies who attend the fair Stalacta in a woodland glade is pleasing to look upon, but fairies work their spell with greater effect under the rays of the calcium light. For stately pageants and historical productions like "The Birth of a Nation," the screen is supreme; for the purely spectacular drama, with its music, dancing and kaleidoscopic flash of color the stage that produced "Black Crook" and now offers "Stop! Look! and Listen!" will always remain far in the lead.

The Kalem production is well equipped scenically and has the advantage of a good cast, E. P. Sullivan, Henry Hallem, Chas. D. Forrest, Frank Leonard, Gladys Coburn, Helen Lindroth, Robert Bottomly and Mae Thompson being among its leading members.

"A Soldier's Oath"

William Farnum Is Starred in Fox Drama Given an Artistic Production by Oscar C. Apfel.

Reviewed by Lynde Denig.

PROBABLY this will be the most popular of recent Fox productions. It lacks the morbid quality that has characterized many of the pictures issued by the same concern, and it has very positive assets in William Farnum as the star, in a dramatic and, at times, distinctly appealing story with war for a background, also in the artistic attractiveness of ingeniously arranged scenes, in which the photographic work is notably fine. The light effects in the picture are, perhaps, its most memorable feature, for they contribute amazingly towards creating the illusion of an actual battlefield at night—a field strewn with the bodies of the dead and dying and occasionally illumined by the flash from a bursting shell. Without using a great number of men and seemingly at a moderate expense, Director Apfel has succeeded as have few others in bringing the horrors of war to the screen.

Interest in a personal relationship is caught in the opening reel that reflects the intimacies of a happy family life shared by Pierre Duval, his wife and their little daughter. There is nothing new in emphasizing the appeal of a pretty child, but scenes such as those acted by Kittens Reichert always may be relied upon to stir an audience. Then comes the call for troops with its foreboding of evil, and the murder of Duval's wife while her little daughter stands pathetically at the other side of a closed door. The story is given an excellent start in this first reel and the interest is well sustained through the quite elaborate chain of circumstances that work the downfall of a successful criminal.

As in previous pictures, Mr. Farnum's acting is forceful in the extreme, also sympathetic when opportunity offers. Dorothy Bernard, H. J. Herbert and Ruth Findley are others in the cast.

Vitagraph Features

A Four-Reel Release in Which Charles Richman Takes One of the Leading Parts—Three-Part Broadway Star Features by C. Jay Williams.

Reviewed by W. Stephen Bush.

SENSATIONS are guaranteed in this Vitagraph feature, "The Surprises of An Empty Hotel." There are old-fashioned sensations and brand new sensations. It is entertaining and at times thrilling. The direction by Theodore Marston is capable, as one would expect it to be.

Mystery abounds in the picture. There is a copper magnate of fabulous wealth, at whose death two common-law widows appear, claiming the estate. The hero is in the mysteriously empty hotel when the two claimants begin to quarrel and make considerable noise. He wakes up and is told that burglars are on the premises. The strange visitors, however, are not burglars but unscrupulous lawyers, who want to get the heiress into their power. The lawyers succeed in kidnapping her and try to get her on board the yacht which they have made ready for their scheme of abduction. They are duly foiled by the hero. One of the men in revenge tries to blow up the yacht, but the tables are turned at the last moment and the wicked limb of the law perishes in the terrific explosion which wipes the yacht out of existence with the thoroughness of a German submarine.

Scene from "The Surprises of an Empty Hotel" (Vitagraph).

It is needless to say that Mr. Richman made a dashing hero and won much sympathy and admiration for himself before the picture had gone a thousand feet. His support was excellent throughout. The story was taken from the well known author, Archibald Clavering Gunter.

"By Love Redeemed."

THIS feature, "By Love Redeemed," a three-part Broadway Star feature, has a good story, which travels fast enough and has many tense situations. The plot hinges on the possibility of curing a criminal disposition by a surgical operation. Nell, a young girl of charming appearance but weak in character, has been hit over the head with a revolver in the hands of her father, a confirmed criminal. The girl thereafter suffers from bone pressure, a condition which hurries her into many petty crimes against her better nature. With all her inherited and accidental depravity the girl has good instincts, as is shown by her risking her life to save a poor old woman who is in danger of being run over by an automobile. In this way she makes the acquaintance of a young man, who takes an interest in her case and persuades her to submit to an operation by a famous surgeon who specializes in redeeming accidental criminals by surgical operations. In Nell's case the operation is of course successful. With the bone-pressure successfully removed the true and honest nature of the girl asserts itself and she appears on the high road of reform and recovery. A very unexpected and tragic development occurs in the climax of the story, resulting in the death of the criminal father just as he tried once more to cross the path of his unfortunate daughter.

Scene from "By Love Redeemed" (Vitagraph).

"The Immigrant"

A Lasky Feature of Much Merit, Starring Valeska Suratt.

Reviewed by W. Stephen Bush.

VALESKA SURATT is the leading figure of this play. She may eventually develop into a good emotional actress; her appearance is in her favor, likewise her evident sincerity. Her opportunities in this film play were great, indeed one might call them extraordinary. Miss Suratt perhaps realized the fact; at times she made laudable and intelligent efforts to rise to her opportunities. Taken as a whole, however, her performance does not measure up to great expectations.

With this qualification the play deserves great praise. Thomas Meighan and Theodore Roberts are true stars whose fame does not depend on meretricious advertising. Also they are prime favorites with the patrons of the high-class screen. They have splendid parts, both of them, and make one pardon the deficiencies of the star.

The story deals with the adventures of a Polish girl who emigrates to this country. She is a girl of parts and of ambition and rises above the squalor and pettiness of the environment into which she had been born. In its development the plot allows the introduction of varied and impressive settings. The flight of the people after the bursting of the dam, the mining and breaking of the dam, the rise of the waters is all very fine and realistic. Indeed all the outdoor settings are of the best and most realistic sort, if we except the "model" house, which is supposed to fall into the angry flood. Amid so much realism the "model" looked anything but convincing.

Scene from "The Immigrant" (Lasky).

The opening scenes of the play are particularly good, the contrasts between first and second cabin and steerage are brought out very cleverly and without any loss of time. The story had its weak points, but it never dragged and "padding," the crying evil of the feature situation, was conspicuous by its absence.

Biograph Feature and Reissue

"The War of Wealth" in Three Reels; "The Isles of the Wild," an Early Griffith Production.

Reviewed by Lynde Denig.

FOR release on Jan. 12 the Biograph Company announces "The War of Wealth," a three-reel drama of passable quality, produced some little time ago in California. In the matter of locations the picture is amply supplied, for the director was permitted to use one of the finest estates in the neighborhood of Los Angeles, and he never was at a loss for attractive backgrounds when the scenario required an exterior. There is enough variety and charm in the settings to satisfy the most fastidious audience, but the story may prove less interesting than its investiture.

After the first scene, affording a glimpse of a battle in the Civil War, the action shifts to the present day, and for the most part shows the characters in the realm of high, not to say, frenzied, finance. The central interest of the plot concerns the perfidy of a young man, who, elevated to a position of importance in a bank, changes his mind about marrying the daughter of the night watchman and in the course of time

finds it necessary to rob the bank in order to cover his unfortunate stock speculations. It is not quite clear why a bank official was obliged to blow open the door of a vault at night when, presumably, he had access to the cash by right of his office. This is one of several incidents that appear a bit unnatural. At all events, the explosion is well handled, as is the run on the bank. A competent cast includes George Pierce, John Bramall, Charles Perley, Robert Drouet, Clara Bracey, William J. Butler and Lina Arvidson.

"In the Isles of the Wild" is a vivid little dramatic sketch,

Scene from "The War of Wealth" (Biograph).

produced by Griffith and acted by Henry Walthall, Harry Carey, Lillian Gish and Claire McDowell. All of the scenes were acted in mountainous regions bordering on a lake, the chief characters being two woodsmen and their sweethearts. The flirtatious propensities of one woman and her desire to arouse the jealousy of her lover lead to her marrying the wrong man, and then, of course, there is trouble. The story is essentially tragic, and, needless to say, it is carried through consistently. The Griffith reissues continue to set a high standard for current single-reel productions.

"Love's Pilgrimage to America"

Five-Reel Broadway-Universal Feature, with Lulu Glaser, of Light Opera Fame, in Leading Role.

Reviewed by Robert C. McElravy.

THIS production is one combining strength and weakness, but on the whole averages up quite well. The tone of the comedy is good, but a little too extravagant at times, particularly in the opening scenes. This gives a touch of burlesque to the piece. The author, May B. Havey, has made

Scene from "Love's Pilgrimage to America" (Universal).

free use of subtitles throughout, many of which are overburdened with slang phrases. The slang is in keeping with the general character of the plot, but unfortunately is not always as funny as was no doubt intended. This sort of humor must be very much to the point in order to get over well.

Lulu Glaser plays the part of the bishop's daughter, who comes to America with the duke's nephew. Her work is pleasing throughout and she makes a good screen appearance.

The voyage of the young couple is unconventional, as the girl will not marry Archie until they make their fortunes, in spite of his desires in the matter. The bishop and duke are both opposed to the match and the couple are accordingly penniless and on their own resources.

Upon their arrival in America they search for work. The girl falls in with a theatrical agent, named Lester. The latter makes insulting advances, from which Archie saves her. He has become a book agent. Later they go to an employment agency and hire out as butler and maid. More trouble follows, as they are suspected of being thieves. Their difficulties are finally solved when the duke and his son die, leaving Archie his heir.

"Mr. McIdiot's Assassination"

Two-Reel L-KO Comedy in Which a Grim Situation Is Successfully Converted Into a Laugh Producer.

Reviewed by Robert C. McElravy.

RAY GRIFFITH first appears in this nonsense number. He is a young man addicted to flirting in the park. He disports himself for some time picking flowers illegally, and finally comes upon a fair charmer impersonated by Louise Orth. He makes advances and is making satisfactory progress in the love affair when a portly rival comes on the scene. The latter part is played by Dan Russell who, as well as Mr. Griffith, is making a good impression in this line of comedy.

Thinking he has lost his lady love, the young man becomes desperate and decides to kill himself. He lacks the nerve to do this and finally visits a murder bureau. The chief assassin turns out to be his rival, and he agrees to kill the young man within twelve hours. This is agreeable to Ray and he wanders out to the park again, wondering just when death will come.

The main situation appears to be very creepy as described, but it carries very well on the screen and there are numerous laughable scenes to offset the sanguinary nature of the plot. Moreover, a happy ending is brought about, by the sudden de-

Scene from "Mr. McIdiot's Assassination" (L-KO).

cision of the chief assassin to give up murder as a business. The girl also relents and looks up the despondent lover, telling him she loves him alone.

The final scenes are good, picturing the three leading characters climbing a high ladder upon the park bridge, from which one dives into the water below.

"The Rack"

Thompson Buchanan's Drama Is Made Into Strong Picture by Emile Chautard of World Film Corporation.

Reviewed by Lynde Denig.

FAITHFUL wives and husbands, content to remain by their own firesides, seem to be losing whatever public favor they once enjoyed. We are obsessed with restless sex, on the stage, in magazines and on the screen. As a substitute for wishy-washy sentimentality producers of photoplays are presenting a great many stories purporting to deal seriously with the problems of married life. Most of them are melodramatic and inconsequential, in so far as any true character delineation is concerned; but they are popular, and there's the answer.

"The Rack," taken from a play by Thompson Buchanan and done into a picture by the Brady company, under the expert direction of Emile Chautard, is an excellent example of the best in the prevailing style. It is a play of situations, not of character. The situations are dramatically strong; most of the people fitted into them are just ordinarily weak, or dissatisfied—quite the sort of people that make grist for the divorce mill. Also they become suitable material for an emotional melodrama, accounted for by the vagaries of sex attraction.

We meet three young couples, all well-to-do, all for one reason or another, incapable of effecting the temperamental adjustments demanded in married life. The most reckless of

the sextet is a philandering husband, who inveigles the weakest of the wives into a compromising position, causing a scandal that results in her suicide. Presently this same man returns to play the little game all over again with Blanche Gordon; but this time he is shot for his pains, and Blanche is accused of the murder. The picture takes its name from the ordeal experienced by the woman at the trial, prior to the confession of the dissipated man, whose wife killed herself.

Suspense is gained through the manner of the story's unfolding; it is lacking neither in emotion nor human interest,

Scene from "The Rack" (World Film).

and the staging is admirable. Alice Brady, giving a sincere and unfailingly expressive portrayal of Blanche, justifies her stellar position in the cast, whereas intelligent support is provided by Milton Sills, Chester Barnett, June Elvidge and Doris Kenyon. A scene showing a woman being crucified does not strengthen the picture and is in very poor taste. It should be eliminated.

TWO LUBIN FEATURES.

"Saved from the Harem," a Four-Reel Unit Program Release, and "The Convict King," a Three-Reel Photoplay by a New Writer.

Reviewed by Edward Weitzel.

THE United States Navy has been cast for an important part in the working out of the plot in this four-reel drama, written by Wilbert Melville and Julian Louis Lamothe and produced by Mr. Melville. The story is frankly melodramatic and depends upon the celerity of its action and the spectacular use of Uncle Sam's battleships and his gallant Jackies for its claim to consideration. The desire of Selim Bey, the ruler of a mythical kingdom in the East, to add an American girl to his harem is the mainspring of the plot. The arrival of Ezra Hickman, an American Ambassador, furnishes the Sultan with the opportunity to gratify his wish.

Scene from "Saved from the Harem" (Lubin).

Hickman has a beautiful young daughter, and an ambitious wife who is willing to encourage Selim Bey in his attentions to Miss Amy. This arrangement does not suit the young lady, however, an officer on one of Uncle Sam's warships being much more to her taste. When the ruler of Vergania finds that Amy does not fully appreciate the honor he would confer upon her, that exalted personage proceeds to make a prisoner of the young lady, also of the American Ambassador and his aspiring wife. Matters assume a serious aspect for all three, but Hanoum, a discarded favorite of the Sultan, swims out to an American battleship in the harbor and notifies Lieut. Robert Brice that his sweetheart needs his assistance. Backed up by an imposing array of officers and sailors and the American flag, the lieutenant storms the palace and rescues his compatriots in the nick of time. As an appeal to one's love of the spectacular and the sight of a body of white-clad Jackies charging the portals of an insolent foe, "Saved from the Harem" is an unquestioned success. The story need not be questioned too closely; it will entertain a great many worthy people who seek the moving picture theater for relaxation and amusement that is without offense. The production has been made in a spirit of intelligent liberality, and the acting of the cast leaves but little to be desired. Adda Gleason, as Hanoum, gives the most striking impersonation in the list of characters, and the names of Melvin Mayo, L. C. Shumway, George Routh, Jay Morley, Violet MacMillian and Adelaide Bronti call for honorable mention.

"The Convict King."

Dudley Glass, the author of the three-reel photoplay, "The Convict King," has written a drama with a purpose. The theme is out of the beaten track and exposes the abuses of the convict labor system. Considered merely as screen drama, the story is interesting. As in all works that have a didactic object, the fine points of construction are occasionally sacrificed in order to better emphasize the moral lesson. The scenes in the state capitol, when the legislature is considering the bill against the convict lease system, could have been made more impressive by the employment of a larger body of law-makers. The action of the drama hinges upon the experience of Jared Austin, an employer of convict labor, who, through an accident, is forced to serve with a gang of prisoners, and whose own son falls foul of the law and becomes a member of a convict camp. As soon as the elder Austin is freed from his unmerited detention, he works unceasingly and successfully for the defeat of the lease sys-

Scene from "The Convict King" (Lubin).

tem. Edward Slomen has given the picture an adequate production, and was aided in his task by the finished acting of Melvin Mayo, Jay Morley, George Routh, L. C. Shumway and Adda Gleason.

"THE DEVIL'S PRAYER BOOK."

Drama for Kleine-Edison Feature Service Contains an Interesting Plot and Quick Action.

Reviewed by Lynde Denig.

ESSENTIALLY a picture of rapid action and odd personal relationships, Max Marcin's "The Devil's Prayer Book," produced in five parts by George Kleine, is likely to find favor. The plot opens the way for melodramatic happenings; there are easily appreciated ironies—a girl robbing her own father, neither being aware of the other's identity, for instance—and an audience may well wonder how it is all going to end. For the omission of superfluous scenes the producer of this picture is to be commended, but once in a while he goes to the other extreme by ignoring the value of plausible motivation.

Try as we may, we can't always credit the testimony of our own eyes. For a while the plot, so conveniently constructed, lacks the uncertainty that gives life much of its zest and lends romance to the careers of a choice band of crooks, such as we find here. The idea of a shoplifter borrowing a neighbor's baby to carry into court that the hearts of a jury may be softened into finding her husband "not guilty" seems a bit fantastic for practical criminals. That the trick works may, or may not, be taken as a reflection on the intelligence of American juries.

Then comes the death of the infant's mother, necessitating the adoption of the little girl by the two crooks. She follows in their footsteps, until, as a young woman, she is an

equally expert thief. Meanwhile, her father, the most contemptible scamp of them all when the story opened, has married again and is a respected business man. Nell is set the task of stealing the family jewels, but she falls in love with her half-brother and confesses, thereby lighting a fuse to an explosive situation.

Deftly handled to make the most of all the essential details, there is no questioning the excitement created in the long campaign for possession of the jewels, and the climatic fight in which Nell's half-brother is killed. His removal, by

Scene from "The Devil's Prayer Book" (Kleine).

one means or another was, of course, necessary, as was the girl's reconciliation with her reformed father. Alma Hanlon, in the dual role of Sprague's wife and daughter, is easily the most impressive member of the cast. Arthur Hoops inclines toward over-emphasis in his playing of the husband, a defect shared by several other members of the company. The picture was adequately staged.

Two Strong Famous Players Subjects

"The Old Homestead" at the Broadway and "Lydia Gilmore" at the Strand Make an Unusual Pair of Releases.

Reviewed by George Blaisdell.

"The Old Homestead."

THE Famous Players Company has given us a great photo-drama in "The Old Homestead," its five-part adaptation of the play in the chief characters of which Denman Thompson for so many years held so tight a grip on the affections of the American theatergoing public. The screened version is a worthy sucessor to its staged original. If, owing to the absence of dialogue, some of the humor of the lines may be missing there can be no question that the pathos has been

Scene from "The Old Homestead" (Famous Players).

retained. The atmosphere is notable. No expatriated New Englander will look unmoved on the opening scene of a typical Yankee homestead, with the cows leisurely swinging through the lane, the farm-dog frollicking in the foreground. It is an auspicious beginning.

Frank Losee has the role of Josh Whitcomb, the everyday New Hampshire farmer. Mr. Losee through his interpretation of this most lovable character is bound to be one of the best-known photoplayers in the next few months—and in no section will he be more favorably regarded than in Northern New England. He has hewed to the line of life. He portrays the prosperous rural New Englander as he is—with sympathy, with tenderness and with naturalness.

Mr. Losee is surrounded by a cast, many members of which distinctly stand out: Creighton Hall is Reuben Whitcomb, the son of Josh, who is falsely accused of stealing money from the bank, is jailed and escapes; Denman Meloy is Happy Jack Hazzard, the "wandering boy" who is sent on his way to his mother by Josh's five-dollar bill and later is the means of restoring Reuben to his father and sweetheart and to society; Louise Huff is Ruth, sweetheart of Reuben—and for several minutes near the close the picture was all hers; and then there was Aunt Tildy, naturally played by Mrs. Corbett. The portrayal of Henry Hopkins, the wealthy New York friend of Josh, was finely done. The rural types were carefully selected, especially so in the instances of Cy Prime and the sheriff, played respectively by Horace Newman and Russel Simpson. Thomas Wood's makeup as Seth was not wholly convincing.

There are many big moments in the course of the story. There are the dialogue between Josh and the tramp, the while Ruth on the old-fashioned instrument plays "Where Is My Wandering Boy Tonight?"—and one of the famous incidents of the stage play; the arrest of Reuben and his later misadventures in the city; the meeting of father and son in the city, and the carefully staged homecoming, perhaps the best and strongest of all. There are lighter moments, too, as when Josh, aroused by a song about a fire, rushes in his nightshirt through the fashionable gathering at the Hopkinses; or the dancing of the Virginia reel on the big homespun carpet in Josh's home.

Jim Kirkwood has most ably directed a corking picture, one of the few "great American" photoplays, and one that will live.

"Lydia Gilmore."

It is doubtful if Edwin S. Porter and Hugh Ford have collaborated to better all-around advantage than they did in the production of the photoplay that marked the ending of their

Scene from "Lydia Gilmore" (Famous Players).

associations as joint producers. "Lydia Gilmore," the Famous Players' adaptation of Henry Arthur Jones' drama of English society, is a splendid type of finished photoplay. The steady interest of the story itself is enhanced by the work of the cast as well as of the directors.

At the head of the players is Pauline Frederick. There was to be found in the throng that patiently awaited admittance to the Strand at 4 o'clock on Monday afternoon a striking illustration of the increasing regard in which Miss Frederick is held by photoplay followers. It may have been a tribute to the house as well as to the player, but it was out of the ordinary. Miss Frederick has the name role. In the portrayal of Lydia, the young woman who, out of gratitude to her aunt, and against her strongly-defined inclination, accepted the hand of a man she did not love, she brings to bear all her talent for emotional interpretation. As the carefree girl she fascinates by her charm and vivacity. As the older woman unhappily married, to whose tragedy of soul there is added the tragedy of blood, she is compelling in her strength.

"Lydia Gilmore," barring the opening scenes, is stern drama. One of its basic elements is renunciation, the elimination of self. This is exemplified in the setting aside by Lydia of her affection for Benham, the lawyer without a brief. It crops out again in the trial for murder of Gilmore, the husband of Lydia, whom Benham, now prosecuting attorney, tries to save from execution in spite of the fact the prosecutor knows Lydia still loves him. It would be difficult to construct a situation where normally a representative of the law could with great zest enter into the prosecution of a murderer. Lydia has pleaded not for Gilmore—she despises him; not for herself, but for her son. Yet at the crucial moment of the

trial it is Lydia herself, when she sees the little fellow about to follow her instructions and with reluctance testify as to what is not the truth, who sweeps aside the false fabric and denounces her husband. It is a thrilling denouement.

The cast is a short one and a strong one. Vincent Serrano is the husband, Thomas Holding the lawyer, and Jack Curtis the little son. Helen Luttrell is Mrs. Stracey, the charmer of Gilmore; Robert Cain is Stracey, killed in his own home by Gilmore, and Michael Rale is a most convincing detective.

"Lydia Gilmore" is lavishly staged and the story is closely knit.

Governor Boosts War Pictures

Kansas Executive Says Nice Things About Thompson's Scenes of Fighting in France.

GOVERNOR ARTHUR CAPPER of Kansas has proved himself a warm friend of the motion picture. His daily newspaper, The Topeka Capital, which has tremendous influence all over the Sunflower State, has taken up the engagement at the Grand Opera House there of Donald C. Thompson, the returned war photographer, and is heralding him as "The Topeka War Hero." Governor Capper opened the campaign in the issue of Sunday, Dec. 19, from which the following excerpts are taken:

Donald Thompson, Topekan, globe trotter and daredevil war photographer, who has snapped his camera on the battlefields of Europe along every front and photographed some of the most stirring scenes of the great conflict, will be in Topeka the week of Dec. 27 to vividly explain the pictures he has taken.

The Topeko war hero, the story of whose adventures in the battle-scarred countries reads like a romance, will describe the pictures just as he took them.

By his utter fearlessness, his disregard for personal danger, his willingness to take a chance by prying in where he was not supposed to go, in the interests of his papers and in order to secure unusual photographs, Thompson, early in the war, became known, by name at least, to generals and officers of every country engaged in the conflict. And those qualities which gave him his initial success made it possible for him to secure better pictures than any man working among the armies. He was given permission to make views that no other photographer could secure. And the result is that the films he will exhibit are unquestionably authentic and portray unusual scenes taken under the greatest difficulty and at the repeated risk of his life.

Mr. Thompson left New York Thursday, Dec. 23, on the Twentieth Century to spend Christmas among the old home folks and fulfill his five-day engagement in Topeka beginning Monday, Dec. 27, and closing Friday, Dec. 31. It is expected that a number of other dates will be filled by him personally in the middle west before returning to New York in January to sail again for the battle front.

Arthur S. Kane, who is distributing Thompson's five reels of fighting on the French front called "Somewhere in France," as announced in last week's Moving Picture World, says inquiries for territory are keeping him busy.

New Million-Dollar Company.

The Equity Motion Picture Co., Inc., of New York, that has been filming comedies featuring Billy B. Van, the comedian, and the Public Service Film Co., of New York, that has been handling and exhibiting moving pictures have combined forces with a capitalization of one million dollars, with Billy B. Van as president, Joseph Leblang, vice president, Alexander L. Jones, treasurer, and Morris Cohen, secretary and counsel. The administrative offices of the company are located in the Strand theater building. Billy B. Van is well known as an eccentric comic of the spoken drama and it is proposed he will be as equally well known in the silent drama. Mr. Van owns several thousand acres in and about the hills and mountains in the vicinity of Lake Sunapee and also a large indoor studio, where he has turned out a number of comedy pictures during the past summer. The new Equity Motion Picture Co. have built a studio at Ridgefield Park, N. J., where they will commence picture making on or about the first of the year and will continue featuring Billy B. Van, the Beaumont Sisters and are also negotiating with other well known stars of the stage, whose comedy work will soon be seen under the brand of the Equity Motion Picture Company.

"The Quest Eternal," Latest World Feature.

Oscar Eagle, World Film corporation director, who returned this week from Savannah, Ga., and Pittsburgh, Pa., with a company of twenty-five people, headed by Robert Warwick and Madeline Traverse, has about compelted the photo-drama made from the novel of Henry Russell Miller's "The Ambition of Mark Truitt," which will be called "The Quest Eternal." Scenes in the steel mills, a realistic character study of Andrew Carnegie in the role of a steel king, big scenes on the Stock Exchange, mighty battles of men of millions, and tender love interest make "The Quest Eternal" an absorbing and unusually powerful picture drama of incident and excitement.

This is a man's drama in its account of a battle royal of steel kings. It is a woman's drama in its story of young romance, marriage, divorce, the passions of maturity and the triumph of love. It is life as we know it, handled in a large way, treated in a notable example. And it is led to a big conclusion when the big man emerges into the glory of Vision.

De Wolf Hopper's "Don Quixote"

His Notable Triangle Seven-Reeler Will Be Followed by "Sunshine Dad."

"DON QUIXOTE," in which De Wolf Hopper is presented for the first time as a screen star, is believed by the Triangle Film corporation to set a new standard in the film adaptation of classics. The work took on great proportions when being screend at Los Angeles. The wealth of material was such that the play was necessarily lengthened to seven reels. Edward Dillon has charge of it and his success in giving a film version of the classic is said to be most gratifying. Other great personal successes are those of Fay Tincher and Rhea Mitchell in the leading parts. Unusual care was exercised on the locations, costumes and furnishings, the director being guided by a Spanish-American clergyman who had lived in La Mancha. The stills show that the plan has kept in the golden mean between formalism and conventionality on the one side and buffoonery on the other.

Following the completion of "Don Quixote," De Wolf Hopper has not been idle, but has gone immediately into the making of a modern farce, in which he plays the role of Adonis Evergreen, an elderly papa of chorus ladies. The title of this new play was originally given as "A Knight of the Garter," but it has since been changed to the merrier one of "Sunshine Dad." The story deals with the theft of a mystic diamond band from the God Siva in India. It finds its way to America and serves as a garter around the shapely right limb of Widow Wedagan, played by Fay Tincher. She loses it, of course, and there are innumerable comic mishaps as the diamonds fall into successive ownerships. Among those associated with Mr. Hopper and Miss Tincher in the cast are Chester Withey, Max Davidson, Eugene Pallette, Raymond Wells and Jewel Carmen.

Farnham and Farnham Have "Race Suicide."

"Race Suicide," the six part feature dealing with the subject of the depopulation of the earth which Joe Farnham, with his father G. Fred Farnham in charge of the office, is marketing upon the state rights basis, has met with a great amount of enthusiasm.

Mr. Farnham, senior, when speaking of the picture said: "While this marketing of motion picture films is perhaps a trifle new to me, still I am favorably impressed with the reception which has been so generously accorded this picture by those buyers of the better grade of motion pictures, who have come to this office in response to the announcement that "Race Sucide" was ready for the market."

Up to the first week after the opening of his office, Joe Farnham, explains that already he has received bids from more than thirty state rights buyers, who have eagerly grasped this picture because of the box-office value of the title and the names of the all star motion picture players cast.

The trade showing of the picture is to be scheduled for one day during the coming week, when announcement will be made to exhibitors of the names of the buyers who have already closed their contracts for territory.

Ivan Players at Atlantic City.

A good many of the scenes in "A Fool's Paradise" being located in Atlantic City, Ivan Film Productions, Inc., sent forth its company of forty players to spend two weeks on the beach. "A Fool's Paradise," which stars Chrystine Mayo, will bring forth Ivan Abramson's genius in a new light. It is said that prior to the departure for Atlantic City elaborate sets were erected in addition to those already erected, which have been put at the disposal of Mr. Abramson.

Picture Shows on Steamers.

Lewis J. Selznick, vice-president and general manager of the World Film Corporation, announces another forward move in the motion picture business.

Prior to the outbreak of the war, Mr. Selznick had a tentative agreement with the German trans-atlantic lines to install World features on the boats as part of a regular amusement bill. The conflict having knocked everything galley-west, however, Mr. Selznick is still equal to the occasion. It is announced that when the Fall River liners and the Hudson River boats start their regular seasons motion pictures from the World studios will be shown on board. An ingenious device has been invented by which a sloping floor—in sections with seats attached—can be "rolled" into place when it comes time for the entertainment, thus giving a "regular" theater floor capable of seating two hundred people. One dollar seats and fifty cent seats will be the tariff as at present planned. It is quite likely that the idea may be extended by Mr. Selznick to the West Indian tourist steamers and the Panama liners.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

THE FAILURE (Biograph), Dec. 20.—The lesson taught by this D. W. Griffith one-reel reissue cannot be too often repeated; no man need remain a failure. The photoplay sets this fact forth in a cogent object lesson, and utilizes the services of Wilfred Lucas, Donald Crisp, Edwin August, Lily Cahill and Dorothy Bernard.

OTTO'S CABARET (Lubin), Dec. 20.—A comic satire on the cabaret craze, written by George Spink, and Edwin McKim has produced the reel with excellent results. It is easily one of the best pictures in which D. L. Don has the star part and argues well for the success of the Unit Program, to which it belongs. Freddie Douglas, James Cassady and John Delson are valuable members of the cast.

HARTNEY MERWIN'S ADVENTURE (Selig), Dec. 20.—The spirit of fun that runs through this one-reel comedy, by C. Doty Hobart, is accentuated by the vigorous manner in which the resourceful victim turns the laugh upon a number of would-be practical jokers, and wins a wife for himself. A bright and lively comedy, it receives the proper treatment at the hands of Wm. Stowell, Edwin Wallock and Marion Warner.

HEARST-SELIG NEWS PICTORIAL NO. 101, 1915 (Selig), Dec. 20.—San Diago, Glenn Martin's new seaplane; Australian Boy Scouts, New York; winter cultivation of berries, Escondido, Cal.; arrival of Mme. Valkyrien from Denmark at New York; municipal Santa Claus, Lynn, Mass.; Tibitan blue bear at Philadelphia Zoo; electrification of C. M. & St. P. R. R.; Baby Show, Oakland, Cal.; the fire that destroyed Hopewell, Va.

LEVY'S SEVEN DAUGHTERS (Vitagraph), Dec. 20.—As Levy's best friend is the father of seven sons, it is easy to foresee that the comedy complications in this one-reel photoplay are as seven times seven. The picture was made for laughing purposes only and fulfils its mission. Edward Elkas, Nathaniel Gross, Eulalie Jensen and Anna Brody comprise the two sets of parents, and the entire cast has been chosen judiciously.

THE PATENT FOOD CONVEYOR (Vitagraph), Dec. 20.—On the Personally Picked Program, this one-reel comedy is something new in the way of a plot and is generously supplied with amusing incidents. C. Graham Baker is the author of the scenario, and Kate Price, Charles Eldridge, Harry Fisher, Wm. Sellery, Charles Edwards, Jas. Moran and Daniel Leighton are responsible for the lively acting bestowed upon the picture.

THE BANDITS OF MACARONI MOUNTAINS (Kalem), Dec. 21.—There is a thread of grim humor running through this burlesque comedy that is entirely independent of the comic antics and incidents that comprise the greater part of the reel. A bandit's lair has no terrors for a thoroughly domestic woman and, like Eve in the Garden of Eden, she at once proceeds to rule the roost. Bud Duncan, Ethel Teare, Jack McDermott and Myrta Sterling breeze through the reel in jolly style.

CANIMATED NOOZ PICTORIAL NO. 3 (Essanay), Dec. 22.—Wallace A. Carlson's cartoons on up-to-the-minute events are as cleverly drawn as the best of this talented artist's work. The reel also contains a "Dreamy Dud" Christmas cartoon and travel scenes in New Mexico.

THE LITTLE PURITAN (MinA), Dec. 23.—Constance Talmadge and Ben Parsons have the leading roles in this one-reel comedy which has a novel plot involving a stage celebrity and two rival theatrical managers. The fun is not of the slapstick order, but depends upon the humor of the situations. An entertaining reel.

THE ORIENTAL'S PLOT (No. 9 of the "Ventures of Marguerite" Series) (Kalem), Dec. 24.—The plot of this one-reel drama deals with the kidnapping of Marguerite, when she attempts to rescue another young woman from the same predicament. The situations are frequently ingenious, and the reel compares favorably with the preceding numbers of the series. As usual, Miss Courtot's costumes are very attractive.

MIXED AND FIXED (Vim), Dec. 24.—A masked ball at which none of the characters in this one-reel farce arrive, although they make great preparations to that end, is the "cause of the trouble" in this knockabout comic. Messrs. Pokes and Jabs and the rest of the cast, see to it that the photoplay does not belie its title or the name of the brand.

IS CHRISTMAS A BORE? (Vitagraph), Dec. 24—Quite in the Dickins spirit is this one-reel Christmas comedy by James Montgomery Flagg. The story is an effective little sermon on the joy of giving, and in the able hands of Mr. and Mrs. Sidney Drew and Mary Maurice loses nothing in the telling.

NO SMOKING (Lubin), Dec. 25.—Mark Swam has again supplied an amusing one-reel scenario for the purpose of permitting Billie Reeves to do a straight comedy role. The comedian takes advantage of every opportunity afforded him, and is well supported by Arthur Matthews, Carrie Reynolds, Jessie Terry and Charles Griffiths.

THE SACRED TIGER OF AGRA (Selig), Dec. 25.—This one-reel photoplay is a characteristic Selig Jungle Zoo drama. The atmosphere of the Far East is again reproduced with commendable verisimilitude and the plot has a firm hold on the attention. Vivian Reed, Edward J. Piel and C. C. Holland form a satisfactory cast.

General Film Company Specials.

HEARTACHES (Lubin), Dec. 20.—Daniel Carson Goodman is the author of this four-reel drama on the Lubin Unit Program. The theme is modern and touches the different grades of society from the shop girl to the young lady of fashion. A review of the picture was printed in the issue of Dec. 25, page 2385.

PERKIN'S PEP PRODUCER (Chronicles of "Bloom Center" No. 6) (Selig), Dec. 20.—Not only does the Perkin's compound have great stimulating qualities when taken internally, but it puts plenty of "pep" into this instalment of the Maibelle Heikes Justice serial. The medicine faker is a familiar figure in the life of a small town, and his visit to Bloom Center furnishes unwonted excitement for every one in the place. The cast, as uusal, are very amusing in their portrayal of country types. The picture is in two reels.

ON HER WEDDING NIGHT (Vitagraph Personally Picked Program), Dec. 20.—Reviewed by Lynde Denig on page 83 issue of July 31.

THE DANGER OF BEING LONESOME (Essanay), Dec. 21.—The plot of this two-reel drama does not always square with probability, but there is no denying the force with which it drives home its warning and the interest aroused by its theme. The production is almost without a flaw, the sending of the little violinist out into the snow-covered street without a wrap of some sort over her thin frock being the one false note. Bryant Washburn and Nell Craig are the same dependable artists in the leading roles.

A BUSH RANGER AT BAY (Kalem), Dec. 22.—Two reels, making the fifth installment of the "Stingaree" Serial picture. It is a picture with much delightful character drawing. Thomas Lingham (we mention him before True Boardman, the leader in this case, for here he is the most interesting character in the action) plays an Englishman, Guy, who in the "Voice in the Wilderness," the second episode, was the husband of the singing woman, who thought she had a voice. Here he goes up to the hills and persuades Stingaree to give him the sack of mail just "lifted" by the bandit. It is certainly worth seeing and makes an excellent offering of entertainment.

BEYOND ALL IS LOVE (Lubin), Dec. 23.—A three-reel drama, written by Daniel Carson Goodman, containing an interesting study of the drug habit and the laws of heredity. The story opens with a prologue and moves rapidly and convincingly to the final scenes. A review of this picture was printed in the issue of Dec. 25, page 2383.

BLADE O' GRASS (Edison), Dec. 24.—Leonie Flugrath and Pat O'Malley are the leading actors in this three-reel drama, the scenes of which are laid in the woods of Maine and in New York City. The story has many pleasing qualities and is excellently acted and produced. A review of this picture appeared in the issue of Dec. 25, page 2387.

THE THIRTEENTH GIRL (Vitagraph Broadway Star Feature), Dec. 25.—This three-part subject is taken from a magazine story, "Where Did Lottie Go?" It is well produced by Theodore Marston. Arline Pretty has the role of the Thirteenth Girl, the significance of which is her selection as the last of a group of models for a fashion show. Much is made of this show, by the way, and undoubtedly the picture from its sartorial side will have much interest for the feminine picture-goers entirely apart from its dramatic aspect. Miss Pretty does good work as the poor girl who is misled by her employer. Others who prominently figure in a good cast are Julia Swayne Gordon, Robert Whitworth, Lillian Burns, Arthur Cozine and Frank Currier.

WHAT HAPPENED TO FATHER (Vitagraph), Dec. 27.—A five-reel farce with Frank Daniels in the leading role. It is a picture that keeps getting better till it gets good. There are plenty of good hearty laughs in it and, especially in the first two reels, a few dry places. As a whole it goes well and makes an excellent light offering and mirth provoker.

THE MAKING OVER OF GEOFFREY MANNING (Vitagraph Broadway Star Feature), Dec. 27.—This is a splendid four-part subject. The theme is the transformation of a well-to-do young man from a drone to a worker. He goes into the world with little or no money to make his way. The leading character is strongly portrayed by Harry Morey, supported by L. Rogers Lytton, Belle Bruce and an excellent cast. The picture was reviewed at length in the issue of December 18.

Fox Film Corporation.

A SOLDIER'S OATH (Dec. 19).—A very well handled human interest drama with war for a background. Oscar C. Apfel supplied a most artistic production and William Farnum is impressive as the soldier

whose wife is killed when he goes to war. Fine photography is a notable feature of the picture.

Mutual Film Corporation.

THE NECKLACE OF PEARLS (Thanhouser), Dec. 19.—An interesting one-reel number, first showing a jewel theft on board a passenger boat. The thief's woman accomplice puts the necklace around the neck of her cat, covering it with ribbon. Later the facts come out at a Cat Show. This is novel and entertaining.

HUNTING (Casino), Dec. 26.—"Bud Ross" is supported in this comedy offering by Edward Boulden, Phin Nares and Jenny Nelson. This is an unusually entertaining farce comedy, in which a fascinating young woman invites two guests of the Hotel De Gink to lunch with her at a fashionable restaurant. The plume on the lady's hat takes fire from the cigarette of one of the men, and they go a-hunting to get her another from a golden pheasant. They return to find her with a millionaire and disinclined to even look at them.

SEE AMERICA FIRST, NO. 16, CHICAGO, ILL. (Gaumont), Dec. 28.—In this the Mutual Traveler visits Chicago. Excellent views are shown of that city's public buildings, streets, lake front, zoo and other features.

KEEPING UP WITH THE JONESES (Gaumont), Dec. 28.—On same reel with above. Pa has a dream in which he visits the trenches and puts an end to the war. Quite amusing.

THE MENDER (American), Dec. 31.—The story of this film is rather crude in its presentation, and the beautiful character of the old mender is made to cover a multitude of sins. The story centers about the accomplishments of the old member in patching up broken friendships, etc. One of the principal repair jobs tendered him is a domestic tragedy, in which a man and his wife are about to be divorced.

JERRY'S REVENGE (Cub), Dec. 31.—After suffering various vicissitudes in the opening scenes, Jerry becomes possessed of a magic ring which forces all to obey his will. This is slightly vulgar in one or two scenes, but the excellent humor atones for the lapses. Very funny knockabout comedy.

SETTLED OUT OF COURT (Beauty), Jan. 1.—This is an excellent comedy-drama in which an old couple after forty years of married life discover that they "jest can't hitch." Before the final arrangements for a divorce have been completed a long lost son returns and cements the tattered affections of the old people.

HILDA'S HUSKY HELPER (Falstaff), Jan. 6.—Built on a slight foundation this film pleases. It is a farce comedy offering, and shows the lovesick clerk getting in trouble all around, and eventually winning out over the heads of all through joining forces with a traveling feminine athlete.

Mutual Film Corporation Specials.

THE DECOY (Reliance), Dec. 26.—A two-reel number, featuring Jack Brammall, Bessie Buskirk, Alfred Paget and Irene Hunt. It pictures cleverly the way in which a bank clerk is caught after he commits a theft. The settings are ordinary, but the construction is good and the story follows through nicely. It keeps close enough to real life to hold the interest closely.

THE TRAGIC CIRCLE (American), Dec. 27.—Harold Lockwood is featured in this two-part production, which is only moderately interesting. A young man about to commit suicide because he has been refused by the girl he loves is taken in hand by the hero of the story, who explains to him love's tragic circle in which the lovers follow in a circle always reaching out for that which is just beyond them. An excellent moral is contained in the closing scenes of the story where the despondent lover is told that only in work can he find true happiness.

THE TERROR OF THE FOLD (Centaur), Dec. 30.—A two-part production that is above the average. The ultimate working out of the plot brings rivalry between two young men for the hand of a young mountain girl. The villain of the play meets his death partly through a shot from the gun of his rival, after he himself has fired the first shot, and partly through a wild animal trap which he has set for the other man in the shape of a couple of mountain lion cubs, which the fierce mother comes in search of.

THE CACTUS BLOSSOM (Mustang), Dec. 31.—Anna Little is very charming in this picture in which Frank Borzage plays opposite her. The production contains plenty of western realism, and is much above the average picture in every way. An attack by a gang of cowboys on the cabin of the Cactus Blossom and her father in order to steal both girl and gold makes an interesting spectacle.

THE WRAITH OF HADDON TOWERS (Clipper Star Feature), Jan. 1.—An unusually attractive three-part production which features Constance Crawley and Arthur Maude. It is adapted from an old English story. Some very fine double exposure work characterizes the picture, as well as excellent dramatic action, and much beauty of exterior location. A full review of the picture will be found on another page of the magazine.

THE BUBBLES IN THE GLASS (Thanhouser), Jan. 4.—This three-part production contains an excellent temperance lesson. The story for the play was written by Lloyd Lonergan. The film is intended to teach the lesson of total abstinence, and shows many of the disadvantages which arise from addiction to alcohol. This picture will be welcomed by temperance workers.

THE OTHER SIDE OF THE DOOR (Mutual Masterpicture), Jan. 5.—Harold Lockwood, May Allison and Josephine Humphreys are prominent members of the cast of this five-part picture. The production is not always quite consistent in its development, and the cutting does not impress one as having been carefully done. There are moments in the picture, however, that have real merit, and it is a pity that the summing up does not stamp it a perfect one.

Paramount Pictures Corporation.

MR. GREX OF MONTE CARLO (Lasky), Dec. 2.—Theodore Roberts is featured in this subject. His acting is par excellence. A timely plot involving the adventures of secret agent of all the great nations of Europe makes the story doubly interesting at this time. A good cast supports the star and the settings and photography are like the former Lasky subjects—faultless.

THE UNKNOWN (Lasky), Dec. 9.—The story is rather thin but the wonderful atmosphere helps towards redeeming it. Spectacular are the wild-man hunts by the Foreign Legion and marauding Bedouins. Lou Tellegen is the star, and is well supported. Photography and settings are up to the Lasky standard.

THE CHEAT (Lasky), Dec. 13.—A film drama of unusual power is "The Cheat." Fannie Ward has the part of the wife who in her passion for clothes is tempted to play with fire. She is ably supported by a well-chosen cast. The lighting effects are original as well as artistic. One of the best pictures of the season.

Pathe Exchange, Inc.

PATHE NEWS NO. 101, 1915 (Pathe), Dec. 18.—Some interesting items of this issue are scenes of fancy skating on the roof of a New York hotel, branding horses to be used by the warring forces of Europe, and the removal of celebrities in wax from the Eden Musee, New York.

PECULIAR PATIENTS' PRANKS (Phunphilms), Dec. 22.—This is one of the best of the "Lonesome Luke" comedies, and shows Luke getting himself into a hospital for the purpose of meeting a girl whom he admires. He makes things rather more lively than usual about the hospital, and uses chloroform to stupify doctors, nurses, etc., when he attempts to kidnap the girl. A good farce number.

ANIMAL MOVEMENTS ANALYZED (Photocolor), Dec. 22.—A similar film to "Human Movements Analyzed." There are shown various kinds of animals, including the horse, the dog, the kangaroo, etc. These animals have been photographed running, jumping, etc., first by the ordinary, and then with a rapid camera.

A TEA PLANTATION, JAVA (Globe), Dec. 22.—This is an unusually interesting industrial picture, showing the various stages of the preparation of the tea leaf before it is placed on the market.

PATHE NEWS NO. 100, 1915 (Pathe), Dec. 15.—Scenes of special interest in this issue are fancy skating at Tuxedo Park, a congregation of U. S. submarines, celebrations in Japan for the coronation of the Emperor, and primitive methods of cutting, grinding and extracting the sugar from the sugar cane, which are still extant in parts of Georgia.

BOARD BILL DODGERS (Starlight), Dec. 25.—A very amusing comedy which shows Heinie and Louie in some thrilling situations from which they make desperate and sometimes successful efforts to extricate themselves. A common-sized trunk with an enormous capacity for swallowing any kind of an article offered to it is an amusing item of the comedy.

Pathe Exchange, Inc., Specials.

THE WAR GOD'S DECREE (Victory), Dec. 23.—An interesting three-part production dealing with conditions as they are in the war-stricken districts of Europe at the present time. The picture is well produced in every respect and has a love story of rather a tragic sort running through it. A full review of the picture will be found in another issue of the magazine.

THE RED CIRCLE, No. 3, "Twenty Years Ago" (Balboa), Jan. 1.—Another of the interesting two-part episodes which the serial presents, and entitled "Twenty Years Ago." This number tells the story of the origin of June. This is told to her by her nurse, who was with her mother when she was born, and who had cared for her since a child. In this episode also the nurse tries to put the detective who is watching June off the track by wearing the black cloak and veil used by this young lady when she robbed the loan shark's safe. We do not yet know with what success she met in the attempted impersonation.

Triangle Film Corporation.

THE HUNT (Keystone), Dec. 26.—Ford Sterling in a new role, that of a colored man, mistaken for the fox in a hunt because a rival secretes a mackeral in Sterling's ragged shoe.

DIZZY HEIGHTS AND DARING HEARTS (Keystone), Jan. 2.—A story of thrilling aeroplane flights and daring rescues, quite as exciting as it is amusing.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 198 (Universal), Dec. 22.—A number containing numerous American scenes and some close views of English, French, German and Russian soldiers in action, closes with Hy Mayer drawings.

PANTS AND PETTICOATS (L-KO.), Jan. 2.—A comedy number of the farcical type, featuring Fatty Voss, Gertrude Selby and Reggie Morris. The latter attires himself as a girl and breaks up his rival's love affair. The situations are amusing and the general tone of the production better than the average.

JED'S TRIP TO THE FAIR (Nestor), Jan. 3.—This number, by A. E. Christie, follows a plot that was used once before. Eddie and Betty, two young country people, visit the San Francisco fair. They fall in with some confidence workers and have numerous adventures. The comedy is average, but the views of the exposition at night make a very pretty feature.

SHATTERED NERVES (Rex), Jan. 4.—Ben Wilson and Dorothy Phillips appear in this comedy number. The young man of sporting proclivities has a bad attack of nerves and also a bad dream. The country hotel scenes are amusing. An entertaining light subject.

THE UNDERWORLD (Laemmle), Jan. 5.—A comedy-drama by Rupert Julian, in which a party of slum visitors are made the victims of a hoax by some actors out of work. The comedy ending is unexpected and the offering altogether is clever and unusual.

BUILDING UP THE HEALTH OF A NATION (Powers), Jan. 6.—An interesting half reel, featuring Benarr Mac Fadden of physical culture fame. He demonstrates his splendid physical condition in a series of health lessons.

CARL EMMY AND HIS DOGS (Powers), Jan. 6.—A vaudeville act, picturing some well-trained canines in various stunts. On same reel with above.

FLIVVER'S ART OF MYSTERY (Nestor), Jan. 7.—A very funny eccentric comedy, in which an English comedian, known as Flivver, tries to imitate the feats of a great magician. The result is extremely laughable. One of the best numbers of the kind recently shown.

THOSE FEMALE HATERS (Joker), Jan. 8.—A low comedy by Allen Curtis, featuring Gale Henry, Wm. Franey, Milburne Moranti and Lillian Peacock. The plot is not particularly novel, but some amusing incidents occur.

UNCLE SAM AT WORK, "ARE WE PREPARED?" (Powers), Jan. 7.—No. 3 of this instructive series. This takes the observer into the naval department, on board battleships, etc. The photography is not up to standard in this number, though the closing scenes, when guns are fired after sunset, are very striking.

Universal Film Mfg. Company Specials.

THE POWER OF THE PEOPLE (Universal Special), Jan. 3.—No. 4 of the "Graft" series. In this two-reel instalment Bruce resigns as district attorney, but still keeps up his fight on the grain trust. The substitution of Harry D. Carey for Hobart Henley is cleverly manipulated in this number. The latter met with an unfortunate accident and Carey, playing his brother Tom, will continue the graft investigations. This number is entertaining throughout. The scene where Dodson is hounded to his office and forced to appear before the people is very dramatic.

THE GRAY SISTERHOOD (Gold Seal), Jan. 4.—No. 2 of "The Journals of Lord John" series. This number, adapted to the screen by Harvey Gates, is much clearer than the first one. The cast is proficent and the plot interesting, though it requires pretty close watching, owing to the great number of characters. In this Lord John rescues Maida from the convent, where she has been lured by the Egyptian hypnotist and his sister. There is a good atmosphere of mysticism over certain scenes. The further adventures should prove interesting.

THE HEART OF A MERMAID (Victor), Jan. 5.—A three-reel special, by Elaine Stearne, featuring Mary Fuller, Glen White, Paul Panzer and others. This is the comedy of a mermaid who comes to life, in the hero's dream. He takes her aboard his yacht, at first violently in love with her, but soon tires of her unconventional conduct and lets her return to her ocean home. The comedy is laughable and novel throughout. Mary Fuller is pleasing in this, though her costumes in numerous scenes are decidedly breezy and unconventional. The situations, while broad in treatment, are very amusing.

MISSY (Laemmle), Jan. 6.—In this two-reel number, by Lynn Reynolds, Myrtle Gonzalez infuses fresh interest into the part of a mountain girl. The story is interesting and many of the scenes are particularly attractive. Missy goes to her mother in the city, but is appalled by the social life and flees back to the country. The bachelors' dinner was a good dramatic touch. The close is strong. Alfred Allen, Val Paul and Frank Newburg are in the east. A good offering.

THE LAW OF LIFE (Imp), Jan. 7.—A three-reel number, featuring King Baggot, Edna Hunter, Elsie MacLeod, Ned Reardon and Clara Beyers. The story is interesting but not very strong and none too convincing. It pictures the way in which a very moral young man goes to the city and in one night brings a cloud upon his career, through acquaintance with a Spanish dancer. His love affair is broken off and years of sorrow intervene before the couple are reunited. The construction is faulty in places, but in some ways the offering is quite strong.

ON THE TRIAL OF THE TIGRIS (Bison), Jan. 8.—An animal film, by Paul Bourgeois, featuring the author, Betty Schade, Mme. Rosita Marstini and some tigers, lions and leopards. The story is quite gripping in certain ways. It tells of a jealous queen of the tigers who lures a young girl to her home to collect a big ransom. She threatens to release the wild beasts if the money is not sent, placing the girl at their mercy. The lover and his friends come after the beasts have been released and exciting scnes follow. Entertaining melodrama.

V-L-S-E, Inc. Specials.

WHAT HAPPENED TO FATHER (Vitagraph), Dec. 27.—Frank Daniels scores an emphatic success in this five-reel comedy, written by Mary Roberts Linehart and directed by C. Jay Williams. Many of the most entertaining scenes are laid in a theater on the night of the first performance of a comic opera. Daniels is on the screen most of the time and he is ably supported by Billy Quirk and others.

World Film Corporation.

THE RACK (Brady—World), Dec. 27.—Adapted from a play by Thompson Buchanan, "The Rack" makes a powerful five-part drama, in which Alice Brady plays the role of a woman tried on the charge of murder. The picture was expertly directed by Emile Chautard, who maintained the element of suspense to a marked degree. It was carefully staged and expressively acted by those in support of Miss Brady, including Milton Sills, Chester Barnett, June Elvidge and Doris Kenyon. One scene that is offensive and should be eliminated shows the body of a woman nailed to a cross.

Associated Film Sales Corporation.

HIS TURNING POINT (Big A Feature), Jan. 1.—This five-part Associated subject is lacking in strength in the several departments which go to make a picture.

Thomas J. Carrigan

THOMAS J. CARRIGAN has signed a long-time contract with the Metro Pictures Corporation, and will be featured exclusively in Metro feature productions. He will make his debut, under Metro auspices, in "Rose of the Alley," the five-part feature in which little Mary Miles Minter is starred. This is an original story of life in New York's underworld, written by Harry Hoyt, also a newcomer with the Metro forces. Mr. Carrigan will also be featured in "Dimples," in which Miss Minter is starred, and in "A Scrap of Pasteboard," with Miss Minter, both of which features are now in process of production in St. Augustine, Fla.

Thomas J. Carrigan.

Mr. Carrigan began his professional career when he was eighteen years old. He ran away from his home in Lapeer, Mich., and joined the Ringling Brothers' circus, playing a clown with that organization. He made his stage debut in "Brown of Harvard," and the following season joined James O'Neill, playing an important juvenile role in "The Count of Monte Cristo." After achieving remarkable success on the stage he was one of the first well-established actors to see the future of motion pictures. He was starred with Pearl White with the Power's Picture Company, and made the first two-reel features ever produced. These were "Ten Nights in a Barroom," and "The Two Orphans." He also appeared in the serial called "The Man in the Street," produced by the Selig Company.

Mr. Carrigan is the husband of Mabel Taliaferro, now a Metro star, and the story of their courtship and marriage reads like fiction. He had left the Selig forces and was in the west when he was called back and engaged to play the part of Prince Charming in the feature production, "Cinderella." Miss Taliaferro was engaged for the name part, and the couple met for the first time when they were called on the floor at the Selig studio for rehearsal. Their wedding soon followed, for Mr. Carrigan proved a Prince Charming in real life to Miss Taliaferro, and Cinderella's dream came true.

GUNBY BROS. HAVE NOT SOLD STUDIO.

Gunby Brothers, Inc., wish to correct an impression circulated throughout the trade papers that they have sold their studio and laboratories at Ridgefield Park, N. J. This property is not for sale, but the Charter Features Corporation has leased the Gunby studio for a term of years, in which they will continue making pictures of Abraham Lincoln, portrayed by Benjamin Chapin, and which they have been working on for quite some time, but this company has no connection with the Gunby Laboratories situated in the same building, and any other concern who claims to have rented, leased or bought this studio, or laboratories, is handling the truth in a very careless manner.

Manufacturers' Advance Notes

STRIKING CHARACTERS IN BRET HARTE STORY.

As a character actor both on the legitimate stage and before the eye of the camera for motion picture work Hobart Bosworth needs no word of introduction. The accompanying illustrations, however, are self-explanatory and will doubtless prove interesting to those who name this actor among their favorites, for they show him in a role in which he has seldom been seen.

Gretchen Lederer as the Duchess in "Two Men of Sandy Bar."

As John Oakhurst, in Bret Harte's story, "Two Men of Sandy Bar," Bosworth has achieved a triumph of make-up as well as of action. He has been able to put into the role all of the lovable traits that Harte wrote into the lines of his story as he originally conceived it. He has softened the character of the gambler, and while maintaining the spirit of game-keeper he has been able to turn to the spectator the more human side of the man, the part that perhaps was buried too deeply, but which was there, nevertheless. He has been able to show us the good that underlies all of us, however bad we may appear at times. And if for no other reason than this "Two Men of Sandy Bar" promises to be one of the best-liked features of recent months.

Hobart Bosworth in "Two Men of Sandy Bar."

"THE GOLDEN CHANCE" (Lasky).

Although 3,000 miles away, Cleo Ridgely and Wallace Reid were the principal guests at a private advance showing and reception held this week in New York. The stars, who are making their first appearance under the management of the Jesse L. Lasky Feature Play Company as co-stars in "The Golden Chance," a Paramount release announced for Jan. 13, were in California, and the advance showing at which each was applauded was held at the Wurlitzer theater, in the building in New York where the Lasky executive offices are situated.

"The Golden Chance," written by Jeanie Macpherson, possesses many sensational features. Cecil B. DeMille directed the production. The story is one that essentially is suited to the motion picture form of narrative. It relates the experiences of a young woman of refinement who, after a few miserable years as the wife of an undesirable, suddenly by chance is thrown into contact with men and women of her own kind. A young millionaire falls in love with her, but she keeps her true identity under cover until confronted by her own husband, who is discovered burglarizing the house in which she is staying as a guest.

The dramatic climax of "The Golden Chance" comes with a fistic encounter between the young woman's husband and the youth who is infatuated with her. Both Miss Ridgely and Mr. Reid have been members of the Lasky stock company for some months. Their first appearance together was in the picturization of "The Chorus Lady." Their joint success in this production and their growing popularity among photoplay lovers were reasons for their climb into the list of screen stars.

"THE KING'S GAME" (Pathe).

"The King's Game," the five-part Pathe Gold Rooster release for Jan. 7, signalizes the return of Pearl White to the screen after a long vacation, which began last spring with the completion of "The Romance of Elaine." Admirers of Miss White, whose numbers are legion, will be glad to again see in a picture the heroine of so many Pathe serials.

"The King's Game" is adapted from George Brackett Seitz's original play which was the starring vehicle of James K. Hackett for two seasons. The cast is noteworthy, containing as it does besides Miss White, George Probert and Sheldon Lewis, both of them well known on the speaking stage and each of whom possesses marked talent. The picture is the production of Arnold Daly and was directed by Ashley Miller.

The story is a strongly dramatic one, dealing with Russian nihilists transplanted to America. How the young Russian nobleman (played by George Probert), Americanized by his upbringing in the United States, defeats the purposes of the enemies seeking his life and wins the hand of the daughter of the nihilist leader makes up a story full of dramatic moments and that vital quality known as "punch."

"THE OTHER GIRL" (Raver).

The motion picture adaptation of the famous Augustus Thomas stage success, "The Other Girl," which is being produced by the Raver Film Corporation, is nearing completion.

The subtle, clean and healthy humor of this author transferred on film by able directors and renowned players will give the film fans a delightful high-class type of comedy.

James J. Corbett as "Kid" Garvey has some delightful comical situations with Paul Gilmore, who plays the role of Reverend Bradford. These parts are deftly handled by these two players. The famous health builder, William Muldoon, is a prominent figure in the picture.

Edith Luckett and Becky Bruce convincingly portray the parts of Estelle Kittredge and Catherine Fulton. They lend to the roles a freshness and personality that is thoroughly enjoyable. Other principal roles are interpreted by Horace Vinton, Louis Thiel, Mortimer Martini, Rauland Ratcliffe, Harry Redding, Ten Eyck Clay, Mona Ryan, Frances Thompson, and Lizzie McCall.

In order to inject the proper realism into this picture some of the scenes were taken at the famous William Muldoon

Scene from "The Other Girl" (Raver).

Health Farm at White Plains, N. Y., and several others at the Staten Island Military Training Academy. One especially noteworthy scene was taken in one of the busiest sections of New York City, 44th street and Broadway, where the lives of the players were endangered by the heavy traffic.

This thoroughly enjoyable stage comedy has been worked into a highly delightful photoplay with many added punches in the way of comedy that are possible only to the motion picture.

Vitagraph Releases for Week of January 1

Program for the New Year Opens with Several Strong Subjects.

AN exceptional program of releases is announced by the Vitagraph Company for the week beginning Jan. 3 of the new year. There are drama and comedy features that form a well-balanced and desirable booking for the exhibitors.

Scene from "When Hooligan and Dooligan Ran for Mayor" (Vitagraph).

The new "Personally Picked Program" of a four-reeler and a one-reel of the comedy, released Monday, Jan. 3, consists of

Scene from "Tried for His Own Murder" (Vitagraph).

"Who Killed Joe Merrion," featuring Joseph Kilgour, S. Rankin Drew and Rose E. Tapley, directed by Tefft Johnson; and a

Scene from "His Wife Knew About It" (Vitagraph).

Wally Van comedy, "When Hooligan and Dooligan Ran for Mayor," featuring the Vitagraph Comedy Four, Hughey Mack, Kate Price, William E. Shea and Flora Finch.

Also released on Monday, Jan. 3, is a one-reel comedy, "The Little Trespasser," directed by C. Jay Williams, and featuring Jewell Hunt and James Morrison. On Friday, Jan. 7, is a Sidney Drew comedy, by James Montgomery Flagg. The Saturday release is a Broadway Star Feature, "Tried for His Own Murder," produced by Van Dyke Brooke and featuring Maurice Costello and Leah Baird.

Mr. and Mrs. Sidney Drew are seen in a one-reel comedy by James Montgomery Flagg, "His Wife Knew About It." In order to keep the cook with the family the husband takes her to the theater. His wife knows about it, but some friends of the husband try to keep the truth from her and protect the husband's reputation. The play is extremely humorous, and is portrayed by Mr. Drew and his wife in their usual capable manner.

A THRILL IN "THE UNWRITTEN LAW."

One of the big thrillers of "The Unwritten Law" is a fire scene in which Larry McCarthy (Andrew Robson) effects the rescue of Kate Wilson (Miss Michelena) and her four-year-old daughter (Baby Rix). The building is supposed to be a combination millinery store and dwelling.

That nothing should be amiss in realistic effect, a structure was especially built and furnished for the burning, the actors, including William Pike, sent inside, liberal quantities of kerosene poured about to insure undeniable flames and then the match applied. The director was not long in realizing that too much kerosene had been used and so called for quick action. Robson dashed through the millinery store and into the room to its rear. As he carried out Baby Rix the flames closed in behind him and when he turned to go to the rescue of Miss Michelena he faced a roaring inferno. Nothing daunted, however, he broke through the blaze and staggered back again with Miss Michelena in his arms. The clothes of both were in flames and Miss Michelena was seriously burned about her limbs and neck.

In spite of her own painful condition, however, she was first

Scene from "The Unwritten Law" (California).

to remember that Pike had gone inside the building with them. In response to her entreaty Robson started again to enter the building, but its ceiling and forward walls were already falling in, one of the beams having but narrowly missed Miss Michelena's head as she was carried out. To again effect a rescue through the door was quite impossible.

Meantime, the San Rafael fire department had arrived. Their faces protected by smoke helmets, they began using their axes in furious earnest, and in this fashion cut their way to Pike, who had been overcome with the heat and smoke. The three sufferers were hurried to a nearby sanitarium and their burns successfully treated.

FIVE HUNDRED "EXTRAS" IN KLEINE PRODUCTION.

Even the spacious halls and dressing rooms of the big six-story Bronx studio were taxed to capacity recently when five hundred young men and women spread over the floor of the roof studio in the making of theater scenes in a big forthcoming Kleine production. A curious feature of the story was that it called for two distinct theater "sets," one a pretentious Broadway establishment and the other a modest, second-class theater in a small western town. In the opinion of the director there is an observable difference between a typical Broadway audience and the less conventional but more diversified types of the west, and this belief is ably reflected in the splendid detail of the scenes. It is a drama of theatrical life enlivered by touches of quaint humor in presenting the happy-go-lucky characters of a thespian boarding-house in New York.

The story features Arthur Hoops and Alma Hanlon, and is scheduled for release through the Kleine-Edison Feature Service in the near future.

More Triangle Features

Jane Grey, Lillian Gish and Orrin Johnson Will Be Starred in Three Powerful Works.

THREE notable novelties, soon to be produced by the Triangle Film Corporation, show the versatility of the scenario writers and the resources of the two big studios of Fine Arts and Kay-Bee. They are "Waifs," starring Jane Grey; "Daphne," starring Lillian Gish, and "The Price of Power", starring Orrin Johnson.

Miss Grey will be supported in "Waifs," a Triangle-Kay-Bee play by William Desmond, J. Frank Burke, Truly Shattuck and

Scene from "Waifs" (Kay-Bee).

others of Thomas Ince's most sterling players. It is an extremely powerful story of how a disgraced theologue finds himself in the slums and is redeemed from the depths by the influence of a dance hall girl. The role of the dance hall piano player is taken by Miss Grey and is said to afford her even greater opportunities than she had in "Let Katy Do It," in which she appeared for the Fine Arts-Triangle. Mr. Desmond has the leading male role.

"Daphne," a new Fine Arts production starring Lillian Gish and Elliott Dexter in her support, is said to be a romantic drama with a "punch." So formless and tame are most cloak and sword dramas that such a novelty should prove a real revelation. The play begins with the persecution of "Daphne," a gamekeeper's daughter, by Philip de Mornay, the scion of a duke. Follow the kidnapping of the girl, her imprisonment in the demi-monde quarter of Paris, her sale as one of the colonists' brides then trafficked out to Louisiana, and adventures with pirates on the Atlantic. Through a complex of circumstances Philip de Mornay is taken aboard the brides' ship, a captive from a pirate vessel they have captured. Girl and man proceed to Louisiana to be sold to a colonist, and is about to be wedded to the creole when De Mornay appears. He has

Scene from "Daphne" (Fine Arts).

ceased to persecute her and she has learned to love him. So the nuptials are happily changed to the marriage of De Mornay and Daphne.

D. W. Griffith thought so highly of this scenario by Granville Warwick that he has associated with Miss Gish and Mr. Dexter some of the very best Fine Arts stock players. Among them are Walter Long, who was Gus in "The Birth of a Nation" and Santa Ana in "Martyrs of the Alamo;" Howard Gaye, who played General Lee in "The Birth of a Nation;" Lucille Young, Richard Cummings and Jack Crosgrove. W. C. Cabanne is directing "Daphne."

Third in the present notable triangle is "The Price of Power," an industrial story of extraordinary force in which Orrin Johnson will be seen as a workman who fights his way up to the status of a cotton mill owner only to lose his sanity and under a changed personality become a striker against his own regime.

"The Price of Power" is descriptive of the terrible price John Belmont pays for having ground down his fellows in his rise to wealth. Associated with Mr. Johnson in the cast are Sam DeGrasse, Spottiswoode Aitken, Gladys Brockwell, Vera Lewis, Marguerite Marsh, F. J. McDonald, Clyde Hopkins and Daisy Robinson. Verisimilitude is lent to some of the big scenes by their staging in an actual cotton mill near Los Angeles.

"ROSE OF THE ALLEY" (Metro).

"Rose of the Alley," a five-part feature production in which little Mary Miles Minter is starred and Thomas J. Carrigan is featured, has just been finished at the Columbia Pictures Corporation studio, and will be released on the Metro program Jan. 17. "Rose of the Alley" is an original story of New York City's underworld that teems with thrills and moves at a rapid pace for five gripping acts. There is but one lapse of time in the entire production. It was written by Harry C. Hoyt, who recently joined the Metro forces.

All the exterior scenes, as well as some of the interiors, were made in New York City, giving a vivid picture of a phase of life in the metropolis which has figured prominently in the newspapers during the last few years. One of the characters in the feature is "Kid" Hogan, a former prize fighter, who plays the role himself. Before he went into motion pictures, Hogan was a successful ring general and fought with Abe Attell, Leach Cross, Joe Gans, Packy McFarland and other well known pugilists. D. W. Griffith saw him fight one night and the next day engaged him for a part in a Biograph

Scene from "Rose of the Alley" (Metro).

feature. Mr. Griffith said he observed at once that Hogan was a natural actor and there was no mistaking that he was an unusual type for the role of a "tough." Hogan is regularly employed in the Rolfe-Metro studio as chief property man, and he is called whenever roles are found that fit him.

One of the big and interesting scenes in "Rose of the Alley" is a gang fight in a dance hall. This picture was made in a famous dance hall, and a thrilling exterior scene shows a number of the gangmen leaping from the second story to the pavement. Another shows a remarkable leap of a man from the fourth story of an apartment house. There is a strong supporting cast and more than three hundred people are seen in one scene.

BLANCHE SWEET IN "THE RAGAMUFFIN."

In a role that is entirely different from anything she heretofore has done on the screen, Blanche Sweet will be seen as the star in a new Lasky Feature Play Company's production entitled "The Ragamuffin," released through Paramount Pictures Corporation, on January 17th. William C. DeMille is the author of the photoplay and its producer as well.

Miss Sweet's peculiar charm and beauty in this production are made more piquant by reason of the character of her role in the early scenes when she appears as a "ragamuffin"—a mite of a girl whom opportunity overlooked and who is a victim of a crushing and demoralizing environment. Then follows the regeneration, dramatically made possible by a series of subtle changes.

"The Ragamuffin" will be Miss Sweet's first photoplay following her re-engagement for a long period by the Jesse L. Lasky Feature Play Company.

"THE DEVIL-IN-CHIEF" (Selig).

"The Devil-in-Chief," a Selig feature drama, released through General Film service on Monday, January 10th, is another of the superior productions now being released regularly under the Diamond S trademark. "The Devil-in-Chief" is an unusual multiple reel production in every respect. The principal character role is taken by Tyrone Power, the distinguished American actor, and he is ably supported by a cast of Selig all-star

Scene from "The Devil-in-Chief" (Selig).

players, which include Wheeler Oakman, Eugenie Besserer and Edith Johnson.

In this production, which abounds in beautiful scenic exteriors and clear-cut photography, Mr. Power is given every opportunity to prove his great art as an actor. In the role of an anarchist betrayed by a woman, and who has sworn to revenge himself on the feminine sex in general, Mr. Power arises to artistic heights rarely if ever seen. How in the end his soul is conquered by love when it is too late, and when he realizes the futility of evil passion, is a very strong climax to a noteworthy offering.

Preliminary scenes enacted by Mr. Power and Miss Besserer, two of the most accomplished artists in the line of work, will prove a revelation for tense atmosphere. Mr. Power and Edith Johnson also perform in a succession of tense situations which will carry the spectators almost breathless to the conclusion.

"THE OTHER SIDE OF THE DOOR" (American).

One of California's most historic structures has a place of prominence in "The Other Side of the Door," a five-reel American production to be released January 6th as the first of the American Mutual Masterpictures, De Luxe Edition. The building now is the city hall of Monterey, but in decades long since passed, it was known as Colton house.

Scene from "The Other Side of the Door" (American).

It was erected when Monterey was the capital of California, then a state of Mexico. When the American fleet first appeared off the old capital a force of bluejackets was sent ashore to maintain the dignity of the United States and to preserve order in the city. In charge of the bluejackets was Chaplain Colton, a warlike parson, whose first act was to raid the big gambling house that then flourishing in the building. More than $50,000 in gold and thousands of dollars in precious jewels were confiscated. From the old parson the building took its name of Colton house, by which appellation it still is known to the old, old residents of picturesque Monterey.

"THE NE'ER-DO-WELL" DOES WELL.

According to a telegram received Tuesday, Dec. 21, by William N. Selig, president of the Selig Polyscope Company, "The Ne'er-Do-Well," the spectacular production in nine reels opened the evening of Dec. 20 in Clune's Auditorium, Los Angeles, Cal., and the "S. R. O." sign was shown early. The word "great" is used in commenting upon the production. "The Ne'er-Do-Well" was written by Rex Beach and produced by Colin Campbell. Beach also wrote "The Spoilers," that other great Selig production, and "The Spoilers" was produced by Campbell. Scenes in "The Ne'er-Do-Well" were filmed in Panama, where Mr. Selig escorted a special company to the Panama Canal Zone. "The Ne'er-Do-Well" is considered a worthy successor to "The Spoilers," and Miss Kathlyn Williams and the others who contributed to the success of "The Spoilers" enact leading roles in "The Ne'er-Do-Well."

"BROUGHT HOME" (Essanay).

This photoplay contains a pretty sentiment that tugs strongly at the heart strings. The child scenes at the orphanage are especially delightful. There is much of pleasing humor in them, but they all border on pathos and many situations bring the tears to the eyes. It is the story of a rich bachelor who goes to the dogs because a woman refuses him, but is awakened to his responsibilities in life when he runs over a little orphan girl in one of his mad escapades in an auto. He puts her in a private school when she recovers. During his visits to the

Scene from "Brought Home" (Essanay).

orphanage while she is ill he is taken with a little orphan boy, takes him out west on a ranch where they grow up together. Then comes the reunion after the children have grown up, and a touching love scene is enacted, the girl having fallen in love with the man who had visited her so often in the hospital. The scenes in the orphanage with the children playing their games, nursing their pets and trying to get some happiness out of a cheerless existence, strike straight to the heart. Richard C. Travers and Ruth Stonehouse play the leads, Miss Stonehouse enacting the parts both of the orphan girl and the woman grown.

EXHIBITORS' "VIM" DIARY.

Vim Films Corporation, producers of the popular "Vim" comedies, are distributing gratis to exhibitors and patrons of Vim Comedies a unique book of 192 pages which will be a big help to the exhibitors as a ready reference diary for past and future bookings. It will also enable him to keep a tab on his opposition, as well as a record of his own day and night receipts—including the daily weather conditions. Should there be any exhibitor overlooked, his demands will be supplied at the offices of the Vim Films Corporation, 326 Lexington avenue, New York City.

IMPERIAL EXCHANGE SUES GENERAL FILM.

Suit has been commenced in the United States District Court by the Imperial Film Exchange against the General Film Company and others for $750,000 damages alleged to have been caused by the defendants by unlawfully interfering with the business of the plaintiff company. The actual damage claimed is $250,000, but triple damages are claimed under the statute.

"CAUGHT WITH THE GOODS" (M-in-A).

MinA scores another big laughable hit with the release of Jan. 6, 1916, "Caught With the Goods." This picture is especially adapted for all married men whose vocation necessitates their journeying on railroad trains, especially the class who find it impossible to make their eyes and feet behave when they see a pretty girl across the aisle who (like themselves) has naughty eyes and naughty feet. In this case a married man's left bower, his mother-in-law, catches him with the goods.

KNICKERBOCKER BACK ON PROGRAM.

Under a special arrangement with the General Film Company Knickerbocker star features have once more become a part of the General Film program, replacing the three-reel Edison Friday release. The first release of Dec. 24, entitled "Every Girl," was followed on Dec. 31 with "The Mysterious Bride," both of these splendid features having Miss Claire Whitney in the leading role. The future Knickerbocker star features will consist of star plots, star casts and star photography.

NOTES OF THE TRADE

BLANCHE SWEET is at work on another photoplay in the Lasky studios. It is being directed by William C. DeMille.

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Robert T. Haines has completed his work in "The Secret Agent," an Arthur Stringer photodrama, filmed at Jacksonville, Fla., by the Gaumont company for release on the Mutual program. Mr. Haines has returned to New York.

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Under the direction of Lloyd Carleton, who has now joined the ranks of Universal producers, Hobart Bosworth is at work on the production of a five reel filmization of Bret Harte's play, "Two Men of Sandy Bar," and in it Bosworth plays the role of Oakhurst, a character well known to the lovers of Bret Harte's works.

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Miss Stella Hammerstein is now at work at Jacksonville in a Gaumont production called "The Ace of Death." This thrilling photodrama is from the pen of O. A. Nelson and is being directed by William F. Haddock. Part of the play is located in a Central American city and "Silent Bill" Haddock has been fortunate in selecting locations about Jacksonville which accurately reproduce the tropical atmosphere.

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Besides the Annette Kellermann picture, two other productions are being made in Jamaica for William Fox, and these are now nearly completed. They are "Terese Rapuin," from the celebrated French play and novel, and "The Ruling Passion," which has an Oriental coloring.

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The old garage where the Lasky company studio offices have held sway since the organization of the company, is to be remodeled and made into private offices for the heads of the various studio departments.

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Marshall Neilan was in Chicago Monday, Dec. 20, the guest of William N. Selig, president of the Selig Polyscope Company. Mr. Neilan was en route from New York City to the Pacific Coast, where he will again direct Selig productions at the Los Angeles studios. Several important plays have been handed to Mr. Neilan, who will start production just as soon as he arrives at Los Angeles.

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Charlotte Walker, who has appeared in two Lasky productions on the Paramount program—"Kindling" and "Out of Darkness"—will be the star in the picturization of "The Trail of the Lonsome Pine," in which she starred for several seasons on the legitimate stage. The motion picture rights to the play were obtained from Messrs. Klaw & Erlanger by Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company. Miss Walker was leading woman this season with E. H. Sothern in a brilliant New York engagement. She has left for a protracted stay at the Lasky studios at Hollywood, Cal.

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Edward Jose, who is producing Kipling's "Light That Failed" for Pathe, expects shortly to take a large company south to finish the Sahara desert scenes required by the scenario. Mr. Jose filmed some of them on an island off Bridgeport, Conn., but the balance must be taken in more tropical surroundings.

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Bessie Eyton is to appear as a Salvation Army lassie in "The Three Wise Men," a Selig feature now in course of production by Colin Campbell.

"One of the Least of These" is the title of the child-labor play by Ashley Miller, in which his wife, Ethel Browning, will star next Spring, and the film version of which he is now working upon for simultaneous production on Broadway. For this dual work Mr. Miller has refused two offers to direct feature films, one in the south and another in the west, on the completion of "The King's Game" for the Pathe Gold Rooster brand, which is about to be released.

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In "No Greater Love," the Selig Red Seal play, to be released through V-L-S-E, Inc., on Jan. 10 Miss Regina Badet, the emotional actress who assumes the role of "Sadunah, the Dancer," wears a large number of beautiful gowns of Parisian make. In the climax of this wonderful production, Miss Badet sacrifices a gown worth hundreds of dollars when she plunges over a precipice into the water below.

* * *

One of the best ideas Edwin Middleton ever had was to allow Miss Cissy Fitzgerald to "play herself." Mr. Middleton directs Casino Star Comedies, and in a number of these Miss Fitzgerald has appeared as the star. At the Flushing studios of the Gaumont Company Director Middleton is now putting his good-natured star through some society comicalities which will be called "Leave It To Cissy." The manuscript was penned expressly for her by Joseph H. Trant. The author has seen to it that Miss Fitzgerald's wink is scheduled for a prominent place in the production. It will be released on Jan. 2.

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Mary Pickford is one of the happiest little girls in filmdom. She is enjoying the marvelous freedom of movement which comes with playing the leading character in "The Foundling." After nearly breaking her neck in Japanese sandals while playing in "Madame Butterfly," the Famous Players' star is reveling in the luxury of bare feet. "No more funny little ceremonies—I just romp around like a kiddie and have the time of my life," declares Miss Mary.

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Bess Meredyth of Balboa's scenario staff is exceptionally well equipped for her work. After years of experience on the stage in stock, she went into pictures and relearned the art of acting from the camera's standpoint. Possessed of a lively imagination, she was attracted to the authorship end of the game. Hence, she writes from actual studio experience.

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Kalem's Jacksonville, Fla., studio is being overhauled and there are rumors that a company will soon be sent there for the winter.

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Miss Marguerite Courtot left for the Gaumont winter studios at Jacksonville, Fla., Christmas day. The first Gaumont feature in which she will appear as a star, a Mutual Masterpicture, Edition de Luxe, will be released in February.

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In "The Uncut Diamonds," a Selig one-reel photoplay just completed by the Selig Company, Miss Fritzi Brunette, for the first time since her advent in pictures five years ago, donned the costume of a lady's maid.

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Fannie Ward, whose acting in the Lasky production, "The Cheat," has created a sensation in Paramount theaters, has begun work at the Lasky studios on her third production. Miss Ward is among the most popular stars of the screen and she is under contract for a term of years to the Lasky Company.

* * *

The first Mutual Masterpicture, Edition de Luxe, made for the Mutual program by the Gaumont Company, will be released Jan. 24. This big feature, called "As a Woman Sows," will have Miss Gertrude Robinson and Alexander Gaden in the leading roles.

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"Their Quiet Honeymoon" is a title which might sound less like gentle irony if it were the name of a story being produced by anyone but Al E. Christie. Lee Moran, Eddie Lyons and Betty Compson, the new Nestor leading lady, appear in the leading roles. The story will be told in one reel.

* * *

"A Tangle in Hearts," which was originally scheduled for release early in November, was changed on the Mutual program in order to allow two Harry Vokes comedies, "Beauty in Distress" and "A House Party," to take precedence. This Casino Star Comedy, "A Tangle in Hearts," which features John Daly Murphy, was released Dec. 5.

* * *

A view of one of New York's beauty spots, Central Park, will figure conspicuously in the Vitagraph screen story, "Mrs. Dane's Danger," being produced by Wilfrid North, with Lillian Walker appearing in the principal role. The scenes were filmed from the roof of the Hotel Majestic and show a panoramic view of Central Park at its most interesting section.

* * *

Alfred Vosburgh, who plays juvenile leads opposite Miss Vivian Rich in "Flying A" dramas, has practically completed the script of a spectacular two reel subject in which he and Miss Rich will take the leading roles.

The Mutual Traveler, the anonymous beauty who appears in all releases of "See America First," the weekly scenic reel made by Gaumont, has left Chicago for a visit to Duluth.

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"Love Among Thieves" is a Selig feature play that has been put in production at the Pacific Coast studios of the Selig Company. The story was written by Grace McGowan Cooke.

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"Life's Whirlpool," the new World Film feature with Holbrook Blinn starring, ranges in scenic variety from a San Francisco dive to the heights of the Rockies and the Alkaline wastes of Death Valley.

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Joseph W. Smiley, chief director for the Ocean Film, will establish for it in the near future a children's stock company similar to the one he organized for Lubin. In that company the oldest actor was six years of age, the leading man was four, the leading lady five and the heavy man three and a half. Smiley got great work out of the tots by talking to them like grownups and putting them on honor as members of the profession with pride in their work.

* * *

E. Phillips Oppenheim wrote "Mr. Grex of Monte Carlo" before the present great war began in Europe. The Lasky Company recently completed its picturization with Theodore Roberts as the star. Its story tells of negotiations between the different warring countries leading up to the breaking point of diplomacy.

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Cleo Ridgely and Wallace Reid will appear as co-stars in "The Golden Chance," a Lasky feature just completed and to be released in January on the Paramount program.

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The summer home of George Sullivan, one of Milwaukee's wealthiest citizens, was used in Essanay's five-act feature, "The Misleading Lady." The home is located at Fox Point, a short distance from Milwaukee, and in architecture the style of an enormous log cabin is closely followed. The structure alone cost $25,000.

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Jack Pickford has been cast as a struggling young playwright in the Selig three-reel Special, "It Can Be Done."

* * *

"Real manuscripts, from real authors, at real prices" is the slogan with which Maurice Tourneur, vice-president and general manager of the new Paragon Films, Inc., will start the new year for that company. He says he has had enough of the ordinary "scenario writer" situations and all of the so-called "unusual" ones from that source. What he earnestly seeks now, and what he is willing to pay well for, are original stories, written directly for the screen by literary geniuses.

* * *

The very title of the photoplay in which Hal Forde is starred in a Rialto Star Feature, "Lessons in Love," is sufficient to pique interest. Yet reports of exhibitors specify that those who come only out of curiosity are well repaid by the interest developed by this pretty light comedy. In this multiple-reel feature Miss Lucille Taft plays opposite Mr. Forde.

* * *

Director Colin Campbell has begun production of "The Three Wise Men," a symbolical story in three reels to be released in the near future. Thomas Santschi and Bessie Eyton are playing the principal roles supported by Marion Warner, Harry Lonsdale and others.

PICTURE THEATERS PROJECTED

CHICAGO, ILL.—Paul F. Olsen, 127 North Dearborn street, is preparing plans for a two-story theater, store and apartment building, to cost $100,000.

Gadsden, Ala.—V. Bacon and others will erect a modern moving picture theater.

Lincoln, Ill.—E. Jones has erected a new moving picture theater here, with seating capacity of 400.

Indianapolis, Ind.—The Apollo theater, at the corner of South East and McCarty streets, has been purchased by E. W. Howard. The house was formerly conducted by E. M. Houser.

Topeka, Kan.—A new moving picture theater is being erected at 508 Kansas avenue by C. A. McGuigan. It will have seating capacity for about 600 persons.

Hellier, Ky.—J. M. Pickell & Son have opened a new moving picture house here. It has been named the Rex and has seating capacity of 250.

Louisville Ky.—Joseph & Joseph have prepared plans for a moving picture theater to be erected at Second and A streets, with seating capacity of 750.

Webbville, Ky.—A new moving picture theater has been opened by H. H. Keinner.

Baltimore, Md.—S. Raith plans to erect a one-story brick and concrete moving picture theater, 22 by 120 feet, at 2804 Pennsylvania avenue; will have wood-covered floor, steam heat, electric lighting; seating capacity 400; cost, about $6,000.

South Boston, Mass.—Mt. Washington Theatre company, care M. S. Williams, 6 Beacon street, Boston, plans to erect a two-story theater and office building, 98 by 150 feet, to cost $100,000.

Albert Lea, Minn.—F. E. Wheeler and R. D. Tomlinson have purchased the Royal theater.

Buhl, Minn.—The seating capacity of the Crescent theater nas been increased.

Wabasso, Minn.—A new addition has been built to the Princess theater.

Cape Girardeau, Mo.—M. E. Worcester, 310 H. H. building, is preparing plans for a one and two story picture theater, 35 by 164 feet, to cost $10,000.

Omaha, Neb.—Extensive improvements are to be made to the Strand theater.

Jersey City, N. J.—Harry J. Max, 9 Orient place, plans to erect a fireproof moving picture theater and store building, to cost $20,000.

Trenton, N. J.—The new Market Street theater, located at the corner of Market and Union streets, has been opened to the public.

Buffalo, Okla.—The Pastime is the name of a new moving picture theater opened here by Bonheur Bros.

Indiana, Pa.—Godfrey Marshall plans to erect a one-story moving picture theater, to cost $25,000.

Philadelphia, Pa.—Manheim Amusement company has disposed of its interest in a theater, a one-story building and a three-story dwelling, at 5123-25 Germantown avenue, to John Courduff for a nominal consideration, subject to a mortgage of $14,000. The properties are assessed at $25,000.

Philadelphia, Pa.—Empire theater, formerly the Park, located at the northeast corner or Broad street and Fairmount avenue, was purchased at public auction by W. L. Nevin for $130,000, of which $100,000 remains on mortgage. The property consists of a large theater building on a lot 91.7 feet on Broad street, 130.3 feet on Fairmount avenue and 52.11 feet on Olive street. It is assessed at $150,000.

Hopewell, Va.—Village Amusement Company organized with $50,000 capital stock. J. M. Luke, cashier Virginia State bank, president; L. G. Humphries, City Point, Va., vice-president; Paul Barringer, secretary-treasurer. Will erect moving picture theater to seat 650 persons.

Colfax, Wash.—Edward Kratzer has opened a new moving picture theater.

Elkins, W. Va.—Work is being pushed to completion on the new moving picture theater, the Hippodrome, for R. H. Talbott. The house will have seating capacity of about 1,200, and cost approximately $30,000.

Bloomer, Wis.—William Prince has disposed of his interest in the old Andrews Opera house to Frank and Herman Schlenk.

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Patented June, 1908

Trade News of the Week

Gathered by Our Own Correspondents

Doings in Maine

Bangor Exhibitors Will Miss General Film Branch Manager Ehrgott Who Goes to the New Haven Office—G. H. Newhall Will Succeed Him—A Hamilton Exhibitor Injured—Mutual Office Moves to Bangor—Other Items.

By J. P. Flanagan, Maine Correspondent of Moving Picture World.

A. L. EHRGOTT LEAVES BANGOR.

BANGOR, ME.—Maine exhibitors are sorry to lose their good friend A. L. Ehrgott, manager of the Bangor General Film branch, who has been transferred to the exchange of the same company at New Haven, Conn., and has left for that city. Mr. Ehrgott is one of the most popular film men who have ever struck the good old state of Maine, and during his acquaintance of near three years with the exhibitors and other film men it is hard to part with him. And Mr. Ehrgott says it's like leaving home. Both he and Mrs. Ehrgott have made a great many friends while in Bangor, for they are both charming people, whom it is a pleasure to know.

Mr. Ehrgott has been with the General for four years, having started in at the West 23d street branch of that company in New York City, and after a year and a half there he was sent to Bangor. He has had the pleasure of seeing the business grow most encouragingly, and it is well known that he has most emphatically made good.

To succeed Mr. Ehrgott, George H. Newhall of Lynn, Mass., has been appointed. Mr. Newhall is no stranger in Bangor, having been an assistant to Mr. Ehrgott at this office for five months during 1913. He has been connected with the Boston office of the company for the past five years. He is well known among the exhibitors in this section of the state and will be given the glad hand wherever he goes. For the next few weeks he will be engaged in calling on the trade most of the time, renewing old acquaintances and making new ones.

MANAGER W. T. FRENCH HURT.

Friends of Mr. W. T. French, proprietor and manager of the Dream and Heywood theaters at Houlton, Me., will be pained to learn that he is at the present writing confined to the hospital, suffering from a broken leg. His many friends join in wishing a speedy recovery. During Mr. French's enforced absence, his assistant manager, Mr. W. C. Benson, is very ably directing the destinies of both houses.

The Dream is playing Paramount features and Mutual program and doing good business. The Heywood is playing road attractions and special productions. Among the coming attractions at the Heywood are "The Birth of a Nation" and Tinker's novelty dance orchestra.

PARAMOUNT ENTERTAINS.

Eastern Maine exhibitors were the guests of the Paramount corporation at a gathering in the Bangor House last Thursday night, the first of its kind ever held in this section of the state. After a fine supper they were addressed by George K. Robinson, publicity man from the Paramount offices.

The purpose of the meeting was to bring the exhibitors into closer touch with the producer, giving them an insight into how pictures are made, how service is rendered and other matters. Suggestions helpful to the exhibitors were offered and the occasion furnished the film men an opportunity to become better acquainted with each other and to discuss phases of the business of value to each. N. Ross, Maine representative of Paramount pictures, assisted in the arrangements for the meeting.

MUTUAL COMING TO BANGOR.

William C. Green, of Portland, Me., manager of the Mutual, tells the Moving Picture World correspondent that the Mutual headquarters in Portland will be moved to Bangor in the spring, and it is probable that the office will be located in the Exchange building. Bangor is more centrally located than Portland. This will make the fourth film exchange in Bangor, the General, Universal and United now being represented here. Bangor is thus the leading film distributing city in the Pine Tree state.

Bangor Maine's Film Center.

Bangor, Maine, is rapidly becoming the leading film distributing center in the state of Maine. Already there are three film exchanges here, the General, United and Universal branches, and it is reported that another company is to locate here in the spring. Bangor is near the geographical center of the state, which makes it a good shipping point for quick express delivery, it has good railroad connections and from here, exchange men and representatives can leave for any part of the state and find the distance comparatively short. All we need now is a moving picture producing company and perhaps that will come in the not too distant future.

NEW FOX REPRESENTATIVE.

N. Shapiro has been appointed to succeeds Mitchell Granby as the representative of the Fox Film in the state of Maine. Mr. Shapiro, after a trip through the state, reports business as fine.

W. M. WHITE TO HEAD UNITED.

William M. White has been appointed Maine manager for the United Film Company, with headquarters at Bangor, succeeding E. B. Tinker. Mr. White began his theatrical career at Tony Pastor's New York, longer ago than you would think for such a young man. He opened one of the first motion picture theaters in America in a small store at Eighth avenue and Thirty-fourth street, opposite Hammerstein's, in 1903, and since then has been connected with many theatrical houses in Lawrence and Lowell, Mass. Later he was on the road for the Universal Film company.

The Star theater, Fairfield, and Union hall, Searport, have taken on Universal service.

Manager Pray Got His Crowds.

Manager James Pray of the Silver theater, Waterville, Me., started the serial, "Neal of the Navy," off in great style at his house recently. He hired a brass band, had a parade, with concerts, and by this means succeeded in getting big crowds, all of whom promise to keep right on coming.

Theater's Name Pleases Farmington.

The Farmington, Me., Chronicle, a newspaper published in the home town of the late Madame Nordica, expresses the appreciation of Farmington people for the action of Manager Fred E. Mortimer of Freeport in naming his splendid new theater the Nordica. The Chronicle says, "The people of Farmington, Madame Nordica's old home town, will certainly appreciate this tribute to her memory and surely Freeport people have shown a sense of propriety that is commendable and worthy of imitation in Maine or anywhere the wide world round. The Nordica is built by a man who has had 16 years' experience in the show business, Fred E. Mortimer, manager of the new theater."

Fire in Belfast House.

The Universal theater, at Belfast, Henry Maddocks, proprietor, was badly gutted by fire recently. The fire started in the basement near the furnace. Only the moving picture machine and films were saved. Because of the furnace being under the theater proper, the Belfast city clerk has refused to grant Mr. Maddocks a license to conduct his theater for the present. Universal films are now being shown in the Opera House.

Pine Tree Notes.

The Bijou theater, Bangor, is now using Universal service.

Manager A. L. Ehrgott, just leaving the Bangor office of the General Film company for New Haven, Conn., was presented with a handsome desk watch by the Bangor employees of the company, testifying to the esteem in which he is held by the people who have worked under him in Bangor.

F. F. McLaughlin has opened a moving picture house at Wytopitlock, showing one night a week.

Edward Dore has opened G. A. R. hall, Bucksport, with a moving picture show running two nights a week.

NEW YORK SUNDAY SHOW NOTES

A Glimpse at Progress in New York State.

By Billy Bison, Buffalo Correspondent (229 Oxford ave.) of Moving Picture World

BUFFALO, N. Y.—In looking over reports on Sabbath shows in New York State we find it stated that District Attorney Stowell of Steuben County, N. Y., has been trying to prevent Sunday shows in the moving picture theaters of Corning, N. Y.

On the question of Sunday shows in Auburn, N. Y., theater managers contend that there is a demand for amusements Sunday afternoons and evenings and that entertainments presented at that time do not interfere with church attendance. They declare that it is no worse for the masses to go to picture houses on Sunday than it is for "the classes" to motor on Sunday, or play golf or do various other things.

A report from Schenectady, N. Y., says that the six charitable institutions of that city which were each given $700 last Christmas by Mayor J. Teller Schoolcraft, of Schenectady, as their equal share of the monies received from moving picture houses during the year for operation on Sundays, will not receive so large a sum this year.

Lockport Exhibitor Asked to Give Children's Matinee.

Henry F. Thurston, proprietor of the Temple theater, Lockport, N. Y., has been asked by the Mothers' club, Parents', Teachers' association and school teachers of the city to provide a picture show Saturday afternoon of each week for the entertainment of the city's school children. Superintendent of Schools, Emmet Belknap, of Lockport, has approved the idea.

Sabbath Show at Elmira's Colonial.

Moving pictures and sermons featured on a recent Sunday night at the Colonial theater, Elmira, under the auspices of the Park church and its pastor, the Rev. S. E. Eastman and the Rev. Albert E. Cornwell of that city. Mr. Cornwell was the speaker. He said that he had been wondering why people will go to a theater on Sunday evening when they will not go to a church. He said he had concluded that it is because the service in the theater is more democratic. One can go there without getting into somebody's else's pew, and without dressing up, and they are sure of a welcome.

Films Aid Sunday Night Services.

Moving pictures are being featured at a series of Sunday night services in the parish house of Trinity Episcopal church, Buffalo, pictures are used as a means of religious education. Films illustrating stories from the natural sciences are thrown on the screen. There is hymn singing and a brief talk to drive home some lesson brought out in the pictures.

It is rumored that a moving picture theater may be built at the rear of the Alhambra hotel, Ithaca, N. Y.

A man who recently annoyed a girl in the Lyndhurst moving picture theater, Rochester, was fined $90.

Manager Michaels of the Academy theater, Buffalo, recently stationed men in the uniforms of German soldiers at the front of his house. A machine gun of the latest type was also shown. The purpose was to advertise the moving pictures, "The German Side of the War."

NEW YORK MIDSTATE LETTER.

By E. O. Weinberg, Troy Correspondent of Moving Picture World.

Cohoes Opera House Items.

COHOES, N. Y.—On Friday, Dec. 10, the manager of the Cohoes Opera house, Mr. D. Core, gave a private showing of "Damaged Goods" to forty representative citizens, included among whom were several ministers and city officials.

Cohoes Opera house starts Triangle service Monday, Dec. 20.

Pathe Office in Albany.

Mr. Fred Flarity, manager of Pathe Syracuse office, has been in Albany several times looking for a location to open a large branch for Pathe.

Troy Items.

"The Battle Cry of Peace" is playing a return engagement in Troy and Albany at Proctor's theaters. The return engagement is for six days in each instance.

Mr. Frank Barhydt has taken over the Glen theater, Troy, N. Y., and he intends soon to open Bolton Hall as an ice skating rink.

It is rumored that Mr. H. Hellman is about to open another picture theater.

Several scenes in "Inspiration" were ordered cut by the chief of police in Albany, N. Y., when recently put on by the Clinton Square theater.

Pathe is busy screening and booking "The Red Circle," although many houses seem to fight shy on serials.

Subpoenas in New Jersey

In Jersey City, Moving Picture Interests' Association Continues Its Fight Against Ridiculous Blue Laws—Many Summons Sworn Out Against Those Who Did Business on Sabbath—Film Men Also Arrested.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

JERSEY CITY, N. J.—The Moving Picture Interests' Association, of this city, continuing its campaign to arouse public sentiment against the observance of the old "New Jersey blue laws," caused Clerk Markley, of the First Criminal Court, to swear out no less than 139 subpoenas against as many alleged violators of the vice and immorality act who did business Sunday, Dec. 12. By request of Counsellor Fred C. Henn the subpoenaed ones will not be called until after the holiday season.

Only two moving picture managers opened their houses and were promptly arrested. Harry Schlesinger, manager of the Orpheum theater, at the Five Corners, and his operator, John Fels, were arrested and bailed out by August Kost. The other place opened was the Nickelette, at 131 Brunswick street, under the management of Louis Calitri. Mr. Calitri, together with his operator, Aaron Lowenthal, was also arrested.

At Long Branch an all night continuous prayer for divine aid in the fight to close the picture shows on Sundays was held in the First Baptist Church, under the leadership of Rev. Charles F. McKoy. Picture shows have been held every Sunday evening since last June.

EXIT NOTICES.

The Fire Board of Newark adopted the suggestion of Commissioner Hubert F. Hahn that managers of theaters be asked to insert in a conspicuous place in the regular program the following notice:

IMPORTANT!

Pick out the exit nearest to your seat now. In case of emergency walk to this exit; do not run.

MUTUAL HAS GOOD BUSINESS.

To the representative of the MOVING PICTURE WORLD, Manager Lynn S. Card, of the Newark branch of the Mutual exchange, made the following statement Wednesday: "We have done more business during the week ending Dec. 18, than during any other week since we have been established at our new office, 25 Branford place. Furthermore, we expect a continuation of this excellent condition for several more weeks to come."

Frank L. Doyle, who covers Hudson County as roadman for the Mutual exchange, reports good bookings for Mutual's latest serial, "The Girl and the Game."

ROYAL SECURES ALCO RIGHTS.

Leo Singer, manager of the Royal exchange, at 288 Market street, has secured the exclusive New Jersey rights to the productions of the Alco Features. The contract whereby Singer obtains the sole agency of this state goes into effect Jan. 1.

PATHE'S COLORED PICTURE.

Manager Albert Reinlieb, of the Pathe branch, told the WORLD correspondent last week that the "Beloved Vagabond," Pathe's wonderful picture in colors, will be shown at the Paramount theater, Broad and Hill streets, Newark, beginning Dec. 27. Mr. Reinlieb invites the exhibitors of New Jersey to view the picture while it is shown here.

NEW CRAWFORD THEATER

The Crawford theater, Broad and Orange streets, Newark, filed articles of incorporation Wednesday at the office of the county clerk. The capital stock is $100,000, and the purpose given is to operate a moving picture theater. John G. Crawford is mentioned as registered agent. The Crawford theater was erected several months ago and has been operated as a motion picture place since its erection.

OPERATORS' BALL SOON.

Newark Local, 244, I. A. T. S. E., composed of moving picture operators, will hold its second annual ball at Kreuger's Auditorium, on Feb. 4. It is expected that many notables will attend. Last year's affair was a decided success, and it is confidently predicted by those in charge that this coming affair will greatly surpass its predecessor.

PARK PLACE SHOWS PICTURES.

Beginning Christmas the showhouse on Park place used for several years by F. F. Proctor, and quite recently by the Forsberg stock company, will revert to the Proctor interests, and pictures of the war will be the initial attraction. The pictures entitled "Germany on the Firing Line" are the authorized German staff pictures.

NEW JERSEY CITY THEATER.

The National Theater company has filed a contract at the office of County Clerk John J. McGovern, in Jersey City, for the erection of a new theater at a cost approximating $55,000. The theater will be located on Central avenue and it will extend through to Bleecker street.

WURLITZER NEWARK OFFICE.

The Rudolph Wurlitzer company, manufacturers of theater orchestras, have appointed Edwin A. Rambonnet Newark district manager. Mr. Rambonnet was formerly manager of the Somerville theater, Somerville, N. J., and also at one time managed the Fox theater and Loew theater, both of New York. Mr. Rambonnet has been exceedingly successful in the short time that he has been here. He informed the Newark correspondent of the MOVING PICTURE WORLD that within two weeks he had installed theater organs at the Park theater, 191 Bloomfield avenue; Walnut theater, 214-216 Walnut street, and the Victoria theater, all in Newark.

Court Announces Contracts.

Manager Myers, who has recently acquired the Court theater, Market and High streets, Newark, announced that although the policy of the house will be not to bind itself to any one producer, the contracts for features have been closed with the V-L-S-E, and with the Pathe exchange. Mr. Myers also contemplates contracts with the larger producing companies.

Changes to Pictures.

The Bon Ton theater, Newark avenue, Jersey City, under the management of Edward Cadugan, has discontinued vaudeville and in the future will be devoted to high class film productions.

More War Pictures.

The German battlefield pictures taken by Edwin F. Weigle, staff photographer of the Chicago Tribune, were presented at the Newark theater last week to large audiences. One-half the proceeds was donated to the Blind and Crippled Soldiers' Fund. Altogether Newark has been treated to some excellent war films.

Manager Myers, of the Court theater, Market and High streets, Newark, announces that he will be the first exhibitor in Newark to show the new Universal serial "Graft," which started in his theater Thursday, Dec. 16.

Theaters in Reading, Pa.

City Has Twenty Picture Theaters of Which It May Well Be Proud—Fine Organs, Good Music and the Best of Films—Inspectors Find Sanitary Conditions Excellent—List of Houses.

Special to Moving Picture World from Philadelphia News Service.

READING, PA., boasts of having twenty motion picture theaters scattered throughout its confines. These theaters are of the most modern type, are equipped with the latest paraphernalia for the presentation of the pictures. A large percentage of these establishments are equipped with mammoth organs which, with various musical attachments, tend to make the exhibition realistic to an extreme. Many lovers of good music are patrons of the moving picture theaters.

The theaters are subject to inspection by the city health authorities and it is pleasing to note that the sanitary conditions and the ventilation systems are numbered among the best in the country. The majority of playhouses are managed by experienced moving picture exhibitors and this fact alone has caused the business to become one of Reading's foremost enterprises. Following is a list of the moving picture theaters, their location and those in charge:

Cosy, 724 Mulberry street, C. L. Snyder.
Empire, 739 Penn street, Carr & Schad.
Family, 831 Walnut street, A. Miller.
Gem, Tenth and Spring streets, Julius G. Hansen.
Laurel, 640 Laurel street, Mrs. H. A. Ernst.
Lyric, 810 Penn street, Frank D. Hill.
Majestic, 108 Oley street, George W. Bennethum.
Palace, 734 Penn street, Cornelius G. Keeney.
Penn, Penn avenue, West Reading, G. N. Reiff.
Pictureland, 645 Penn street, George W. Bennethum.
Princess, 819 Penn street, Carr & Schad.
Prex, Cotton and 17½ streets, F. A. Gould.
Royal, Spring and Church streets, C. U. Gery.
San Toy, Front and Green streets, Benn H. Zerr.
Savoy, Tenth and Greenwich streets, Leroy B. Reinert.
Schuylkill Avenue, 649 Schuylkill avenue, Benn H. Zerr.
Star, 134 S. Tenth street, L. C. Bright.
Victor, 748 Penn street, Carr & Schad.
Victoria, 1645 Moss street, Charles Graul.
Queen, Eleventh and Elm streets, Witman and King.

THEATER SOLD AT AUCTION.

The Empire theater, of Philadelphia, formerly the Park, located at the northeast corner of Broad street and Fairmount avenue, was recently sold at public auction by S. T. Freeman & Co. for $39,000, subject to a mortgage of $100,000 bearing interest at 5 4-10 per cent., due August next. It is believed to have been purchased for John Wanamaker, although Mr. W. L. Nevin, Wanamaker's real estate agent, would neither deny nor affirm the rumor. The property has a frontage on Broad street of 91 feet 7 inches, 13 feet 3 inches on Fairmount avenue and 52 feet 11 inches on Olive street.

MUST KEEP AISLES FREE.

Director La Barre, of the Department of Public Safety, of Trenton, N. J., has recently instructed Chief Bennett of the fire department to notify the proprietors of moving picture theaters in that vicinity to keep the aisles in their theaters open at all times. Violations of this notice will likely cause the suspension of the license of the theater in question. For some time past Director La Barre has had firemen stationed in all public places of amusement in order to safeguard the lives of the public who attend such performances. This is a very good idea and has met with the approval of the exhibitors of Trenton.

THE THEATERS COMPANY.

The Theaters company was recently incorporated under the laws of the State of Delaware for the purpose of conducting places of amusement of all descriptions. The new concern has been capitalized for $600,000, Herbert E. Latter, Norman P. Coffin, Wilmington, Del., and Clement M. Egner, of Elkton, Md., being the principal incorporators.

"The Nation's Peril."

"The Nation's Peril," a Lubin five-reel plea for preparedness, was recently given its first showing in the auditorium of the Curtis building for the entertainment of the employees of the Curtis Publishing Company and their friends. The presentation was given under the auspices of the Curtis Club. The photoplay deals principally with the question of armament, although an interesting romance runs throughout the story.

Arthur Johnson in Accident.

Arthur Johnson, of 1711 Spring Garden street, one of the most popular moving picture actors in the country, was recently given a severe shaking-up when his automobile was struck by a trolley car at 12th and Market street. One of the rear wheels was torn from the machine and Mr. Johnson narrowly escaped flying through the air and receiving severe injuries. He was taken to his home in a taxicab.

Business Notes and Theater Changes.

Frank Groat, of Athens, Pa., recently announced that he has sold his complete moving picture outfit, one of the best in the state, to the First Methodist Episcopal Church, of Elmira, N. Y. According to Mr. Groat it is the intention of those in authority at the church to use films in connection with all services.

The Palace theater, Main and Mill streets, Norristown, Pa., have contracted for the exclusive showing of Triangle pictures in that city. Commencing Monday last the exhibition of these photoplays has continued with great success and the people of Norristown are unanimous in their approval of these first class films.

The moving picture theater and two-story store and dwelling at the southwest corner of Fifty-first and Aspen streets, Philadelphia, was conveyed by Robert J. Behney to Edward D. Chaninel subject to a mortgage of $25,000. The lot is 126 by 63 feet, and is assessed at $22,000.

WASHINGTON EXCHANGEMEN STARTLED BY HUGHES BILL.

Call Upon National Exhibitors to Begin Campaign.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

THE members of the National Exchangemen's Association were surprised when, during the meeting held in the offices of the Metro exchange, the announcement was made that Congressman Dudley M. Hughes, of Georgia, had reintroduced his bill in the House of Representatives providing for the censorship of motion pictures.

All of the exchangemen present voiced their views on the subject and it was the unanimous opinion that this was the most drastic pieces of legislation that the film business has ever had to face. It was felt that the local organization was not situated so as to combat the measure, even though located in Washington, but it was the sense of the meeting that it go on record as opposed to the bill and to lend all co-operation possible in a movement looking to its defeat.

Each of the provisions of the bill was gone over very carefully and it was declared that if enacted into law it would prove a heavy blow to the film business. Practically every line of it was the subject of severe criticism.

The secretary of the association was instructed to secure additional copies of the bill and to notify various other exchangement throughout the country of the pending legislation.

As has been repeatedly suggested in the MOVING PICTURE WORLD, it was considered that it would be a good plan for all the exhibitors in the country to secure slides and exhibit them in their respective theaters in a campaign to make known to the people at large what censorship really means. The members were informed that certain members of Congress had expressed their intention of supporting the bill with a view to securing its passage at this session.

HY-ART MASTERPLAYS COMPANY

A. S. Hyman, who last week resigned from the position of manager of the local branch office of the General Film Company, has formed the Hy-Art Masterplays Company, and is opening offices at 1311 H street, northwest. Associated with him will be John Payette and Miss E. M. Gibney. Others who are to be connected with the newly-formed company are J. Eiseman, E. A. Sherwood, L. H. Berg and Will Mack. With the exception of the two latter, all of those named come from the offices of the General Film Company.

John Payette is one of the most popular of the young film men in this territory. He is generally well liked and is of the type of man upon whose word one can always depend. He has seen service on both sides of the fence, for before becoming assistant manager of the branch office here, he was manager of the Rhode Island theater. For a number of months he was in charge of the Baltimore office of the General Film Company and upon the coming of Mr. Hyman he was recalled to Washington to assist the latter.

J. J. Payette.

J. Eiseman was assistant to Mr. Payette. Mr. Sherwood came to Washington from the New York office some time ago to act as assistant booker. Miss E. M. Gibney was the private stenographer of Mr. Hyman and she goes with the new company to serve as its secretary and to assume charge of the office, for all of the male members of the force will be on the road the greater part of the time.

Mr. Berg was formerly associated with a New York film concern as traveling representative, while Mr. Mack was on the road much of the time with big productions. These two and Mr. Hyman are each to take out a copy of the film, "The Battle Cry of Peace," the others named playing the houses. The new concern expects to add other large productions which they will carry through Virginia, West Virginia, North and South Carolina and Florida.

THE GRAND AT MORGANTOWN.

MORGANTOWN, VIRGINIA.—H. A. Christy has just completed the remodeling of the Grand theater in Morgantown, Va. Artisans had been busily at work

for four weeks and the result is that the theater is now most attractive. The walls have been tinted a deep red, while the proscenium arch is finished in old ivory, blending into the cream tinted ceiling and making a contrast delightful and restful to the eye. The lobby is also tinted red to match the interior of the auditorium. Retiring rooms have been installed for the convenience of both men and women patrons, and other conveniences are being provided.

It was early in the year 1906 that Mr. Christy realized the coming value of motion pictures and caused the Grand to be changed over from a legitimate to a motion picture theater. His was the first moving picture theater in the State of West Virginia, and he has run pictures continuously throughout the intervening years.

During his ten years as an exhibitor, Mr. Christy has won the friendship of the people to the extent that he was forced to enlarge the seating capacity of the Grand. He is always on the job looking for opportunities to make his house more attractive and inviting to the people of Morgantown. The music is of the best.

NEW VIRGINIA HOUSES.

There is considerable building activity throughout the state at the present time and quite a large number of new motion picture houses are included. In Huntington, the Ritter-Vickers estate will erect a three-story brick, terra cotta and reinforced concrete store and motion picture theater and apartment building which it is estimated will cost about $75,000. The Princess Theater Company has started the construction of a one-story brick theater to cost $25,000, and other cities will soon come into the limelight by reason of claiming ownership of many handsome theater properties.

E. A. Loudette Resigns.

Ashville, N. C.—E. A. Loudette, who has been manager of the Strand theater, in Asheville, ever since the initial opening of that house, has resigned from that position and will soon form other connections. Mr. Loudette has had a wide experience in the motion picture business and is quite well known in this section.

Pathe Exchange Moves.

The Pathe exchange, which was recently established in Charlotte, N. C., in the Latta Arcade on South Tryon street, has been removed to the building at 6-8-10 South Graham street.

A Live Screen Club Now

Pittsburgh Screen Club to Have Pleasant Quarters—Shown by Generous Subscriptions Towards New Rooms and Their Furnishing—Special Committee Has Gathered $450—Probable Site—Other Committees.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—Messrs. Lande, Aronson and Hanna, the special committee appointed by the Pittsburgh Screen Club at the last meeting to solicit funds to acquire and fit up clubrooms, report that they made a brief canvas last week with excellent success. Subscriptions aggregating over $450 have been received and many of the film and supply men are yet to be seen.

The officers of the Screen Club held a meeting last Tuesday evening, Dec. 21, in the office of the Cameraphone theater. At this meeting the committee on finance was instructed to secure all the money subscribed at once.

M. Feitler suggested that the headquarters for the club be secured in the Cameraphone building, Fifth avenue, and Ira Aronson stated that he would fit up Room 406 in elegant shape for the club. Messrs. Levison, Aronson and Feitler were appointed a committee on furniture and furnishings. It is expected that the new quarters will be ready for occupancy by the first of the year.

Al. W. Cross and Leo F. Levison were appointed a committee on publicity. Messrs. Ainsworth, Feitler and Gibbons were appointed a committee on ball and music.

GENERAL FILM'S NEW HOME.

The General Film Company has moved from its old location on Fourth avenue to its new building at 119 and 121 Ninth street, Pittsburgh. The General Film Company's new home is a cement building, 37x140 feet, four stories and is second only to this company's exchange in Boston. The first floor is being used for office rooms, the second as film rooms, the third for the poster department and the last as a slide making department, where the slides will be made for all General Film Company's offices in the United States and Canada. The basement is to be fitted up as a projection room.

H. & B. FILM RENTAL STARTS.

The latest addition to the list of film exchanges in Pittsburgh is the H. & B. Film Rental Company, which is already in operation at 441 Market street, with William C. Pearce, a well-known Pittsburgh man, as manager. At present they have about 63 features on hand, consisting of subjects ranging from two to six reels, including "Paul Rainey's African Hunt." A number of Charlie Chaplin comedies are included in this list.

HAZELWOOD HOUSE OPENS.

Smith's new photoplay theater was opened to the public in the Hazelwood section of Pittsburgh Saturday night, December 11, with a tremendous business. The house is double its former size and now has a seating capacity of 600. A new Smith electric pipe organ provided the music and it proved a great attraction. The opening attraction was Fox's "The New Governor."

DAVID SIMON OPENS BRANCHES.

David Simon, manager of the Universal Moving Picture Tickets, with offices in the Jenkins Arcade, Pittsburgh, was in Cincinnati last week and while there he established a branch office to take care of the Southern Ohio trade. He also made arrangements with the Cincinnati Star to give the stamps. A branch has also been established in Columbus and Mr. Simon states that a third branch will be established in Ohio the 1st of January. This office will be started in Cleveland. Mr. Simon reports that the stamps are going good in Western Pennsylvania.

The Hudson Feature Film Exchange of Pittsburgh has received the new series of war pictures, prepared under the direction of the New York Staats Zeitung, and giving both sides of the European war. These scenes are said to be authentic. The Hudson will book them in Western Pennsylvania and Ohio territories.

Remodeling Cameraphone at Sharpsburg

Francis A. Mackert, manager of the Cameraphone, Sharpsburg, Pa., states that the remodeling and enlarging of this house is quite completed and that the opening night was held on Friday, Dec. 10. The Hudson Feature Film company's "After the Ball" had been selected as the opening attraction. This house now has a seating capacity of 1,000, almost double its former capacity. The stage has been removed and the front has been remodeled and will be studded with 600 electric bulbs and will present a pleasing appearance. A ladies' and gentlemen's retiring room will also be put in. A Smith electric pipe organ costing $4,500 will be installed and a new screen will be put in.

Will Build New House at Once.

The Department of Building Inspection ordered the Shiloh theater on Mount Washington, Pittsburgh, Pa., closed last week on account of non-conformity with the present building restrictions. Henry Polk, the owner, was not satisfied with the judgment taken in the matter, and on the grounds that the house had been operated for many years, took the matter into court, but lost out. The house will not be opened again for moving picture purposes.

Mr. Polk stated that as a result of the action a new house will go up in record-breaking time. He has had plans prepared for a new theater to be erected on the lot adjoining the old house and work has already been commenced on the foundations. It is to be one-story affair, with a seating capacity of 800 and will cost in the neighborhood of $15,000. It is hoped to have the building completed and ready for opening about the 15th of February.

General Theater Inspection in Pittsburgh

City Police Department Makes a Thorough Investigation of Moving Picture Houses —Finds No Firetraps—Most Theaters Are Commended.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—A great amount of discussion has been caused throughout the Pittsburgh motion picture trade by the rigid inspection of downtown motion picture houses and theaters started recently by Special Policeman Charles Freeborn and Albert Marmot, under instruction of Police Superintendent W. N. Matthews, to ascertain if they would be safe in case of fire during a performance. The move was made following complaints that so-called fireproof amusement houses are really fire traps and that loss of life incident to fire and panic might be appalling should a big fire break out suddenly in any of the places.

The claim that several amusement houses were fire traps has not been sustained, although Policeman Freeborn intimated that conditions in one or two places should be improved. The investigators found ample fire escapes and sufficient exits to empty the places in a few minutes, even if they were crowded to their capacity. Abundance of fire-fighting apparatus was noted and the inspectors were told that trained fire-fighting forces in all of the theaters were well established. It also was noted that fire drills among employes of every theater downtown are held weekly and that the employees are as efficient as city firemen. For the benefit of the inspectors, employees in several places held fire drills and astonished them with the alacrity with which they attached hose nozzles, placed chemical apparatus and took their stations for any emergency that might arise.

In some of these places more exits will be recommended. The protection around the projecting machines was found to be inadequate in some cases and that the public is not given sufficient protection in case of burning film. To avoid death and injury from such a course and to prevent a possible panic, it is possible that the inspectors will recommend that the film machinery, lights and reels be surrounded with a fireproof concrete enclosure that would prevent flame or smoke from attracting or reaching any part of an audience.

To Aid Ohio Picture Men

Advisory Censor Board May Be Formed in Cleveland—Meeting of Civic Organizations in League Rooms—Object: A Better Understanding Between Film Men and Those Who Are Censoriously Inclined.

By J. D. Rariden, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—On Tuesday, Dec. 21, clergymen, social workers, club women and representatives of the Ohio Congress of Mothers, with Cleveland moving picture men, met to discuss plans for the organization of an advisory board to cooperate with the theater owners in raising the standard of pictures. The picture men present were members of the Northeastern Ohio Motion Picture Exhibitors' League executive committee and the meeting was held in the new clubrooms of the body in the Republic Building.

Censorship, the display of "flashy" posters and general conditions affecting moving picture theaters were discussed, the visitors expressing the opinion that a local volunteer censor board might overcome the defects in the Ohio censorship law. Both the visitors and the members of the board agreed that the Ohio censorship law has failed to meet the claims set up for it.

B. J. Sawyer, president of the league, who acted as chairman of the meeting, declared that in many instances pictures passed by the board of censors at Columbus have been so suggestive or lurid that the theater owners themselves have refused to book them.

What Is Hoped For.

The visitors informed the committee that they believed much good could be accomplished for the community and the picture business itself be benefited if a series of "get together" meetings were held between social workers and representatives of civic organizations. This it was declared would bring about a better understanding between the theater owners and those who criticise their methods of operation.

President Sawyer assured the visitors that the motion picture men and the organization he represented were willing and anxious to adopt any plan which would improve the picture business. Another meeting may be held in the near future.

According to the members of the executive board the meeting was called by Miss Kate Davis, president of the International People's Aid Association. She failed to appear at the session, however.

Nine organizations were represented. Among those who participated in the discussion were R. B. Colton of the People's Protective Association; H. F. Henderson and G. L. Fels, of the Central Y. M. C. A.; Mrs. Alice G. Kirk, of the Woman's Peace Forum; Miss Genevieve Cline, of the Federation of Women's Clubs; Miss Charlotte Schaeffer, of the East End Settlement House; Miss Mary Rathbone, of the Y. W. C. A.; Mrs. Herbrook and Mrs. J. K. Parker, Woman's Civic Association; Mrs. E. B. Haserodt and Mrs. Austin Estabrook, of the Congress of Mothers; Rev. E. R. Wright of the Federated Churches; Rev. Harry N. Dascomb, First Congregational Church; Rev. Elmer E. Pearce, Broadway Methodist Church.

TO HAVE PART IN XMAS FETE.

Exhibitors' League to Furnish Film—Operators' Union to Help.

The Northeastern Ohio Motion Picture Exhibitors' League will provide a substantial part of the nightly free entertainment on the Public Square, which is to a part of Cleveland's Community Christmas celebration. Arrangements were completed by the Community Christmas Committee through C. A. Megown, special representative of the league, by which a picture show of several reels will be shown every night of the celebration without expense to the committee. The films and the projecting machine will be donated by the League.

Benjamin Brown, business agent of the Moving Picture Exhibitors' Operators' Union, has also agreed to secure the services of an operator for each night of the celebration. Among the operators who have volunteered for duty are John Noonan and Lawrence Schronfronick of the Camperaphone theater, William Bullock of the Corona theater, R. E. Thompson of the Strand theater and J. Shaffer of the Orpheum theater.

MAX J. MILDNER INSTALLED.

F. C. Aiken, district representative of the General Film Company with headquarters in Chicago, was in Cleveland last week to install Max J. Mildner, as manager of the Cleveland office. Mildner, who has been with the company for several years was transferred from Pittsburgh. He is well known in Cleveland and is extremely popular with the local exhibitors.

NEW LICENSE BILL DEAD.

The ordinance drafted by Councilman Edward Meyers, providing for a license fee of $25 and upward according to the capacity of motion picture theaters, is not expected to be offered in council. Members of the committee on law of the Northeastern Ohio Motion Picture Exhibitors' League report that they have succeeded in getting assurances that the measure will not be pushed. Members of this committee are B. J. Sawyer, William Slimm and LeMott Smith of Alliance.

OHIO ASKS FOR CHARTER.

Fred. J. Herrington, president of the Motion Picture Exhibitors' League of America, was in Cleveland last week and accepted an application for a state charter for an Ohio league from State President Smith, of Alliance, State Vice President Frank Leverstock, of Mansfield, and Frank Kenney, vice president representing Ohio in the national body.

Several Cleveland exhibitors are planning to be in Chicago January 6 and 7 when the executive board of the national body meets.

THEATERS CHANGE HANDS.

Six moving picture theaters, all outside the downtown section, changed hands in Cleveland during the past week. The deals were handled through Morton and Sutton, real estate agents.

The Addison theater at 6418 St. Claire avenue, is now the property of Paul Pisker, who also purchased the Liberty theater, a West Side house at 3711 Fulton road.

Two other theaters were acquired by new owners in deals for real estate. The Enjoy U theater, 7700 Lake avenue, was taken over by J. F. Johnson in exchange for a farm at Chardon which William Carson the former owner of the Enjoy U, will occupy as his home. The new Colonial theater, Superior avenue and E. 57th street, was taken in trade for other property by M. F. Abrams.

Other deals were the purchase by Henry Miller and wife, of the Nemo theater, Detroit avenue and W. 84th street, and the acquiring of the Eagle theater, 4609 Denison avenue by Aaron Katz.

BUYS UNFINISHED THEATER.

G. T. Sharp, who has been prominent in the picture theater business in Cleveland for ten years, will take over a new 900 seat theater soon to be built on the northeast corner of Prame avenue and W. 25th street. The property was sold this week through the offices of the Joseph Laronge Company by A. F. Hummel, secretary of the Pearl Street Savings & Trust Company.

The new building is to be a brick, steel and concrete structure, four stories high, to contain the theater and four stores on the ground floor with office suites on the upper floors.

Another new house to seat 400, is nearing completion on Lexington avenue near E. 63d street. It is to be known as the Ball Park theater and will be operated by A. Silberberg. The house will be open next month.

SOPHIE MUELLER SAVES CROWD.

A nineteen year old girl, Miss Sophie Mueller, ticket seller in her father's theater, the Columbia, 6241 Broadway, stopped a stampede among the audience Tuesday night, when fire broke out while the house was crowded. Many persons in the house had started on a rush for the exits when Miss Mueller stepped inside.

"Single file, please, there is no danger," she cried. Her calmness stopped the rush and several men in the audience joined her in assuring the crowd there was no danger. The house was cleared in a few moments, the audience filing out in an orderly manner.

The fire was confined to the operator's booth. Films valued at $400 were destroyed.

French War Films Here.

Cleveland picture theater audiences will have an opportunity to see the Allies' side of the European war next week for commencing Monday, December 27, the official French government war pictures will be presented at the Duchess theater. The films cover the historic events in France since the great German drive on Paris. The pictures were loaned by the French government. Part of the proceeds of the exhibition go to the French Red Cross Society.

Cleveland Theater Notes.

The Duchess theater, Euclid avenue, near East 55th street, has returned to motion pictures after nearly two months as a stock company house. The Lee Amusement company, which operates the Duchess, will book Universal film features, with added musical attractions on the program.

Because of continued great crowds at the Metropolitan theater last week to witness the supposedly last week of "The Battle Cry of Peace," the film has been continued again this week, with Sunday, Tuesday and Saturday matinees.

"The Unknown," the film adaptation of "The Red Mirage," by I. A. R. Wylie, is the attraction at the Knickerbocker theater the first half of this week.

LYNCHBURG, VA., NEWS LETTER.

By Julian T. Baber, Lynchburg Correspondent of Moving Picture World.

LYNCHBURG, VA.—The Trenton theater has been devoting Saturday of each week for the past thirty days for the little folks by presenting a special children's matinee with appropriate pictures to suit the kiddies, at a reduction in the price of admission, five cents being charged for the younger patrons.

Manager Goebel of the Gayety theater, who recently assumed charge of this house, coming to Lynchburg from Bristol, where he has been in the picture business for several years, is clinging fast to the "5 cent admission" rule which has obtained at the Gayety for a long time. He is offering an excellent program and is playing to good business.

"Virginia," a four-part feature made by the Roanoke Film Company, with important scenes made in the principal Virginia cities, was shown at the Academy of Music on December 14 and 15 by Robert D. Foot, under whose direction the picture was made.

ATLANTA COUNCIL GOING SLOW.

Give More Time to Discussion With Exchange Men on New Law.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—Regulation and restriction of motion picture film supply houses, inaugurated by the city council following a fire several months ago, was again delayed when the special committee appointed for the purpose was continued and given more time. Chairman Arville H. Hall, reported several meetings with the film exchange people. It was shown that the latter strongly objected to the proposed ordinance as unnecessarily severe and desired time to submit laws of other cities with a view to reaching an amicable agreement.

C. E. SUTLEFF LEAVES ATLANTA.

C. E. Sutleff, formerly of the Atlanta office of the V-L-S-E, has been transferred to Detroit to take charge of the sub-branch office in that city. Mr. Sutleff has made an enviable record by his work in the south and Atlanta friends will miss him.

TRIBUNE SELIG BRANCH HERE.

Atlanta gets an important moving picture interest in the establishment here of the southern headquarters for the Tribune-Selig weekly service. Supported jointly by the Selig Photoplay company and the Chicago Tribune, the service will be devoted to the securing of moving pictures of national interest and importance.

From the Atlanta office, in charge of F. M. Delevan, operators will be sent to "cover" important happenings in eleven southern states. The pictures will be used in the animated weekly to be furnished for the use of moving picture theaters throughout the country.

"PEACE" PICTURE EFFECTIVE.

Over a hundred and twenty-five men have joined different branches of the military service in Atlanta, since the "Battle Cry of Peace" has been exhibiting in the city. Major Leahy, of the Fifth Regiment, is authority for the statement that nothing outside of war itself could have benefited his regiment as much. That it has awakened a greater interest in military affairs and has led people to think about the national defenses. It has benefitted the Fifth regiment in more ways than one, because it has reminded the public that Atlanta has the only full city regiment south of Baltimore.

OLD JOHNNIE REBS STIRRED.

The realism of "The Birth of a Nation," playing at the Atlanta theater, was enhanced almost to a reality Monday afternoon, when the "rebel yell" arose above the music of the orchestra, and more than 100 Confederate veterans followed, in spirit at least, "the little colonel" through hell before Petersburg, and charged him down the dim avenue of the night with the Ku Klux.

The veterans of the Confederate Soldiers' Home were the guests of the Atlanta theater at the matinee performance. The gray-haired youths of yesterday occupied the best seats of the house free, and their enjoyment of the picture was quite as much a treat as the picture itself. Here and there could be heard:

"I took that oath fifty years ago, and I haven't told anything yet, but somebody surely told somebody something."

"I ain't saying I was a Ku Klux, because we were not allowed to tell, but I saw how the Ku Klux worked."

"I remember the day I went to the polls and they wouldn't let me—me, a white man—vote."

These and some tears and the "rebel yell"—a little thin, perhaps, and at times a little husky, as two score and ten years ago, but nevertheless the "rebel yell" was given to help the "little Colonel" flash the burning cross to his clan.

Triangle in Cincinnati

At the Family Theater, a Downtown House, First Run Triangles Began on December 26—Will Show a Drama and a Comedy and Will Change Twice a Week—Admission Is 10 Cents—Manager Libson's Other Houses.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, O.—Much the most interesting development of the week in Cincinnati moving picture circles was the announcement that the Triangle Film Corporation has completed arrangements whereby its pictures will be run exclusively in the downtown section of the Family theater, one of the trio under the management of I. Libson. Beginning with Sunday, Dec. 26, the arrangement went into effect with the showing of "The Lily and the Rose" and "The Great Vacuum Robbery," a Triangle-Keystone comedy.

Hereafter a program of this nature will be shown regularly at the Family, with two changes a week, on Sunday and Thursday. That is, the Triangle will give the Family the first run in Cincinnati of its four releases a week, consisting of two five-reel features and two comedies, one of each for each half of the week.

The new arrangement means a change from the Family's hitherto unbroken policy of showing short programs, changed daily, for five cents, and it now joins the growing list of houses showing features exclusively, at a charge of ten cents for admission. Its remarkably favorable location, which is quite the best in Cincinnati, being on the crowded block between Fifth and Sixth streets, on Vine, will give it a great advantage in the matter of filling its seating capacity regularly, and should enable the management to prosper with Triangle releases, even at a high service charge and a low admission fee.

Manager Libson now has under his charge in Cincinnati, aside from his outside interests, three of the leading moving picture enterprises of the city, these being the Stand, which is entitled to head the list, with the Paramount program; the Family, with the Triangle program, and the Walnut, with the Fox productions. There are probably few men in the country who can show such an array of attractions in three separate theaters in the same city. Both Manager Hite, of the Triangle, and Mr. Libson, are delighted with the arrangement, and expect great things of it.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

LYRIC RUNS A PICTURE.

Big Legitimate Theater Sandwiches Film Between Stage Attractions.

If anybody had ventured to predict, even a year ago, that one of Cincinnati's leading "legitimate" theaters would devote nearly a week, in the very heart of the season, to a photoplay, he would have risked a bad dent in his reputation as a prophet; but that is exactly what happened last week, none the less, when the Lyric filled in the first five days of the week, and up to Christmas Day, with the Lubin production of "The Great Divide," under the V-L-S-E brand. Only 10 cents admission was charged for the production and crowded houses were the rule during the entire engagement.

The film play was sandwiched in between two of the biggest attractions of the season, the Winter Garden show and "To-Night's the Night," just as was the case at the Grand recently, and it may not be long before picture plays will be regularly seen at the leading theaters, alternating with the spoken drama, judging by Cincinnati's experience. Of course this is common enough in the tank towns, but when it happens several times in a season in a city of this size it may be regarded as highly significant of the continued astonishing progress of moving pictures. By a rather odd coincidence last week Mr. Henry Miller, who with Margaret Anglin first starred in "The Great Divide," was playing just across the street at the Grand in "Daddy Long Legs."

NEW CINCINNATI EXCHANGE.

The latest film concern to arrange for quarters in Cincinnati is by no means the least, being the Greater New York Film Rental Company, whose recent litigation with the General Film Company is still fresh in the memories of the film world. I. J. Schmertz, of New York, is to handle the Cincinnati office, according to arrangements now announced. He was in the city last week and secured quarters for the company's Cincinnati offices on the third floor of the building at 412 Vine street, on the second floor of which the offices of the Fox Film Corporation are located. The two companies are both under the control ol William Fox, but while of course friendly, they will be conducted here, as elsewhere, separately. Mr. Schmertz states that the company he represents will ultimately open offices in every city of importance in the country. Just what the effect will be locally of the apparently necessary conflict between the new concern and the local offices of the General Film Company is not known, but will be watched with interest.

COLONIAL ENDS FILM POLICY.

With a farewell return engagement of "The Battle Cry of Peace," the great V-L-S-E "preparedness" picture, the Colonial theater, of Dayton, O., closed its career Dec. 26 as a moving picture theater, and started all over again as a theater for the use of musical comedies and extravaganzas exclusively. For some months the Colonial has been operated as a photoplay house, showing only pictures, but the management feels that the plan has not been a success, and decided on the change indicated. No doubt the fact that a double program has for some time been offered for a single price of admission had something to do with the change, as this meant double expense for service and only half as many audiences as could be handled with the usual single bill. Twenty cents was the maximum charge for "The Battle Cry of Peace" on the last engagement, this price being fixed for the orchestra and box seats on Sunday and Christmas Day.

MAY BECOME PICTURE THEATER.

URBANA, O.—Billy "Single" Clifford, the famous Urbana actor and theater owner, is planning, according to a recent communication, to convert the Clifford into a fine example of the modern moving picture house on his return home from the West, where his company is now playing. He states that he has gathered a vast amount of valuable information concerning the adaptation of the theaters originally intended for spoken productions to the use of moving pictures, and that he intends to put this knowledge to good use in Urbana.

Censorship in Illinois

New Board in Belleville—Lack of Interest in Quincy Causes a No-Quorum Meeting—Bills Outstanding in Evanston Show That Exhibitors Are Slow in Paying Censor Charges—Interesting Notes from Other Cities.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

N Illinois the United Catholic Societies of Belleville have decided to censor moving pictures in that city after January 1.

A committee of three appointed by President William J. Claus will investigate attractions, book and report, from a moral standpoint. Members of the Catholic societies will be asked not to patronize these shows.

Twice has the censorship board in Quincy tried to hold a meeting and failed for lack of a quorum of three members. One member said he had to look after his own business affairs. Apparently the members have lost interest in the work of censoring.

The city council at Fulton has decided that moving picture shows may be operated on Sundays. They have been barred for two years.

Exhibitors in Evanston do not pay bills for censoring promptly, it is reported in local newspapers. One manager paid $6.10, but bills outstanding amount to over $150.

The Belasco theater at Quincy invited colored people to see an advance showing of "The Nigger," and upon their recommendation cancelled it.

Manager Hatcher of the Photoploy theater at Elmwood has started a Sunday show discussion in that city by requesting permission to operate seven days a week.

The local censorship ordinance in Alton is dead. Only one alderman championed the measure.

XMAS SPIRIT IN ILLINOIS.

The Star theater at DeKalb entered into the Christmas spirit by giving 2,500 tickets to the United Association Municipal Christmas tree. It is planned a birthday party for December 27 to the children who have joined the Birthday club of that theater and a local paper.

The poor in many Illinois cities owe a part of their Christmas cheer to the generosity of moving picture exhibitors. Manager Pittenger of the Pittenger Grand at Centralia, Ill., secured some Christmas films and ran them all day for charity. No admission was fixed; patrons laid what they wished on the box office window. Three matinees for children were given, the schools being dismissed for the purpose. The feature, "Lola," was shown at the opera house in Mt. Sterling, Ill., for a similar cause, and the Royal at Litchfield, Ill., helped to finance the municipal Christmas tree.

10-CENT TRIANGLE SHOWS.

The Gaiety theater at Springfield has reduced its admission for the Triangle attraction from fifteen cents to ten cents.

NEW INCORPORATIONS.

Certificates of incorporation have been filed in the office of Secretary of State Stevenson at Springfield as follows: The Exhibitors' Film Exchange of Chicago has changed its name to the Exhibitors' Herald company.

The Armstrong Amusement Company of Armstrong has been incorporated with $1,500 capital stock. The incorporators are Walter N. Wood, Everett J. Smith, Henry Radermacher, E. V. Oakwood, Frank Radermacher and John B. Vannatta.

The Daily Movie News of Chicago has been incorporated with $200,000 capital, to manufacture and display moving picture films. The incorporators are Edward R. Newman, George S. Pines and Richard R. Klein.

Illinois Changes, Etc.

The Meek Sisters have sold the Princess theater at Lewistown to Ross Pittman and L. F. Harn.

John Kinscherff has opened a moving picture show at Kampsville.

John Hicks, of Davenport, Ia., has taken over the Princess theater at Atkinson.

Lloyd Danner has purchased a half interest in the moving picture show at Summum.

Fire in a business block at Springfield destroyed the Savoy moving picture theater on North Sixth street.

The Palace theater has been opened at Fifteenth and Laurel streets in Springfield.

Construction of a new opera house, 44x60 feet, has begun at Armstrong, Ill.

Glen Bradbury has sold the Majestic theater at Rochelle, Ill., to James McKinley and Richard Sherlock.

John Tesmer, of Michigan City, Ind., has purchased the Orpheum theater at Lena from W. C. McGurk.

Snyder & Belaski have sold the Princess theater at Lincoln, Ill., to Fred Stelzer, a member of the firm of Stelzer Bros., violin and moving picture machine dealers.

Johnson & Sittser, who have leased the town hall at Knoxville, Ill., for a moving picture show, have named it the Apollo theater.

Clarence Bain, of Rochelle, has purchased a half interest in the Rose theater at Byron, Ill.

J. C. Dailey has opened a moving picture show in the M. W. A. hall at Joslin, Ill.

A new $25,000 moving picture and vaudeville theater is projected for Granite City, Ill.

D. S. Bryant is erecting an opera house, seating 400, as Gladstone, Ill.

A new moving picture theater is to be opened at Cissna Park, Ill.

A. N. Cole, who sold his interest in the Grand theater at Rock Falls to August Johnson, has turned over the management of the Lyric theater in Rock Falls, Ill., to Wilson McKim.

Forrest Tanner has opened a moving picture theater at Mahomet, Ill.

Stockholders in the new opera house company, which will erect a $30,000 theater on the site of the old Lyric airdome at Belleville, Ill., appointed a building committee to inspect theaters in St. Louis and other houses to get ideas. Construction will start as soon as the weather will permit.

Illinois Brevities.

W. A. Peterson, in recent years an exhibitors in Bloomington, Quincy and Galesburg, has gone into the garage business at Bloomington.

Rubens & Thielen, who made films of an important local football game, presented them to the school after the exhibition had been finished.

The band at North Henderson has closed its moving picture show until spring.

C. W. Tinsley, of Des Moines, Ia., was at Kewanee making arrangements to produce a local photoplay for W. J. West, of the Majestic and Willard theaters.

Denver Dunn has reopened his moving picture show at Donnellson, Ill.

The demand for information regarding moving pictures is reflected in the catalogue of a public library in a small Illinois city, which lists thirteen informative volumes on this subject.

Public schools in Monmouth, Ill., were dismissed so the pupils could see the Lyman H. Howe pictures at the Pattee.

"Damon and Pythias" was shown at the Abbey theater in Kirkwood, Ill., under the auspices of the local Knights of Pythias.

Merchants' matinees were given Monday and Thursday during the holidays at the Elite in Waukegan, Ill.

At one of its special Saturday morning shows for children the Strand in Evanston had an old fashioned Punch and Judy show and gave every child a Punch and Judy whistle.

The Princess at Monmouth, Ill., has installed a five-piece orchestra.

Vegetables of any kind were good for admission at Dreamland, in Kewanee, December 14. Manager Chris Taylor gave the proceeds to the poor of the city.

The Bijou at Monmouth has booked the Triangle service.

HAUNTED BY DEAD BLUE LAWS.

Power of Advertising Shown in Effect of Illegal Sunday Closing Order.

Special to Moving Picture World by Midwest News Service.

GRAND RAPIDS, MICH.—Exhibitors in Grand Rapids, Mich., are among those who have felt the effects of a blue law crusade. The moving picture houses were notified not to keep their places open on Sunday, but ignored the order. However, business suffered, as the public did not expect to find the photoplay houses ready for business. A number of them were reported by detectives to the prosecuting officers.

The theater men based their stand on the fact that in April, 1906, the city council passed a measure closing Sunday theaters. At the November election a referendum vote was had on it and the people by a majority vote of 61 plus, decided they wanted Sunday shows.

The city council at Grand Rapids passed a resolution favoring an open Sunday and requesting the police board to recede from its "blue law" position.

Jacobsen Managing Strand at Lansing.

Some time ago we stated in this letter that B. T. Hall was managing the Strand theater in Lansing, Mich., but this is an error. Walter Jacobson is at the helm in this new picture house.

Michigan Theaters Change Hands—Reopenings, Etc.

Paul S. Moon has purchased the Russell block, in which the Strand theater at Muskegon is located. The theater is to be remodeled and enlarged.

W. H. Yost sold the Happy Hour theater at Sparta to F. L. Hilton.

The Bellamy theater at Boyne reopened with the Mutual Masterpicture, "The Absentee."

The remodeled and redecorated Orpheum theater at Kalamazoo has been reopened under the management of P. C. Schram and P. F. Marquette.

Frank Butler and Roscoe Putnam, of Davison, have been planning to operate a moving picture theater at Marshall.

The Delmont theater at Cheboygan will be remodeled by Manager Tuttle.

Mr. and Mrs. E. J. Stanton, who purchased the Lyric theater at Flint, plan to make extensive improvements to the house next spring.

Raymond Godshalk has taken over the management of the Rex theater at Three Rivers.

Alfred Mell, of the Mell Transfer company, at Niles, has leased the Niles Opera house from A. Green.

Michigan Brevities.

The Annex theater at Saginaw has a new policy, charging only five cents except on Friday and Sunday, which are Paramount days.

The Marinette theater at Marinette will not be used for moving picture shows except on Sunday nights. Features will be shown at ten cents the rest of the time.

"The Battle Cry of Peace" has been booked for Powers' theater in Grand Rapids.

William Mercen has sold the Princess theater at Marshall, Mich., to F. J. Butler and R. Putnam, of Davison.

John A. Thompson has reopened the Star theater on Second street, at Niles, Mich.

R. J. Crosby has returned to Sturgis, Mich., to resume the management of the Crystal theater.

The Butterfly theater at St. Ignace, Mich., was temporarily closed. Changes in the management were reported to be pending.

Myron Fancher has sold the Maxine theater at Port Huron, Mich., to L. Hoffroth, of the Olympic theater.

J. B. Starker has repurchased the moving picture theater at Holly, Mich., from M. B. Peck.

E. H. Saxton will be manager of the moving picture show at Jonesville, Mich.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Had It In for One Manager.

LA CROSSE, WIS.—Rev. James E. Watson, pastor of West Avenue Methodist Episcopal church in La Crosse, caused a warrant to be issued for the arrest of F. J. McWilliams, a moving picture exhibitor, charging him with violating the Sunday closing law. The minister served notice on McWilliams while the latter was constructing his theater, that he would not allow the house to operate on Sundays. He is interested in only the one theater, he says, and is not conducting a general crusade.

Schools Closed for Anti-Tuberculosis Film.

Racine schools were closed so that children of the city could see "The Power of the Penny," the film of the Wisconsin Anti-Tuberculosis association. This picture was shown at the Grand in Madison and the Rose in Sheboygan.

Wisconsin Brevities.

The two "Carmens" were in competition for a day at Madison, Wis. The Fuller had the Lasky film and the Grand the Fox version.

A local paper in Soldiers' Grove, Wis., suggests to Chris Halvorsen, new proprietor of the moving picture theater there, that Sunday shows be given. "We are of opinion that a clean moving picture would help to cultivate a higher moral plane in our village," it says.

The Lyric theater at Eau Claire, Wis., has adopted the slogan, "Now the Paramount House."

The Strand theater at Appleton, Wis., now charges five cents for all seats at matinees.

Wisconsin Changes, Etc.

E. R. Barager has purchased the moving picture theater at Prentice, Wis., from Manager Swedborg. He will erect a modern theater building next spring.

The Opera house at Necedah, Wis., was destroyed by fire.

M. Cairo, of Milwaukee, has been making arrangements to open a moving picture show in the new Opera house at Campbellsport, Wis.

Edwin Schliechert, who has opened the Strand theater at Appleton, Wis., will operate it as a five and ten cent house.

J. Willard Hall, a merchant of Readstown, Wis., has opened a new moving picture theater, 80x90, at that place.

Michael Barry and Michael Abraham have purchased the building occupied by the Dome theater on the north side of La Crosse. They have also purchased the theater from Mr. and Mrs. Henry Liesenfeld, and Barry, who has had photoplay experience in San Francisco and Duluth, will operate it.

Ira Phillips, of Mineral Point, Wis., has opened a moving picture show at Cassville, Wis.

Church Shows in Indiana

Indiana Motion Picture Association Calls Attention of State Bureau of Inspection to Special Privileges in Matter of Exits and Other Matters During Film Shows in Church Halls—General Discussion.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—The Motion Picture Association of Indiana at a recent meeting in Indianapolis spent a great deal of time in discussing moving pictures in churches. As a result of this meeting the exhibitors agreed that a letter should be formulated and sent to the Bureau of Inspection of Indiana asking that bureau to require churches to comply with the same laws that apply to theaters if moving pictures are to be shown in the churches.

None of the churches so far as is known have provided special exits marked with red lights, fireproof booths for the moving picture machines, to keep people out of the aisles or to do the various other things that are required to reduce fire hazard.

At several points in the State, moving pictures have been introduced as a part of the church service and the innovation in every instance has been a popular one. There has, in some quarters, been criticism of this practice by church people who feel that it is beneath the dignity of the church to resort to such methods, but on the whole, the idea is popular and is excused on the ground that anything that will attract people to church is for the good of the church.

For the most part the programs being given in churches are of a religious character, but quite frequently they are purely for amusement purposes though clean. Comedy that is not based on exaggeration but runs true to character is being accepted for church exhibitions.

SHOW XMAS GENEROSITY.

Benefits to help the newspaper Christmas funds were quite the rule at Indianapolis houses during Christmas week. Among the houses who donated a share of their proceeds were the Palms No. 2, The Idle Hour, the Oriental, the Talbot, the Colonial, the Victoria, the Stratford, and the Family theater.

Big Film for Small Village.

Manager Shanks of the K. G. theater, Rochester, Indiana, has decided that Rochester will pay the price for a showing of "The Birth of a Nation," in the K. G. theater. Manager Shanks' daring is being noticed with considerable interest by the small town exhibitors who are anxious to know whether he can make it pay or not.

Opening of the Peter Pan.

The Peter Pan theater, seating 250, has been opened at Central avenue and Seventeenth street, Indianapolis. The little house is as daintily exquisite in its appointments as the name would imply, and is well adapted to the neighborhood.

Keystone Theater Advertising.

The Keystone theater is spending an unusual amount of money in advertising the Triangle service in Indianapolis. Edward Sourber is the newly elected treasurer of Marion county and has an interest in a prosperous automobile factory in Indianapolis, aside from his theaters of which he owns four. He believes in the liberal use of printers' ink. On a fifty-fifty arrangement with the film company his expenditures are running $600 a month for advertising alone. The features have been running only a short time, however, and it is not to be expected that the advertising will be continued at its present pace after the introduction has been successfully accomplished.

C. E. Naughton, of Walkerton, Ind., has bought the Lyric theater, Waterloo, Ind.

W. A. Dull Buys Decatur House.

Mrs. Mary Kircher who bought the Rex theater at Decatur, Indiana, a few days ago, has sold it to W. A. Dull of Willshire, Ohio. Mr. Dull was formerly in the grain business at Willshire and afterwards bought a theater there. The Willshire house he will operate himself, and the Rex will be operated by his son, M. B. Dull. The Rex was established several years ago by John Stark who only recently disposed of the property to Mrs. Kircher.

Fire Sale of Tickets.

The Palace theater which recently reopened in Peru, Indiana, advertised freely in big space "a fire sale of tickets," six admissions were sold for twenty-five cents 12 for 50 cents and 25 for $1. The tickets were transferable and were good until used.

Business Notes and Personals.

The Moose lodge at Warsaw, Ind., owner of the opera house, have been notified by the state fire marshal that certain changes will be necessary. The cost is estimated at $1,500. This means the house will be out of service for some time.

Manager Robert Hudson of the Palace theater, Richmond, Ind., announces the purchase of an $8,000 pipe organ.

V. U. Young, Gary's pioneer picture man, has gained control of the Twentieth Century theater, leasing it from Harry Hall. Mr. Young now has four picture houses in Gary, Ind., the Orpheum, the Art, the Grand and the Twentieth Century.

Manager H. H. Hornbeck of the New Majestic, Monticello, Ind., has bought a new Seeburg player from a Lafayette house.

Manager Meyer of the New Majestic, Evansville, Ind., has signed a contract for the Triangle features in Evansville.

Helen Weer, who appeared with John Barrymore in "Incorrigible Dukane," is spending the holidays at her home in Anderson, Ind.

Wallace Sawyer of the Palace theater, Bluffton, has sold one of his picture machines to the Central School at Bluffton. The school will run educational films.

The New Link theater, Walkerton, Ind., has been opened.

The Bell theater, Warsaw, Indiana, has been rechristened The New Grand theater, and is running photo plays regularly.

Henry Paff has bought an interest in the Vaudette theater at Michigan City, Indiana. Mr. Paff will be associated with C. J. Coyle in the management of the Vaudette.

Benefits for the People's Tuberculosis Sanatorium Association were given by the following Indianapolis houses: The Irvington, The Fountain Square, The Garrick, and the Tacoma. In all excepting the first and last named houses, Lew Shank, former mayor of Indiana and a vaudeville headliner appeared as an entertainer. Mr. Shank expects to run for mayor again.

Harold Jaffe, concert master at the Indiana University and a violinist of drawing power in Indiana, has joined the orchestra at the Alhambra theater, Indianapolis.

The Cort theater, Kokomo, Ind., which was formerly the Ideal theater has installed a new 1916 Motiograph picture machine, also a new silver Fibre screen.

R. A. Cannan has taken over the Theatorium theater in New Castle, Indiana, and has placed Ernest Hodgsett in charge.

The Royal theater, Warsaw, Indiana, has installed a new gold fibre screen.

Hitches in Censorship

Incompetence in Personnel and Slipshod Methods of Kansas Censor Inspectors Cause Unnecessary Trouble—A Damage Suit in Manhattan, Kansas, and an Annoying Incident in Arkansas City.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—Damage suits against the censorship officers of Kansas may grow out of the recent arrest of J. J. Marshall, owner of the Marshall theater at Manhattan, Kan., who was fined $25 and costs after having exhibited the three-reel Essanay film "Despair," on December 6. The arrest and conviction grew out of a complaint made by Festus J. Foster, one of the censor inspectors, who alleged the film had not been passed by the Kansas board.

Appeal Board Said to Have Passed It.

The information concerning the film that has come to Kansas City is that the picture was shown to W. D. Ross, state superintendent of schools, and Foster. They voted against the picture, after having accepted the exchange man's check of $6 as the censorship fees. Eight days later it was shown again, this time before two of the three members of the appeal board. They both passed it, but were unable to make out an approval receipt because the money already had been signed for by Ross and Foster eight days previous.

Why Approval Slip Was Lacking.

However, the daily report of films reviewed by the appeal board was made out by Lew Nathanson, projection operator for the board, and signed by himself and Miss Carrie H. Simpson, one of the inspectors, saying the film had been approved. With that as a clearance the picture was released and found its way to Marshall. Foster then appeared and had Marshall arrested. It is understood here that Marshall and exchange men are contemplating action against the censors on the charge of false arrest.

Censor's Reports Misleading.

The Marshall arrest preceded by a few days the appearance of a lengthy report signed by Ross, showing what films had been viewed and the eliminations ordered. One part of the report dealt with an elimination cut supposedly ordered by Ross in "The Island of Regeneration," the Vitagraph film released through the V-L-S-E office at Kansas City. The peculiar part of the report and one not understood by Kansas City exchange men is that any cuts were made. On June 25 the film was viewed by Ross, who told several exchange men that nothing would be cut from it. The fee receipt of $12 was signed by Ross, and Foster, his deputy, on that date, and carries the word "Approved," but without any mention of an elimination. The film is now being shown in Kansas without any changes having been made. If censor inspectors should order arrests made because of the annual report the V-L-S-E representatives will fight the matter out on the basis that when once a film is approved it cannot be rejected.

Woeful Ignorance in Reports.

The censor's report shows a woeful ignorance of the picture industry among those in the Topeka office. For instance, all through the report the Universal Weekly is mentioned as having been made by Selig and at another place a Paramount feature film is given as having been released by V-L-S-E. By tabulating the report, which contains all pictures viewed from April 12, when the censorship began, until October 1, shows that 4,840 reels had gone through the censor's office and that of all of them only thirty subjects had been condemned. For this the exchange men and manufacturers paid the State of Kansas approximately $12,000, while the expenses of the office were only about $2,000.

An Incompetent with Power.

Kansas City exchange men, in showing the unfairness of the Kansas censorship, are relating an occurrence in Arkansas City, Kan., last week. A. A. Davidson had booked the 4-reel Kalem picture, "The Call of the Dance," for exhibition the night of December 16. Foster, the inspector, was in Arkansas City that day and told Davidson the film could not be used, as it had not been approved by the censors. Davidson thus was forced to close that night as he could get no other films from Kansas City in time. The next day he learned the picture had been passed on December 2. Nobody offered to reimburse him for his dark night.

HENRY B. ALLEN'S ADVERTISING

When Henry B. Allen took over the active management of the Maze theater, Twelfth street and Baltimore avenue, Kansas City, in the business district, he began running long features and endeavored to hit upon a new newspaper advertising stunt. He found it. The idea is that in each of his ads he should make a personal statement, signed by himself, and thus taking responsibility for it on his own shoulders.

The plan was worked out as follows, to quote from some of his daily ads:

"A good steer—come to the Maze and see this great 5-act comedy. And ,by the way, watch this announcement each day. Big things are in store for the Maze—H. B. Allen."

AN INTERESTING SUIT.

A court in Kansas City, Kan., is going to have to decide whether or not the face of Mrs. Stella Kunz, who lives on a rural route out of that city, is worth $2,000 in a moving picture advertising the department store owned by Wilfred H. Allen and Charles H. Bayne, 642 Minnesota avenue. Mrs. Kunz has brought suit for that amount against the store proprietors, saying her picture was taken while she was in the store and now is being used in moving picture films advertising it. She sat for the films, without her knowledge, she declares, and is sure $2,000 wouldn't be too small a remuneration for the use of herself.

LOCAL HOUSES CHANGE HANDS.

Robert King, formerly owner of the Empress theater at Beatrice, Neb., has leased the Lyric there and will run big feature films. The Lyric has a seating capacity of about 800 and has one of the best locations in the city.

General Film Notes.

George B. Resor and Ray L. Hewitt are new road salesmen working out of the Kansas City office of the General Film Company. Their territories will be Missouri and Kansas.

R. O. Proctor, manager of the Kansas City office of the General Film Company, announced last week that several bookings already had been made for the Essanay serial, "The Strange Case of Mary Page," that will be released sometime in January. Mr. Proctor said that advance sales foreshadowed the film would be the biggest serial ever put out in this district.

The General Film Company is pioneering a new field in the Kansas City district by opening a projection room in which all the releases will be shown to the exhibitors. The plans of R. O. Proctor, the Kansas City manager, are that the releases for one week will be shown on Tuesday of the proceeding week to all the exhibitors who care to attend. Then they will be allowed to book any they wish. "Of course, if we show them any poor films they won't book them," Mr. Proctor laughed. "That will work out in forcing us to have only the best kind of pictures."

Kansas City Has All Night House

Idle Hour Is the Only All-Night Picture Theater Between the Great Lakes and the Rockies—Caters to Night Workers.

KANSAS CITY, MO.—The first all-night picture house between the Great Lakes and the Rocky Mountains has been opened here and is operating twenty-one hours out of the day's twenty-four. The theater that has adopted the new policy

Idle Hour Theater.

is the Idle Hour, 114 East Twelfth street, owned by W. D. Scoville. Its hours now are from 9 o'clock in the morning until 6 o'clock the next morning, the three hours intermission being utilized by janitors and sweepers in cleaning up.

Mr. Scoville opened the all-night feature on the assumption that the three thousand and more night workers would patronize his house while waiting for the owl cars that run only every hour after 1 o'clock in the morning. So far his idea has proved successful. The first two nights, Saturday and Sunday, he made money, but on the third—blue Monday—he operated at a loss of $1.75. He believes that within thirty days, when the all-night feature becomes well known, every night will show on the right side of the ledger.

The Idle Hour has close to release date on Triangle films. It is, of course, employing three shifts of workers, the last going on at 11 o'clock at night and working until 6 o'clock in the morning. The music at night is confined to a piano.

New House at Columbia, Mo.

The new theater being built in Columbia, Mo., at a cost of $35,000, will be completed about the middle of March. It will be situated closer to the state university buildings than any other show house in the city.

The Times theater, Kansas City, Mo., has been purchased by .A A. McConnell from H. R. Ross.

Work has commenced on the new Empress theater at Afton, Okla.

F. C. York is constructing a new theater at Salina, Kan., that will cost about $7,500.

The Orpheum, Pittsburg, Kan., that was destroyed by fire recently, will be rebuilt.

Work has commenced on the new Smith theater at Concordia, Kan. It will be completed in January.

George Beach, proprietor of the Lyric, Concordia, Kan., has leased the new theater being constructed there. He will operate both houses.

The Fowler building, Lucas, Kan., is being remodeled and will be operated as a motion picture theater by Lewis O'Brien.

The police had to be called to clear a way in front of the Maze theater, Twelfth and Baltimore streets, Kansas City, when the Fox film, "Sin," featuring Theda Bara, was shown there December 12. Five thousand persons visited the show house during the day. H. B. Allen, manager of the Maze, has signed a contract to use the Fox service four days each week.

ST. LOUIS AMUSEMENT CO.'S NEW HOUSE OPENS.

Ritz Theater, 208-210 North Sixth Street, Begins All Picture Program.

ST. LOUIS, MO.—The Ritz theater, 208-210 N. Sixth street, opened on December 11th with an all picture bill, under the management of the St. Louis Amusement Co., which is composed of several young business men of the city, and of which company F. H. Van Craenbroeck is vice president and general manager. The Ritz is very beautifully finished in old ivory, gold and blue, with a sunken lettered sign out of which the name Ritz stands out prominently. On the roof are two blue and gold pennants with the name of the house on the field in red. The interior of the house is handsomely furnished with hangings and paintings that are all in harmony with the color scheme of old ivory, blue and gold. There are many exits to the theater, and a good orchestra to furnish the music. A clock in the middle one of the three arches over the screen enables the patrons of the Ritz to know the correct time all during the performance, which begins at 11 in the morning and lasts until 11 at night. The house seats 1,000, and ten cents admission is charged for all seats.

NEW HOUSE ON PESTALOZZI.

A new $10,000 motion picture theater is being erected at 2841 Pestalozzi street, which will be opened early in the new year by John and Samuel Ernie. The house will seat 800, and charge five cents on five days of the week, and on the other two nights which will be feature nights, the admission will be ten cents. The equipment was furnished by the Lears Theater Supply Co., and was installed in record breaking time, everything being ready for business four days after the order was placed.

NO-TENT BILL PASSED.

After September 1, 1917, no more tents can be erected in St. Louis for the purpose of exhibiting moving pictures. The bill to prohibit tent shows was passed by the Board of Aldermen, and only requires the signature of the mayor to become a law, and in that event, not only will the putting up of tents be prohibited, but all existing shows of the kind must cease after that date.

NEW COMMUNITY THEATER.

Plans for a new moving picture theater and airdome are being drawn up by a Chicago architect for a company composed of residents in the Cabanne district, who want to have a moving picture theater in their neighborhood. These men and women have organized a stock company, and will build the theater on a site already selected, which has an adjoining lot to be used as an airdome. The plan is to have the theater always in readiness for a cool night or a rainy one, even in the middle of the summer, so that the patron will know that he can see a show no matter how inclement the weather. The structure will be fireproof.

St. Louis Theaters

World Representative Calls on Many Prosperous Picture Houses Along Franklin and Easton Avenues—Begins with the Famous and Continues Till He Reaches the Fairy, Fifty-six Blocks Away.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—Correspondent of The World made a trip of exploration out Franklin and Easton avenues the other night. Franklin avenue started out to be one of the longest business streets in the city, but after it had stretched out for a mile and a half it turned the job over to Easton avenue, which goes stepping right on out for more than six miles clear into the tall grass of the county.

No Blues at the Famous.

We began with a call at the Famous, which is at 615 Franklin avenue, right in the heart of the north end shopping district. Miss Tillie Schwartz manages the Famous, and is the financial secretary of the Exhibitors' League of St. Louis. "How's business?" we asked. "Not so bad," she replied, "considering the holidays." "Not nearly so bad as this time last year," we supplemented. "No, indeed." And this was the story we heard all along the line. After a few minutes at the Famous we went over to the Majestic.

At the Majestic.

The Majestic is the big, fine new place operated by the McKinley Amusement Co. under the personal management of A. D. Pappas, one of the company. The Majestic is one of the handsomest theaters on the street, has an elegantly furnished rest room, is fireproof all the way through, and is well patronized. The Majestic was showing the Pathe Gold Rooster feature, "At Bay," with Florence Reed. This picture has created much favorable comment among exhibitors.

Found Geraldine at the Palace.

After leaving Mr. Pappas we walked to the Palace just for the exercise, only three short blocks, where Scherrer Brothers have been holding forth for the last six or seven years. The Scherrers are sticklers for good projection, and their pictures are as sharp as a knife. The Palace showed Geraldine Farrar in "Carmen" last week and did nice business with it, and the manager's report is that things are moving along nice and smooth.

Saw Plaikos' Good Audience.

The Marquette, at 18th and Franklin, was the next stop. There we found Geo. Plaikos with a good audience, and full of pride over the improvements to his theater. The Marquette is about a year and a half old, and has had to be enlarged and rebuilt recently to accommodate the patrons. Mr. Plaikos voiced the prevailing sentiment, business not alarmingly good but better than this time last year.

Xmas Greens at Mrs. Snawder's Theater

After the Marquette we did not stop until we came to the Criterion, a theater presided over by a woman, Mrs. Nellie Snawder. She took it over at the death of her husband and has a very neat and snug little place. She was just through decorating it with Christmas green, and much red and gold paper.

Manager Compton's Novel Heater.

The street splits up here, and Easton Avenue begins. The next stop was at the Compton theater, where Wm. McDonald has solved the problem of heating a cold lobby by building a sheet iron drum around the stove. The heat is stored in this drum and a big fan forces it out into the lobby, which is as warm as toast. The stove heats the theater at the same time.

A Big Neighborhood House.

It was only a hop, step and a jump to the Novelty, on Grand and Easton. The Novelty was the first big neighborhood house in St. Louis to show pictures. It is a fine place. Six or seven years ago it was the talk of the town, but of late years the place has had hard sledding, and has been operated under many managements. A month ago it was reopened under the direction of the Koplar Brothers, and when we reached the place it looked like old times at the Novelty. The house has been refurnished and brightened, and an excellent program of big features put on, and it looks very much as if the Novelty had come into its own again. S. E. Koplar is the manager, assisted by his brother Harry, who was at the King's until that house went over to the Triangle program.

Doll Contest at the Alps.

The next stop was at the Alps, 4066 Easton. The Wagner Brothers manage the Alps and Gabe Wagner was one of the earliest film distributors in the middle west. He was also one of the original officers and stockholders of the Swanson-Crawford Film Co. The Alps was in the throes of a doll contest. Twenty beautiful dolls were displayed in the box office windows, and coupons were given to the children. The best doll will be awarded to the child having the largest number of coupons, and so on down the line.

At W. E. Young's Popular House.

After the Alps we stopped in and visited with Wm. Young, of the Taylor-Easton, on Taylor and Easton avenues. Mr. Young is a manager that has put the personal note in his business to a large degree, and his theater is one of the most popular in the neighborhood in consequence. There is not a man, woman or child that gets into the Taylor-Easton without a pleasant greeting from its manager.

At the Euclid.

The Euclid was next on the line. The Euclid is at 4869 Easton, and is again under the management of J. J. Macklin, its owner. Mr. Macklin rented the house out last year, but has it in his own charge now. The 12th episode of "Neal of the Navy" was on when we arrived and Bessie Learn, with "A Sprig of Shamrock," was pleasing the crowd when we left.

At the End of a Long Walk.

We had hoped to go the entire length of the six-mile street when we started out. Gerald Wagner, of the Alps, said we wouldn't get any further than the Taylor-Easton, but we were one lap ahead of his prediction when we reached the Euclid, and just to prove that he didn't know we forged on ahead out to the Fairy, which is 56 blocks from downtown. There we found August Roettger and his wife emulating the doctor who wasn't afraid to take his own medicine. The Roettgers were looking at their own program, seated in chairs just as if they had paid admission. Mr. Roettger is one of the most successful picture men in the business. He has a good house in a good neighborhood, and his theater is growing more prosperous year by year. He is a great believer in serials. "I am giving them the 'Red Circle,' 'Graft,' 'Stingaree,' 'Helen Holmes,' and will start the 'Mysterious Bag' after the first of January," he said. The Fairy is noted for having the champion moving picture patron of St. Louis in the person of Mrs. Barbara Guentert, who has missed but two shows in the last seven years. Mrs. Guentert was extensively written up in the local press last year. There are two other theaters on the street, but it was closing time and the Mikado and the Orpheum will have to go over until another week.

Texas Mutual Sold

Mutual Film Corporation of Tennessee Buys Texas Mutual Organization—New General Manager for the Southwest Territory Will Be C. A. Clegg—Present Branch Managers Will Remain—Personal Notes.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS TEXAS.—The business of the Mutual interests in Texas has undergone a very radical change, amounting to almost an entire reorganization. The personnel of the Texas district, it is understood, will be practically unchanged, except as to additions.

The Mutual Film Corporation of Tennessee, headquarters Memphis, took out a permit to do business in Texas and purchased the Mutual Film Corporation of Texas lock, stock and barrel.

C A. Clegg, of the Tennessee corporation, succeeds J. D. Wheelan as general manager for the southwest territory. Managers for the branch offices will for the present remain unchanged.

J. R. McIlheran, formerly of the Picture Playhouse Film company's Dallas office, will take charge of the Mutual Masterpictures. D. E. Boswell will take the road as a special assistant to the manager. "The Girl and the Game" will be the special charge of C. M. Ketterick. On the road he will be assisted by E. C. Leeves. Mr. Clegg is an experienced film man, having been in the business from the very start. He was at one time with the General, later being northwest manager for the Universal.

THEATRICAL CLUB ORGANIZED.

New Dallas Club Has Fifty Charter Members, Many Picture Men.

The Dallas Theatrical club, of Dallas, Texas, was organized December 17 with fifty charter members. Preparations were at once made for the opening of the clubrooms, with cafe, buffet and other modern conveniences. Plans are being made for a grand housewarming on New Year's eve.

The officials expect to have fully 250 members within a short time. Dallas is the distributing point of the entire southwest for the moving picture trade and is situated in the center of theatrical circuits for the same territory; therefore, the club hopes to make Dallas the Mecca for members of the theatrical profession, as it now is for the moving picture men. It is also hoped to make the clubrooms the social and business meeting place for both branches of the amusement-supplying interests.

The club has been chartered under the Theatrical Mechanical Association. Stephen von Puhl, manager of the Majestic (vaudeville) theater, was elected president; "Ned" Depinet, manager of the Consolidated Film and Supply company's Dallas office, vice-president; Horace Meyers, treasurer; Sam Bullman, secretary; E. T. Peter, Dallas manager of the United Film Service, sergeant-at-arms; Albert Russell, David D. Reed (Metro) and Simon Scharninsky, trustees.

Waco Wants Sunday Pictures.

An initiative petition is being circulated in Waco, Texas, asking for an election to decide the question of Sunday exhibitions of moving pictures. The sentiment seems to favor the opening of the houses, but it will take the election to show whether it is strong enough.

An Error.

The Majestic theater, at Marlin, Texas, is owned by J. C. Chatmas, a recent erroneous notice having given the credit to another. The Majestic is, we understand, the largest and finest exclusive picture house in the city.

Dallas Territory Notes.

"Joe" Wheelan is having some repairs done on the New Strand (formerly the Phillips) theater, Fort Worth.

McKinney, Texas, had an epidemic of scarlet fever early in December and the city council requested the picture houses to close, but later compromised on the thorough fumigating of all houses each night. One house reports running a feature picture to two ten-cent admissions. At last reports conditions were improving and were expected soon to reach normal.

Macklyn Arbuckle was in Dallas in "The New Henrietta" cast December 15-18, and at the same time the Queen theater was showing "The Reform Candidate" (Paramount), and the screen house made good use of the big fellow's presence in the city in advertising.

J. D. Wheelan, former Texas manager for the Mutual, has announced no new connection, but indications are that he will hook up with the Paramount.

Charles A. Meade, southwest manager for V-L-S-E, made a business trip to New Orleans week of December 13-18, and reports trade conditions there very good. Mr. Meade insists on the "very."

H. C. Northfleet, of Houston, Texas, proprietor of the new Globe theater at that place, has been up looking for holiday attractions.

Saul Harris, head of the Gem Amusement company, Little Rock, Ark., put in a day looking over holiday specials in Dallas exchanges.

Charles Kimball, of McKinney, Texas, proprietor of the Pope theater, was another seeker for Yuletide attractions in the Dallas offices.

W. M. Richardson, an El Paso, Texas, exhibitor, spent a couple of days with the Dallas exchanges.

C. P. Lewis & Son, of Marlin, Texas, former owners of the Orpheum, are constructing a new house.

The Elk theater, Italy, Texas, has been overhauled and re-equipped, among other improvements being an entire set of seats. The Elk is managed by J. C. Couch.

NEW ORLEANS NEWS NOTES.

Personals—Interesting Items from Local Exchanges.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

NEW ORLEANS, LA.—P. O. Blankenship will enlarge the Isis theater. The seating capacity will be about doubled.

Ross Hardenbrook, formerly of the Mutual New Orleans office, is the new manager for the World Film Corporation.

S. T. Stevens has taken charge of the Mutual interests in New Orleans. Mr. Stevens was recently with Fox here.

H. G. Morrow, of the Jacksonville, Fla., office of the General Film Company, has been transferred to the New Orleans office of the same company.

It is unofficially stated that Francis J. Gilbert, road man for the World in the New Orleans territory, will be given charge of the company's exchange here.

PRAIRIE STATES' NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

In Nebraska.

DAVID CITY, NEB.—The Community Theater Company of David City, Neb., has been incorporated with a capital stock of $2,500 to own and operate an amusement and community auditorium, including moving pictures, plays, dramas, banquet and other recreative purposes for profit. There are twenty-five shares of stock at $100 each. The incorporators are W. W. Hughes, Carlisle King and Robert R. Smith.

A program "particularly adapted for children," given at one of the Saturday morning shows of the Boyd theater in Omaha, included the Keystone "A Rascal's Wolfish Way," "Keeping Up with the Joneses" and "Stanley in Darkest Africa."

Nebraska Changes, Etc.

Joseph Wolff and A. D. Booker have sold the Rex theater at Nebraska City to A. D. Williams, of Tecumseh, Neb.

Harry Sohns has closed the Empress theater at Alliance, Neb.

Paul Fuller has purchased the Empress theater at Staunton, Neb.

L. M. Shahan, of Casey, Ia., has purchased a moving picture theater at Florence, Neb.

The Magnet theater at Magnet, Neb., has been sold to G. B. Crellin and R. Dodson.

William Kuhl succeeds N. N. Baker as manager of the Pospeshil theater at Bloomington, Neb.

A. D. Lord has opened a moving picture show in the Ball building at Holbrook, Neb.

A new moving picture theater will be opened in the Storz building at Papillion, Neb.

Chosen Iowa Notes.

CHARLES CITY, IA. — Ministers of Charles City, Ia., secured from Judge C. H. Kelley an injunction restraining Charles City moving picture houses from carrying out their advertised plan of giving shows on Sunday. The exhibitors will make a test case in the courts.

The new local censorship ordinance proposed in Davenport, Ia., gives the mayor power to refuse permits for the exhibition of any film that is deemed objectionable by the censors.

The management of the Unique theater at Des Moines, Ia., has adopted the policy of reviewing every picture before it is exhibited to the public.

Iowa Changes, Etc.

Arthur Mitchell has opened a moving picture show in the remodeled Palace theater at Lynnville, Ia.

Manager Morehead has renamed the Majestic at Moorhead, Ia., and it is now the Rex theater.

J. H. Pooler, of Lake City, has purchased the Princess theater at Ida Grove, Ia.

LeRoy Davis has purchased the Grand theater at Toledo, Ia., from A. H. Erickson.

G. W. Seeger has purchased a moving picture theater at Sloan, Ia.

A. D. Tinsley has sold his interest in the Lyric theater at Corning, Ia., to Peregrine Bros.

W. G. Woolery has purchased the Orpheum theater at Oelwein, Ia.

C. F. Toedt is increasing the capacity of his opera house at Laurel, Ia.

Mr. and Mrs. Teddy Thomson have been making arrangements to start a moving picture theater at Manning, Ia.

The Grand at Burlington, Ia., had a "Hawaiian Quartette" on the bill with its start of the Triangle Service.

"The Battle Cry of Peace" was booked for the Garden theater at Davenport, Ia., for December 28, 29 and 30.

"An Alien" played a return engagement at the A-Muse-U in Clinton, Ia.

Theater Changes in the Dakotas.

THE DAKOTAS.—George M. Johnson has sold the Jewel theater at Vienna, S. D., to John Knaddle, Jr.

J. J. Reiter, of Martin, N. D., has purchased the moving picture theater at Drake, N. D., from Henry L. Thorson.

Frank Woskie, of St. Paul, has purchased the Gem theater at Hankinson, N D., from Paul Kunert.

V. W. Harris has been making arrangements to open a moving picture show at Willow Lake, S. D.

L. Mitchell has opened a moving picture theater in the Walker Hotel building at Anamoose, N. D.

W. J. and F. H. Wulff, who have opened a new moving picture theater on Eighth street, on the east side of Sioux Falls, S. D., have named it the Lyceum theater.

SAN FRANCISCO NEWSLETS.

Eugene Roth, manager of the Portola theater, made a short business trip to Los Angeles recently to arrange for the presentation of "The Battle Cry of Peace" in that city.

Sol L. Lesser, head of the Golden Gate Film exchange and the All-Star Features, is away on a business trip to New York and will not return until early in January.

Fred Peachy, formerly manager for the United Film Service, has accepted a position as road representative with the Mutual Film.

V. I. Santell, of the Family theater, Kingsburg, Cal., was a recent visitor here to look over film offerings. He is one of the youngest exhibitors in the state.

The Home theater has been reopened by J. Cohen, of Corte Madera, Cal., after having been closed for a time.

The remodeling of the Glen Odeon theater in the Mission district has been completed and this house has been reopened as the Diamond theater.

Sam Harris, of the Hippodrome, is making a hurried business trip to Portland, Ore.

On December 16 the Pals club observed Sid Grauman night in the new quarters of the organization at Stockton and O'Farrell streets. A large crowd was present to do honor to this popular theater manager.

J. G. Godfrey, of the Grand, Vacaville, Cal., paid a visit to this city a short time ago to arrange for attractions.

R. W. Horn, who had charge of the exhibit of the Nicholas Power company at the Exposition during the past year, is now making his headquarters with G. A. Metcalfe and will remain here for an indefinite time.

No successor to A. W. Goffe has been sent to the Coast headquarters of the V-L-S-E as yet, and it is not known here who will fill the position of district manager.

I. H. Lichtenstein, of the Globe Film exchange, has returned from a trip by automobile through the San Joaquin valley. He found conditions showing an improvement, particularly in the citrus belt.

California Items.

The Pastime at Fresno, Cal., has been reopened by Mrs. L. Jones. A Baird projection machine has been installed.

The Strand at Sacramento, Cal., is now being conducted by the Dieppenbrock estate, owners of the building. W. S. Webster, who formerly had this theater, will continue to operate the Strand at Woodland.

Kufolias & Hildebrand have added a second Power's Cameragraph No. 6A to the equipment of their operating rooms.

The Manzanita club at Carmel, Cal., has purchased moving picture equipment and will give entertainments regularly.

H. Kabayashi left San Francisco recently with a traveling moving picture outfit and will give an illustrated lecture on "A Trip Through the Orient."

CRACKSMEN FIRE THEATER.

The Liberty theater at San Jose, Cal., near San Francisco, was entered by cracksmen a few nights ago, after the regular performance, and efforts were made to blow the safe. Nitro-glycerine was used and the outer door blown off, but the thieves were unable to get into the inner compartment. The explosion set fire to the office, and this was discovered only when the flames came through the roof. The fire department subdued the blaze after a stubborn fight, and it was then found that the damage was confined to the front of the house. The operating room next to the office was of fireproof construction and nothing in it was damaged, although the film stored there was hot when taken out. The lobby was cleaned up and temporary repairs made, enabling the house to be opened as usual in the evening, one matinee only being lost.

Censors Back Down

Berkeley, California, Censor Board Issues Order Prohibiting Showing of "Clansman"—Threats of Injunction Cause Reconsideration—Film Booked for Six Days in College City at T. & D. Theater.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

BERKELEY, CAL.—The recent announcement of the Turner & Dahnken circuit to the effect that the "Clansman" would be shown at its Berkeley house for six days, commencing December 20th, brought forth the usual quota of protests from negro organizations, and for a time it seemed as though these might be effective. The members of the board of censorship, which is composed of Chief of Police Vollmer, Frank McAllister and Miss M. E. Stanford, acted upon the protests, and notices were served upon the theater management that the film would not be allowed to be shown there.

As the production had been allowed to be shown for thirty weeks in San Francisco and the efforts to censor it in Oakland had failed miserably, the Turner & Dahnken circuit decided to proceed with its original plans for presenting it. Attorney Benard Silverstein, of Oakland, announced to the city officials that he would apply for an injunction to prevent Chief of Police Vollmer and the board of censors from interfering with any of the performances, and the city attorney rendered an opinion to the effect that there were no legal objections to the film. The censorship decision was then rescinded and the film will be shown in the same form as in the other cities around the Bay.

NEW BOARD OF TRADE MANAGER.

At a recent meeting of the members of the Film Exchange Board of Trade of San Francisco a successor was chosen to R. E. Stebbins, who gave up the position of manager a short time ago to join the forces of the Progressive Motion Picture company. The new manager chosen, Fred W. Voight, is well known in local film circles, having for some time been with the Mutual and previously in the amusement field at Fresno. He will be remembered by many on account of the highly successful manner in which he introduced Mutual Masterpictures in northern California and through the efforts he recently put forth to secure the approval of the local board of censorship to "Damaged Goods." He enters upon his new duties with a thorough knowledge of conditions in the local exchange field and with the confidence of the members of the board of trade.

IMPROVEMENTS AT EXCHANGE.

The Progressive Motion Picture company, located on the sixth floor of the Pacific building, has completed extensive additions and alterations to its quarters and prides itself on having one of the most attractive film exchanges on the Pacific Coast. Another large room has been added to the office section, all of the partitions have been removed and a glass front installed. New fixtures have been put in and the quarters renovated throughout. Additional space has also been added across the hall, where the stock and inspection departments are maintained. A fireproof inspection room has been fitted up and adjoining this a storage vault, with a storage capacity of six thousand reels of film, has been constructed. Frank McCoy, who for some time has had charge of the shipping, has been placed in charge of the Paramount travel series and news films and Don Palmerton has been made manager of the shipping department.

WAR PICTURES PROVE POPULAR

German war pictures have been shown during the past week at the German house, under the direction of the Golden Gate Film Exchange, Inc., and so heavy has been the demand to see these, despite the location of the house, that they will be kept there for a second week. "At the Front with the Allies" is being shown with great success at the Empire theater, on Market street, near Fifth, while the Columbia theater is being packed day and night by "Fighting for France."

MORRIS L. MARKOWITZ.

San Francisco has produced a number of men who have made their mark in the film exchange world and one of the most successful of these is Morris L. Markowitz, who first engaged in the business seven years ago. In some lines this would be a very brief period, but in this new industry it stamps him as being in the pioneer class. In fact, he is one of the oldest in point of service now in the business here. His start in business was not very romantic, his capital being but two hundred dollars and his quarters a small office in the Phelan building, in this city.

The business grew and Mr. Markowitz kept pace with it, being one of the first handlers of film to inaugurate a daily change in service. Soon he moved to Mission street. In time these quarters were outgrown and a large store was taken over at 54 Seventh street, where the California Film Exchange, Inc., remained for three years. A year ago the present quarters on Golden Gate avenue were taken over and here one of the largest and best conducted exchanges on the Pacific Coast is maintained. Two floors are occupied, each covering an area of 37 by 137 feet, a unique feature being a driveway into the lower floor, enabling the loading of film shipments directly into the express trucks.

M. L. Markowitz.

About the time this move was made the Universal interests bought the Pacific Coast exchanges at a price that netted Mr. Markowitz a handsome profit. He continues as general manager in this territory and handles the business the same as when he was the sole owner, many of his customers not being aware that any change has been made. In addition to the San Francisco exchange, there are branches at Los Angeles and Phoenix, the territory covered including California, Arizona, Nevada and Hawaii.

Mr. Markowitz is looked upon as the dean of the film exchange business here and upon the formation of the Film Exchange Board of Trade of San Francisco was elected its president.

UNITED EXCHANGE VISITED.

Manny Feldstein, representing Leo C. Stern, receiver for the United Film Service, was here recently on a trip of inspection and made a careful examination of the affairs of the local exchange. The working force at this exchange has been cut down to a minimum number in an effort to reduce expenses.

The Strand Theater company has been incorporated by N. A. Eisner, L. M. Manley and H. R. Schulthers, with a capital stock of $50,000.

The firm of G. A. Metcalfe & Co. has been incorporated at Los Angeles to engage in the supply business by George R. Metcalfe, James Slipper and William Klein, with a capital stock of $10,000.

A moving picture outfit secured at the Exposition has been installed in the Veterans' home at Yountville, Cal.

Youthful Censors

Sincerity of Society Maidens' Purposes in Viewing Films Is Questioned by a Portland, Oregon, Daily Paper—Practice of Permitting Young Girls to Act as Viewers Condemned.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—The Portland Oregonian recently published an interview with a young lady on the committee of motion picture viewers which led the reporter on the daily paper to question whether or not the viewing of motion pictures was a rational and sane undertaking on behalf of the city's morals or merely slumming parties indulged in by the young women of Portland's 400 to delve into the risque and sub rosa under the cloak of semi-official authority.

Several weeks ago one of the city's active club women called the writer's attention to the fact that many of the 40 odd viewers were girls and young women in their early twenties, lacking in those experiences which give weight to the judgments of older people. Exhibitiors are condemning the board's policy of permitting immature minds to pass judgment upon the pictures, but exchange men who expressed themselves on the subject favored the younger viewers if censorship must be tolerated. Mrs. E. B. Colwell, secretary of the board, admitted that many of the viewers subject to her call belong to the younger set of society women. She said, however, that these young women were rarely permitted to view alone, usually accompanying an older woman.

BACK TO TWO CHANGES WEEKLY.

About the time the downtown theaters in Portland raised their prices to 15 cents an understanding was had between some of them that they would maintain a policy of showing but one change per week. After a thorough trial this policy has proved unsuccessful and all houses concerned have gone back to two changes a week.

The Majestic has booked Pathe Gold Rooster plays under a year's contract and will use two services during the week. The Sunset, which has been using second run features for some time, will commence showing only first runs on the first of the year. Second run shows have never proven satisfactory in any of Portland's downtown houses.

SELIG-TRIBUNE BRANCH HERE.

Portland is fortunate in being selected as one of the three cities on the Pacific Coast which will be the headquarters for a representative of the new Selig-Tribune Weekly. The other two cities are Los Angeles and San Francisco.

E. B. Lockwood, who will represent the Pacific Northwest, arrived in Portland Dec. 17. From Portland he will cover Oregon, Northern California, Washington, Idaho, Montana and Southwestern Canada. With this large territory full of picturable happenings and the yet unphotographed wealth of scenery to draw from, some wonderful pictures will undoubtedly be sent to the home office by Mr. Lockwood, who is a proved live wire.

PURCHASER ALLEGES FRAUD.

E. M. Blackford, a Portland printer, purchased a moving picture theater at Cottage Grove, in Southern Oregon, and from June 6, 1915, to Nov. 19, 1915, he lost $1,141.60 in the venture. He recently filed suit in the Circuit Court against W. B. Cooper and R. G. Nixon, of whom he purchased the theater, for $2,967.90 damages, alleging that the business was misrepresented to him and that he was induced to purchase by the statements of Cooper and Nixon that the house was making a nice profit each month.

CO-OPERATIVE AGREEMENT.

A. Finkelstein, with the Northwest Feature Film Company, Portland, returned recently from a trip through Eastern Oregon and Idaho. He stated that the theaters in Ontario, Oregon and Caldwell, Nampa, Weiser and Payette, Idaho, have entered into a co-operative agreement whereby a circuit has been formed for booking features in that territory. They have agreed to charge 25 cents for "Cabiria," which the Northwest people have booked in the towns named.

Will Boost "The Girl and the Game."

Manager Reed of the Portland Mutual branch has made room in his office for John R. Meldrum, special representative for "The Girl and the Game," who is in this territory in the interests of his picture. Mr. Meldrum will cover the territory served out of Portland and Seattle. He was formerly manager of the Universal branch in Seattle.

Universal Man Visitor.

E. H. Goldstein, assistant to the general manager of exchanges for Universal, with headquarters in New York City, passed several weeks in Portland recently looking after the interests of the company. Mr. Goldstein's itinerary includes all the big cities on the coast and he spent a short time in Seattle before coming to Portland.

Eastern Oregon Theater Notes.

The Star theater, Heppner, Oregon, has been sold by R. A. Redifer to Sparks & Hale. Sparks was a former owner of the house.

After a trip to Portland S. A. Gardinier, of L Grande, Oregon, evidently gave up the idea of building another house in the Eastern Oregon city, and upon his return he again became manager of the Arcade theater there. J. C. Stille, whom the People's Amusement company, lessees of the Arcade, sent to La Grande to manage it, has returned to Portland.

One on Pathe.

The Temple theater, Pendleton, Ore., Downey & Rhodes, owners, purposing to advertise Pathe Gold Rooster Plays, borrowed a Rhode Island Red rooster from a local fancier and, without the owner's consent, painted it with bronze. The bird proved to be a prize fowl, valued for its plumage and as the bronze failed to come off, the poultry man is demanding $50 from the showmen as the value of the rooster.

Chosen News Items.

Portland will have a patriotic week. "Guarding Old Glory" is booked to show at the National the week of Dec. 26, and "The Battle Cry of Peace" will be at the Heilig commencing Christmas Day.

The Comus theater, Gold Hill, Oregon, has changed hands.

Pete Sabo, who conducts an exclusive motion picture machine repair shop in Portland, has acquired an agency for Simplex machines.

I. D. Straus and Norvin Haas, who recently purchased the Crystal at Astoria, were recent visitors in Portland buying new equipment for their house, which is being remodeled. Two hundred and fifty seats will be added.

Other film men in Portland from out of town were: E. R. Redlick, Fox Films, Seattle; George Endert, World road man, Seattle; S. Danz, Star theater, Astoria, and B. J. Callahan, Critic theater, Seaside.

The Portland T. M. A., of which many Portland film men are members, is somewhat disgruntled over the fact that contrary to the usual custom, the Orpheum has declined to allow the T. M. A. the use of its house or acts for the annual midnight matinee on New Year's Eve, but will run a competing show.

L. A. Todd, manager of the General Film Company's Portland branch, played host on Dec. 18 when he invited Portland's exhibitors to attend a private showing of Vitagraph's Unit Program at the Sunset theater.

Manager Paul E. Noble, of the National, Portland, has inaugurated special matinees for children on Saturdays and on Christmas he has arranged to distribute toys to all his young patrons.

WILL BORROW THE LIBERTY.

Spokane Federation of Women's Organizations to Have Benefit.

By S. Clark Patchin, Spokane Correspondent of The Moving Picture World.

SPOKANE, WASH.—The ways and means committee of the City Federation of Women's Organizations has arranged with the management of the Liberty theater to take over the house for one day after Christmas and operate it for the benefit of the federation. The women will be given charge on that day and the proceeds above the actual cost of operation will be turned over to them.

By this plan the club women expect to remove the debt with which the federation is handicapped. They will endeavor to make the occasion a unique one and there will be women ushers and doorkeepers. Federation members will preside over the theater generally. Wednesday or Thursday following Christmas is the day that probably will be given to the federation.

PRAISES THE "PEACE" FEATURE.

Prominent Citizens of German Blood Believe in the Picture.

Mrs. H. M. Prager, a prominent local club woman, came to the defense of "The Battle Cry of Peace," the national preparedness film which was shown privately, to an invited audience, at the Clemmer theater.

"As far as the subject is concerned," said Mrs. Prager, "I will say that no one who has seen the film can doubt the necessity of a large army and navy.

"The remarks that the Germans of the city would take exception to the film I shall take occasion to dispute as a native of Germany, although now a loyal American citizen. There was nothing in the film that any German would find occasion to censor. It is an unfortunate fact that atrocities will follow in the wakes of war. Whether committed by Germans or other nations, they are to be regretted.

"I consider this film to be the greatest educator and most scientific work of its kind ever put before the public. No medium other than the film could give the public what is offered in this. If I might make a suggestion to Dr. H. S. Clemmer, I would say that no child under school age should be admitted because it could not possibly comprehend a great work of this kind and might suffer in consequence from nervous tension which older people would not feel so keenly."

OPPOSITION TO "PEACE" FILM.

Some strong opposition to the presentation in Spokane of the big Vitagraph production, "The Battle Cry of Peace," developed on the part of some of the 200 persons who viewed the production in the Clemmer. The fight threatens to equal that against the "Birth of a Nation," in which Dr. Clemmer was successful. The Rev. Conrad Bluhm is taking the lead for the ministers and Mrs. G. E. Dyer, president of the City Federation of Women's Clubs, aims to interest the women. The Rev. Mr. Bluhm said: "I am bitterly opposing the showing of the picture in Spokane because it totally misrepresents the facts in the matter of preparedness.

The statistics of the American army are not correct. It also presents the Boy Scouts in a false light as a military organization which is a part of the militaristic teachings of the picture. Its appeal to patriotism, of course, is rich."

Mrs. G. E. Dyer said: "I consider the film a dangerous one for public exhibition. Its tendency is to incite men and make them want to fight rather than arousing them to the realization of the necessity of preparedness to avoid war."

Chosen Spokane Brevities.

Peter Carrol, manager and road man of the Pathe exchange has gone to Lewiston, Idaho, and will cover the territory before returning to Spokane.

The Spokane theater has been opened by Boyd Davis, J. M. Reimers and Merle B. Lentz, with Robert M. Lee as manager. They are running two vaudeville acts and five reels of motion pictures.

Pictures which drew well at local picture houses are "The Land of Adventure" and "The Stage Coach Guard," at the Hippodrome; "The Raven," featuring Henry B. Walthall, and "The Unfaithful Wife," with Robert E. Mantell and Genevieve Hamper, newcomers in the list of Fox stars, appeared in the leading role; at the Casino theater. "The Spoilers," at the Majestic; "A Yankee from the West," with Seena Owen and Wallace Reid as the co-stars, at the Lyric.

"The Heart of a Tigress" at the Rex and "The Goddess" at the Empress also drew well.

William S. Hart in the Ince film, "The Disciple," completed a four days' run at the Liberty. This big Triangle feature having been held an extra day on account of the unusual demand to see it. Other good pictures at the Liberty were "The Sable Lorcha," a story of Chinese pirating; "In Father's Footsteps," a Keystone comedy, and "Matrimony."

Victor Moore, whose "Chimmie Fadden" was a nation-wide film hit a few months ago, returned to the Clemmer theater where it played the second of the series entitled "Chimmie Fadden Out West."

Another picture which drew equally as well at the Clemmer was "The Gentleman from Indiana," the first Pallas contribution to the Paramount program, featuring Dustin Farnum in the leading role.

TORONTO NEWS LETTER.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

Shows Pathes on Thursdays.

Mr. James Travis, of Toronto, Ontario, distributor for Pathe Gold Rooster features and other Pathe productions, has inaugurated a series of private matinee performances in Loew's Winter Garden on Thursday of each week. Invitations are issued to all exhibitors, newspaper critics and friends and, although the attendance has been small to date, a "regular show" is put on.

Although a hundred or more invitations were issued for the first of the Pathe private shows, only four people attended. The attendance for the second increased to twenty-five, however, and the third was much better still. The idea of special exhibitions like this is entirely new for Toronto.

Famous Players Moves.

After having occupied premises at 12 Queen street East, Toronto, for only one year, the Famous Players Film Service, Limited, has found it necessary to seek larger and better offices. Mr. Phil. Kauffman, the manager, has in view several appropriate buildings for the new home of the company, but no definite selection had been made at this writing.

Propose to Build.

Mr. Arthur Cohen, son of Magistrate Cohen of Toronto, and Mr. W. Marks, a stamp vendor, are making arrangements for the erection of a new large theater.

Fine New British Columbia House Opens

Dominion Theater at Nanaimo, B. C., Began on December 14 with "Little Pal," a Famous Players Offering—Big Audiences Attend.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

VANCOUVER, B. C.—The Dominion theater, a new house seating eight hundred and controlled by the Dominion Theater Company of Vancouver, was opened on Dec. 14 in Nanaimo, B. C. This is a beautiful modern house, with all the modern features of an up-to-date theater. A roomy stage has been put into the house, so that theatrical performances may be given if desired, but the present intention is to show moving pictures only. J. R. Muir, general manager of the company, went over for the opening, and telephoned from Victoria that they were "standing them out" for the second show. The opening attraction was the Famous Players' "Little Pal"—the first Mary Pickford subject to be shown in Nanaimo in five months. Music is supplied by a four-piece orchestra, and the resident manager is George Beattie, formerly in charge of the Empress in Vancouver. Best wishes, Mr. Muir.

"SPOILERS" HAS LONG RUN.

Broy & Whitehead booked "The Spoilers" into the Globe in Vancouver for the week of Dec. 20, with evening prices fixed at 25 and 50 cents. This made the third week for this production in this city at advanced prices. Successful engagements have recently been played in Kamloops, Prince Rupert, New Westminster and Nanaimo.

CHANGE AT PANTAGES, CALGARY.

Carl G. Milligan, for the past two years manager of the Pantages theater in Calgary, has resigned. Mr. Milligan left last week for Edmonton to manage the Pantages house there in his brother's absence and will then probably go to Chicago and enter the booking offices. Duncan G. Inverarity of Seattle will succeed Mr. Milligan, and has already taken up his new duties. He was formerly associated with Mr. Milligan in that city.

FARRAR'S FILM IN ALBERTA.

As a result of the adverse publicity given Geraldine Farrar in the Lasky production of "Carmen," that film will not be brought into British Columbia, according to Manager Soskin of the Vancouver office of the Famous Players Film Service.

At the same time the picture is being shown before capacity houses in the adjoining province of Alberta, and has already played a successful engagement at the Allen theater in Calgary, with the Rose at Regina to follow.

Although the office in Vancouver has received from Samuel Goldfish a letter stating that Miss Farrar has no further interest in the film, it has been decided that the prejudice already aroused by editorials in a local newspaper would have the effect of making a showing here a financial failure.

RAISE ATTRACTS PATRONS.

Manager W. P. Wilson of the Lyceum in Winnipeg, who set the exhibitors of that city a good example by raising his evening admission price to fifteen cents, reports through Universal Manager Barrett that not only are more people attending since the raise from ten cents, but that the audiences are of a distinctly better class. It is thought that other houses will take the same action in the near future.

A. D. Kean, the Vancouver cameraman, has been quite busy for the past week or two taking pictures of the local school children. These scenes are being anticipated by practically half the population of the city.

The phenomenal success of "The Eternal City" at the Dominion theater in Vancouver, where Manager J. R. Muir ran the picture at regular prices, is being repeated this week at his Victoria house of the same name.

PITTSBURGH, PA., SCREEN CLUB.

Lively Meeting—Much Dissatisfaction—Will Buck Up.

The Pittsburgh Screen Club held a meeting at the Olympic theater, Fifth avenue, Sunday afternoon, Dec. 12, the attendance was only about forty-five, and the occasion was enlivened by some spirited debates.

President Kester opened the meeting and, as the purpose of the meeting was to elect officers, he called on Harry C. Megowan to act as temporary chairman.

Mr. Ainsworth opened the discussion on the future of the club by saying that he was no "quitter," but in view of the fact that the attendance was small, as well as the meeting two weeks before, thought it a hopeless task to make any further attempts at organization. He then inquired as to the finances of the club.

Mr. Hanna, the treasurer, stated that there was about $60 in the treasury and that the club has about 90 members. He said he was in favor of continuing the club, but in a more aggressive manner than heretofore.

Mr. Aronson and Mr. Klein both stated that they were strongly in favor of keeping the organization together, but in order to do so, the officers must attend to business. Mr. Feitler then said that the small meetings should not be used as an example of interest displayed in an organization. He gave a very good example by using the Liquor Dealers' Association, which holds meetings with only a half dozen members present, but still they have one of the strongest organiaztions in the country.

At this point Al. W. Cross jumped up and said, "What's the matter with us? Have we no confidence in ourselves? Can't we push this thing ourselves? Why 'Let George Do It' all the time? Stop talking and do something. Get together and boost the Screen Club and make it a credit to the city." He then moved that the present officers be continued until a club can be put on a working basis, and also to appoint officers to fill the vacancies which have occurred since the last election. The motion was seconded by Mr. Ainsworth and was carried.

Through a motion of Mr. Hanna's, the chairman was instructed to appoint a committee of three to wait on the film exchanges and solicit funds for the keeping up of a headquarters which Mr. Lande inquired about and was informed that nothing had been done along this line, owing to the lack of funds. For this purpose the three men who were chosen were Messrs. Lande, Hanna and Aronson.

Fred J. Herrington made an address regarding the failure of social organizations in other cities and invited the exchangemen to become associate members of the Exhibitors' League. This caused a great deal of interesting discussion.

Mr. Antonoplos delivered a little talk on renewing efforts to put the Screen Club on a firm basis for political reasons.

President Kester then took charge of the meeting and the following appointments were made until the election is held on January 9: H. B. Kester, president; Al. W. Cross, vice-president; William Mayer, secretary; A. J. Hanna, treasurer; Leo F. Levison, corresponding secretary; board of governors, H. B. Miller, Adolph Klein, M. Feitler, G. R. Ainsworth and Ira Aronson.

Making Success More Successful

IN nine months, V-L-S-E has made its productions synonymous with DEPENDABILITY.

Probably no other institution in any field ever achieved more instantaneous success.

Starting with "Graustark," "The Juggernaut," "The Rosary," "The College Widow," and running right through the schedule with such features as "The Island of Regeneration," "The Blindness of Virtue," "The House of a Thousand Candles," "The District Attorney," this organization has provided a continuous output of film dramas that have broken attendance figures, return booking records and high admission precedents everywhere.

And now comes 1916. We enter the year full speed ahead with a line-up of releases that must command the consideration of every thoughtful exhibitor. Bookings immediately available include:

"THE GREAT DIVIDE"

A Lubin Sovereign play, with Ethel Clayton and House Peters, of which W. Stephen Bush, Editor of the Moving Picture World, says: "Judged by the most exacting standards of the V-L-S-E, this picture surpasses the most successful features released within the last few months."

"NO GREATER LOVE"

A Selig Red Seal play, with Regina Badet, the wide-famed French emotional actress, as "Sadunah," the dancer. "Passionate mother love," says William C. Esty, 2nd, in the Motion Picture News, "is the basis of the story. The acting is exceedingly vivid."

"THOU ART THE MAN"

A Vitagraph Blue Ribbon feature with Joseph Kilgour as a rich man who covets Virginia Pearson as a poor clerk's beautiful wife. Reviewed by The Morning Telegraph, as a production than which "nothing could be better."

"THE MISLEADING LADY"

An Essanay feature, with Henry B. Walthall, "The Mansfield of the screen," and Edna Mayo, in a story of primitive passions, brute force and overpowering mastery.

Merely forerunners, these, of a service for the entire year, charged with the highest-tensioned drawing power that brains, ingenuity and capital can devise.

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To urge upon you the advantage of making the most of the business-building certainties which V-L-S-E offers you for 1916, would be a reflection upon your good judgment. May we simply suggest, therefore, that you see to it that others do not "speak first?"

V. L. S. E. Inc.

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Presents

Raymond Hitchcock
in
"THE WONDERFUL WAGER"

Written by
GEORGE HOBART

Adapted by
DANIEL ELLIS
AND
MARK SWAN

HITCHY AT HIS BEST

3 REELS OF RIOTOUS COMEDY

Directed by
RENE PLAISSETTY

RELEASED
MONDAY JAN. 3RD 1916
BOOK THROUGH
V. L. S. E.

BIG FOUR FEATURE PLAY
V L S E

Calendar of Daily Program Releases

Releases for Weeks Ending January 8 and January 15

(For Extended Table of Current Releases See Pages 150, 152, 154.)

General Film Company.
Current Releases

	Serial No.
MONDAY, JANUARY 3, 1916.	
BIOGRAPH—The Lesser Evil (Drama—Biograph—Reissue No. 31)	19820
SELIG—The Buried Treasure of Cobre (Three parts—Drama)	19815-6-7
SELIG—Selig-Tribune No. 1, 1916 (Topical)	19819
VITAGRAPH—The Little Trespasser (Com.-Dr.)	19818
VITAGRAPH—Who Killed Joe Merrion (Four parts—Drama—Unit Program)	U-1020-1-2-3
VITAGRAPH—When Hooligan and Dooligan Ran For Mayor (Comedy—Unit Program)	U-1024
TUESDAY, JANUARY 4, 1916.	
BIOGRAPH—The Avenging Shot (Two parts—Dr.)	19824-5
ESSANAY—Her Lesson (Two parts—Western—Dr.)	19821-2
KALEM—The Missing Mummy (Comedy)	19823
WEDNESDAY, JANUARY 5, 1916.	
BIOGRAPH—The Skating Rink (Three parts—Comedy—Drama)	19829-30-1
ESSANAY—Mile-A-Minute Monty (Cartoon—Com.)	19828
—A Scenic Subject on the Same Reel	19828
KALEM—The Honor of the Road (No. 7 of the "Stingaree" Series—Two parts—Drama)	19826-7
LUBIN—Sorrows of Happiness (Unit Program—Four parts—Drama)	U-1025-6-7-8
LUBIN—His Lordship (Unit Program—Comedy)	U-1029
THURSDAY, JANUARY 6, 1916.	
LUBIN—Vengeance of the Oppressed (Three parts—Drama)	19832-3-4
MINA—Caught with the Goods (Comedy)	19836
SELIG—Selig Tribune No. 2, 1916 (Topical)	19835
FRIDAY, JANUARY 7, 1916.	
KALEM—Crossed Clues (11th of the Ventures of Marguerite" Series—Drama)	19840
KNICKERBOCKER STAR FEATURES—Title Not Reported	
VIM—This Way Out (Comedy)	19842
VITAGRAPH—His Wife Knew About It (Comedy)	19841
SATURDAY, JANUARY 8, 1916.	
ESSANAY—The House of Revelation (Three parts—Drama)	19843-4-5
KALEM—When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series) (Drama)	19850
LUBIN—Billie's Headache (Comedy)	19846
SELIG—Spooks (No. 8 of the "Chronicles of Bloom Center"—Comedy)	19851
VITAGRAPH—Tried for His Own Murder (Three parts—Drama)	19847-8-9

General Film Company.
Advance Releases

MONDAY, JANUARY 10, 1916.

BIOGRAPH—In the Aisles of the Wild (Drama—Biograph Reissue No. 32).

LUBIN—The City of Failing Light (Four parts—Drama—Unit Program).

LUBIN—A Bath Tub Mystery (Comedy).

SELIG—The Devil-In-Chief (Drama).

SELIG—Selig-Tribune News Pictorial No. 3, 1916 (Topical).

VITAGRAPH—The Surprises of An Empty Hotel (Four parts—Drama—Unit Program).

TUESDAY, JANUARY 11, 1916.

ESSANAY—Angels Unawares (Two parts—Comedy—Drama).

KALEM—Guardian Angels (Burlesque—Comedy).

WEDNESDAY, JANUARY 12, 1916.

BIOGRAPH—The War of Wealth (Three parts—Drama).

ESSANAY—The Fable of "The Two Philanthropic Sons" (Comedy).

KALEM—The Purification of Mulfera (No. 8 of the "Stingaree" Series—Two parts—Drama).

THURSDAY, JANUARY 13, 1916.

LUBIN—The Bond Within (Three parts—Drama).

MINA—Title Not Reported.

SELIG—Selig-Tribune News Pictorial No. 4, 1916 (Topical).

FRIDAY, JANUARY 14, 1916.

KALEM—The Tricksters (No. 12 of "The Ventures of Marguerite" Series—Drama).

KNICKERBOCKER STAR FEATURE—Title Not Reported.

VIM—Chickens (Comedy).

VITAGRAPH—When Two Play a Game (Comedy).

SATURDAY, JANUARY 15, 1916.

ESSANAY—Pieces of the Game (Three parts—Drama).

KALEM—The Haunted Station (No. 62 of the "Hazards of Helen" Railroad Series—Drama).

SELIG—The Chronicles of Bloom Center No. 9, "No Sir-ee, Bob!" (Rural Comedy).

VITAGRAPH—By Love Redeemed (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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It isn't what you pay for your programs that makes them good—it is what you get for what you pay that counts.

Monday, January 10

In the Aisles of the Wild

One Reel Biograph Re-issue

WITH

HENRY WALTHALL LILLIAN GISH
CLAIRE McDOWELL HARRY CAREY

Directed by D. W. GRIFFITH

Wednesday, January 12

The War of Wealth

The Three Reel Biograph

WITH

ROBERT DROUET LINDA ARVIDSON
CHARLES PERLEY ALFRED PAGET

BIOGRAPH COMPANY
807 EAST 175th STREET
NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending January 8 and January 15

(For Extended Table of Current Releases See Pages 150, 152, 154.)

Universal Film Mfg. Co.

	Serial No.
SUNDAY, JANUARY 2, 1916.	
BIG U—The Honor to Die (Three parts—Drama)..	01087
L-KO—Pants and Petticoats (Comedy).....	01088
REX—No release this week.	
MONDAY, JANUARY 3, 1916.	
BROADWAY UNIVERSAL FEATURE—Landon's Legacy (Five parts—Drama).....	01089
NESTOR—Jed's Trip to the Fair (Comedy).....	01090
UNIVERSAL SPECIAL FEATURE—Graft (No. 4, "The Power of the People"—Two parts—Drama)	01105
TUESDAY, JANUARY 4, 1916.	
GOLD SEAL—Lord John's Journal (No 2, "The Gray Sisterhood—Three parts—Drama).....	01091
IMP—No Release this week.	
REX—Shattered Nerves (Comedy).....	01092
WEDNESDAY, JANUARY 5, 1916.	
ANIMATED WEEKLY—No. 200 (Topical).....	01095
LAEMMLE—The Underworld (Comedy-Drama).....	01094
VICTOR—The Heart of a Mermaid (Three parts—Sea Drama).....	01093
THURSDAY, JANUARY 6, 1916.	
BIG U—No release this day.	
LAEMMLE—Missy (Two parts—Modern Drama)....	01096
POWERS—Building Up the Health of a Nation (Lesson 1—Educational)	01097
POWERS—Carl Emmy and His Dogs (Vaudeville Act)	01097
FRIDAY, JANUARY 7, 1916.	
IMP—The Law of Life (three parts—Human Interest Drama).....	01098
NESTOR—Flivver's Art of Mystery (Comedy).....	01099
VICTOR—No release this day.	
SATURDAY, JANUARY 8, 1916.	
BISON—On the Trail of the Tigress (Two Parts—Animal Drama)	01100
JOKER—Those Female Haters (Comedy).....	01102
POWERS—Uncle Sam at Work (No. 3, "Are We Prepared?") (Educational)	01101
SUNDAY, JANUARY 9, 1916.	
LAEMMLE—Blind Fury (Drama).....	01103
L-KO—Billie's Reformation (Two parts—Comedy)..	01104
REX—No release this day.	
MONDAY, JANUARY 10, 1916.	
BROADWAY UNIVERSAL FEATURE—Love's Pilgrimage to America (Five parts—Drama).....	01106
NESTOR—The Boy, The Girl and The Auto (Com.)..	01107
UNIVERSAL SPECIAL FEATURE—Graft No. 5, "Grinding Life Down" (Two parts—Drama).....	01122
TUESDAY, JANUARY 11, 1916.	
GOLD SEAL—The Boob's Victory (Two parts—Comedy—Drama)	01108
IMP—No release this day.	
REX—His Return (Drama).....	01109
WEDNESDAY, JANUARY 12, 1916.	
ANIMATED WEEKLY—Number 201 (Topical).....	01112
L-KO—Gertie's Busy Day (Comedy).....	01111
VICTOR—Man and Morality (Three parts—Drama).	01110
THURSDAY, JANUARY 13, 1916.	
BIG U—"X 3" (Three parts—Detective—Drama)....	01113
LAEMMLE—No release this day.	
POWERS—The Rubber Rompers (Vaudeville Act)..	01114
—Transporting Timber In Sweden (Edu.)..	01114
FRIDAY, JANUARY 14, 1916.	
NESTOR—Flivver's Good Turn (Comedy).....	01117
REX—Her Defiance (Two parts—Heart—Interest—Drama).	01115
VICTOR—The Ring and the Rajah (Drama).....	01116
SATURDAY, JANUARY 15, 1916.	
BISON—Across the Rio Grande (Three parts—Western—Drama)	01118
JOKER—No release this day.	
POWERS—Uncle Sam At Work No. 4, "Uncle Sam's Proteges At Work and At Play" (Edu.).....	01119

Mutual Film Corporation.

	Serial No.
SUNDAY, JANUARY 2, 1916.	
CASINO—Leave It to Cissy (Comedy).....	04347
RELIANCE—The Law of Success (Two parts—Drama)	04345-6
MONDAY, JANUARY 3, 1916.	
AMERICAN—Matching Dreams (Two parts—Comedy-Drama)	04348-9
FALSTAFF—The Optimistic Oriental Occults (Com.)	04350
VOGUE—An Innocent Crook (Two parts—Comedy).	04351-2
TUESDAY, JANUARY 4, 1916.	
BEAUTY—Billy Van Deusen's Shadow (Comedy)....	04357
GAUMONT—See America First No. 17, Chicago Industries (Scenic)	04356
—Keeping Up With the Joneses (Cartoon-Comedy)	04356
THANHOUSER—The Bubbles In the Glass (Three parts—Society-Drama)	04353-4-5
WEDNESDAY, JANUARY 5, 1916.	
RELIANCE—The She Devil (Three parts—Melo-Drama)	04358-9-60
THURSDAY, JANUARY 6, 1916.	
CENTAUR—The Homesteader (Two parts—Animal-Drama)	04361-2
FALSTAFF—Hilda's Husky Helper (Comedy).....	04363
MUTUAL MASTERPICTURE—The Other Side of the Door (American—Five parts—Drama) (No 54)....	
MUTUAL WEEKLY—Number 53 (Topical).....	04364
FRIDAY, JANUARY 7, 1916.	
AMERICAN—Time and Tide (Drama).....	04367
CUB—Jerry in the Movies (Comedy).....	04368
MUSTANG—The Hills of Glory (Two parts—Western—Drama)	04365-6
SATURDAY, JANUARY 8, 1916.	
BEAUTY—To Be or Not to Be (Comedy).....	04374
THANHOUSER MASTERPICTURE—Society Wolves (Five parts—Drama).....	04369-70-1
SUNDAY, JANUARY 9, 1916.	
CASINO—Alias. Mr. Jones, (Comedy).....	04375
MONDAY, JANUARY 10, 1916.	
AMERICAN—Viviana (Two parts—Drama).....	04376-7
FALSTAFF—Belinda's Bridal Breakfast, (Comedy)	04378
VOGUE—Title not yet announced.	
TUESDAY, JANUARY 11, 1916.	
BEAUTY—The First Quarrel (Comedy).....	04384
GAUMONT—See America First, No. 18 Milwaukee, Wisc. (Scenic)	04383
Keeping Up with the Joneses, (Cartoon-Comedy)	04383
THANHOUSER—In the Name of the Law, (Three parts-Drama)	04380-1-2
WEDNESDAY JANUARY 12, 1916.	
RIALTO—The Secret Agent, (Three parts-Secret-Service-Drama)	04385-6-7
VOGUE—Title Not Yet Reported.	
THURSDAY, JANUARY 13, 1916.	
CENTAUR—Marta of the Jungles, (Two parts-Animal-Drama)	04389-90
FALSTAFF—Reforming Rubbering Rosie, (Comedy)	04391
MUTUAL WEEKLY—Number 54, (Topical).....	04392
FRIDAY, JANUARY 14, 1916.	
AMERICAN—The Secret Wire, (Two parts-Drama)	04393-4
AMERICAN—Spider Barlow Meets Competition, (Crook-Drama)	04395
CUB—Jerry In Mexico, (Comedy).....	04396
SATURDAY, JANUARY 15, 1916.	
BEAUTY—Getting In Wrong, (Comedy).....	04400
MUSTANG—"Water Stuff," (Three parts Comedy-Drama)	04397-8-9

Depopulating This Earth!!!

Is it WAR, or is it

RACE SUICIDE

A six-part motion photo-story showing enough conclusive proof to make your audiences debate; discussion means an interest which has its answer in the box-office.

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New York City.

Stories of the Films

General Film Company

ESSANAY.

HER LESSON (Two Parts—Jan. 4).—The cast: The Capitalist (G. M. Anderson); His Wife (Ruth Saville); the Interloper (Rodney Hildebrand); Butler (Lloyd Bacon); Maid (Eva Heazlett).

The capitalist one evening suddenly realizes that his wife is slowly drifting away from him. A certain young Rodney Hildebrand has been paying her great attention and her affairs are the common gossip at the club. He determines to at least save his wife's name from dishonor. One evening he returns home and finds the room filled with flowers which Hildebrand has sent her. He also finds a note from Hildebrand telling her he will call and take her to the opera that night. He is furious and waits for Hildebrand. The capitalist offers him $25,000 to leave the country for two years. Hildebrand accepts. The wife, who has overheard the conversation, now enters the room. The capitalist shows her how Hildebrand's love could be bought for a paltry sum of money, then tells her to go with him. She falls on her knees and begs her husband's forgiveness, which he gladly gives.

MILE-A-MINUTE MONTY (Animated Cartoon—Jan. 5).—Mile-a-minute Monty's rest is broken when he receives a message requesting him to meet his heavy-weight wife at the railroad station in half an hour. He takes his flying machine, and while sailing through the sky, sees some diving girls in much abbreviated costumes. He immediately descends and is peeking over the fence when his wife, who is raging because he has failed to call for her, comes upon the scene. She throws him over the fence then goes after him, landing in the pool. The pool is flooded and Monty gets a derrick to haul her out.

This is a split reel release, the remaining five hundred feet contains scenes taken in the Canadian Rockies.

SELIG.

HEARST-SELIG NEWS PICTORIAL No. 97 (Dec. 6).

San Francisco.—U. S. Marines leave the exposition on cruiser San Diego, en route to Topolombampo, where Yaqui Indians threaten the safety of 200 Americans.

New York.—Pirates' million-dollar treasure is unearthed in Central America and put on display by United Fruit Company.

Long Beach, Cal.—Miss Molla Bjurstedt is outplayed in tennis tournament by Mrs. May Sutton Bundy.

Boston Clothing needed by men in hospitals and warm mittens and caps for men facing winter in trenches are turned out by Massachusetts Red Cross.

Washington, D. C.—President is urged in telegrams from Mrs. Carrie Chapman Catt, noted suffragist, and hundreds of other prominent persons to induce neutral nations to stop the European war.

Newport, Ark.—Pearl fishers drag beds of White river with tongs. The value of the pearls discovered amounts to thousands each year.

San Francisco.—Cooper is first in hundred-mile race that marks closing of motor season at Panama Fair. Tetzlaff and Oldfield also race.

Florist adds to season's modes by originating new ways in which blossoms are to be worn during present season.

San Francisco.—Dangerous blaze attacks lumber yard and warehouse in the heart of this city's wholesale district.

On the Italian Front.—Famous Bersaglieri are rushed to station and entrained for campaign in Goritz region where some of the heaviest fighting of the war is under way.

HEARST-SELIG NEWS PICTORIAL No. 98 (Dec. 9).

Los Angeles.—The steamship Great Northern leaves Honolulu, establishing a new line of communication across the Pacific Ocean.

Boston.—State House is a blaze of brilliancy in honor of the Electrical Convention. The statue of Joseph Hooker stands out in bold relief against the glare of the flaming arc lights.

San Diego.—Barrier is torn down and more than 700 automobile enthusiasts from Los Angeles make first trip over the smooth boulevard to exposition grounds.

Washington.—Congress will hold important deliberations all winter. The Ways and Means Committee has been at work for some time on the new army and navy bill.

Wilkesbarre, Pa.—Street car strike causes transportation company to cover windows with steel to prevent destruction of property by strike sympathizers.

Chicago.—Dr. Ray E. Hall constructs device that catches aerial correspondence and writes it on tape. The pen records the message on the tape where it is easily read by the receiving operator.

New York.—The American steamer Zealandia arrives in New York after having been chased by an unknown fighting cruiser off the Jersey coast.

Washington.—Buckeye State Agriculturists, led by a uniformed women's band from Marion, Ohio, march to the executive mansion to call on President Wilson.

New York.—The Oscar II, Ford's peace ship, leaves on errand of peace. Prominent peace advocates on board wave farewell to friends gathered at the dock.

HEARST-SELIG NEWS PICTORIAL NO. 99 (Dec. 13).

Rome.—Fallen heroes of Italy are honored by floral memorial. Patriotic address is delivered by prefect of Rome.

Washington.—The tallest smokestacks in the national capital are scaled by steeplejacks who apply paint.

Los Angeles.—Avalon, on Catalena Islands, is swept by a $700,000 blaze. The world-famous Metropole Hotel and other prominent buildings are a heap of ruins.

Lowell, Mass.—Many women and children march in the no-license parade which was a spectacular part of the dry workers' battle here.

San Francisco.—Mrs. Anita Baldwin, heiress of the late millionaire, "Lucky" Baldwin, brings six of England's finest dogs to America. The dogs cost $15,000.

New York.—Whirlwind campaign for $1,000,000 actors' benefit fund is started.

Chicago.—The Periscope Hat, a new mirror equipped headgear, permits the wearer to look in both directions at once.

San Francisco.—Prize-winning canine and feline royalty pose before the camera after being adjudged best in their respective classes.

New York.—New municipal auto truck simplifies the method of handling refuse collected by street employes.

San Francisco.—President C. C. Moore of the Panama-Pacific Exposition imparts President Wilson's words of farewell to a large audience gathered on closing of the exposition. Many costly buildings will be destroyed.

Charleston, Mass.—Five submarines built expressly for the British Government are held by the United States authorities in Charleston Navy Yard and will not be released until peace is declared.

HEARST-SELIG NEWS PICTORIAL NO. 100 (Dec. 16).

Washington, D. C.—Women open the Congressional Union for Woman Suffrage by marching to congress with equal rights petition bearing four miles of names.

San Francisco.—Hawaiian Singers, employed by automobile manufacturer to entertain his workmen, arrive from far western islands.

New York.—The Frederick VIII leaves for Copenhagen with 1,000 passengers, twenty-two of whom will join the Ford Party in Europe.

San Francisco.—One thousand animals that warm the heart of childhood are allowed to scamper about with their playmates at the Panama Pacific Exposition.

New York.—The International Trade Conference delegates, from every part of the world, pose for the Hearst-Selig News Pictorial on the roof of the Hotel Astor.

Los Angeles.—Profitable pleasure is enjoyed by Japanese fishermen who pull in boat loads of ocean fish.

Washington.—The men directing the political activities of the Democratic Party gather in the National Capital and select St. Louis as the next convention city.

Chicago.—New $300,000 armor plated ice crushing steamer wears a steel bow to keep Great Lake ports open in winter. She can ram through three feet of solid ice. Chicago's new $3,000,000 municipal pier looms in the background.

Venice, Cal.—Native Philippine Islanders work and play by the sea.

New York.—The Brighton Baths Pavilion, built over breakers, affords ocean sports the year round.

Hoboken, N. J.—The liner Vaterland, which is interned here with other vessels of European nations, narrowly escapes damage by fire when garage burns.

THE MAKING OF CROOKS (Three Parts—Dec. 27). The cast: Tony (Jack Pickford); Lee O'Neil (George Hernandez); Walton (Herman Ilmer); Elmer (Elmer McInturff); Bob (George Nicholls, Jr.); Hazel O'Neil (Thelma Crain). Mrs. Walton (Tess Conger).

Druggist Walton, convicted for the sale of doped candy to children, is released from prison through the intercession of Lee O'Neill, a powerful political "boss." Shaking off the qualms of conscience, Walton with protection from O'Neil, opens a disreputable pool room. Tony, a young Italian who has met Walton in prison, is released and Walton engages Tony as a pool sharp.

The pool room becomes a rendezvous for crooks and boys. Among the young men are Elmer, a bank messenger, and Bingham, the neglected son of wealthy parents. Bingham and Tony at a cabaret meet Hazel O'Neil, daughter of the political "boss." Tony fascinates the girl and they steal Bingham's automobile and leave for a midnight ride. Bingham reports the theft of his car to detective headquarters. As the chase grows hot Tony attempts to drive the car across the railroad track and an approaching locomotive shatters the car. In the terrible accident Hazel O'Neil loses her life.

Back of the pool room the detectives, waiting for Tony, recognize two well-known crooks, and thwart them as they are about to hold up Elmer, the bank messenger. Elmer confesses to the authorities that he had learned to gamble at Walton's pool room. The place is raided and every similar resort in the city is closed by the mayor. In the meantime, Tony the pool sharp, who was only stunned in the automobile accident, is, with Elmer, taken into custody.

THE MANICURE GIRL (One of the Chronicles of Bloom Center Series—Jan. 1).—The cast: Briggs (Cecil Holland); Johnny West (Sidney Smith); Constable Plum (William Hutchison); Postmaster Pash (John Lancaster); Chubby Green (Ralph McComas); The Manicure Girl (Anna Luther.

Briggs, Bloom Center's barber, engages a manicure girl to stimulate business. Briggs and the manicure girl are greeted by the band upon their arrival in the village. All the Bloom Centerites take advantage of the "three-minute manicure for 50c." Business continues good in Brigg's barber shop until the manicure girl's husband arrives and demands money from her. Johnny West and Chubby Green see him and resolve to defend the manicure girl. They force the girl's idle husband to run the gauntlet and he finally escapes, leaving the Bloom Center defenders fighting among themselves.

Have You Read Page 139?

M·I·N·A COMEDIES
YOU Laugh While THEY Run
EVERY THURSDAY ON GENERAL FILM PROGRAM. BOOK THEM

THE BURIED TREASURE OF COBRE (Jan. 3).—The cast: Richard Everett (Harry Mestayer); John Hayden (Frank Clark); Chester Ward (Will Machin); Monica Ward (Virginia Kirtley); Prof. Peabody (Louis Cody); President Mendoza (Fred Hearn); Col. Goddard (Richard Morris).

Richard Everett is appointed United States Minister to Amapala, and is instructed by the Secretary of State, John Hayden, to secure the signature of President Mendoza to a treaty to extradite criminals. When Everett arrives in Amapala he is introduced to Chester Ward and his sister, Monica. Everett is informed by Robert Garland, the American Consul at Amapala, that Ward is a fugitive from justice and is wealthy. Ward has, through the aid of President Mendoza, secured exclusive rights to explore the ruins of Cobre, where, rumor has it, a treasure is buried.

Prof. Peabody, an archaeologist, through Everett and Garland, the Consul, asks permission to explore the ruins of Cobre, but his request is refused by President Mendoza. Ward charges Peabody with having a secret desire to search for the buried treasure. Peabody, in turn, informs Ward that he will explore the ruins of Cobre, and Ward secures a detail of soldiers to guard his concession. Everett tries many times to have President Mendoza sign the extradition treaty with his country, but his efforts fail through the plottings of Chester Ward and Col. Goddard, also a fugitive from justice, and who is friendly with Mendoza and Ward.

Peabody leaves for the ruins of Cobre, and Monica seeks the aid of Richard Everett, with whom she has become very friendly, in the belief that Peabody will be killed by her brother. Everett and Monica follow Peabody to the Cobre ruins. Peabody, in the meantime, has evaded the soldier guards and Chester Ward is informed by the soldiers that there is a stranger in the ruins of Cobre. Everett and Monica stumble upon a secret passageway, which leads into a secret room. There counterfeit money is discovered by Everett. Peabody, confronting Ward, backs him into this secret room where in the presence of Everett, Ward and his sister, he reveals his identity as that of a secret service agent. In desperation Chester Ward takes his own life.

Later Richard Everett again calls upon President Mendoza. He says: "The Secretary of State will arrive within an hour. For the last time I would advise you to affix your signature to this extradition treaty." Knowing that Everett is aware of the conspiracy with Ward in the making of counterfeit money, President Mendoza affixes his signature to the treaty. Monica Ward prepares to leave Amapala, but before she does so she meets Richard Everett, and he says to her: "I also am ready to leave, but not until you have become my wife," and the two look into each other's eyes with understanding.

THE CHRONICLES OF BLOOM CENTER (Spooks"—Jan. 8).—The cast: Judah Paradise (Cecil Holland); Mrs. Paradise (Mrs. Watson); Sleuth, their foil (Archie Mallott); Constable Plum (Wm. Hutchinson); Chubby Green (Ralph McComas); Postmaster Pash (John Lancaster); Johnny West (Sidney Smith).

Judah Paradise and his itinerant spiritualists visit Bloom Center. They rent apartments at Constable Plum's home and hold a seance. Chubby Green frightens all those going to the meeting by covering himself with a sheet and walking through the graveyard. Then he is himself frightened to death by a real "spook."

The spiritualists are getting the Bloom Center money in great shape until the spirit of Constable Plum's former wife invades the meeting. The spiritualists realize they have started something they can't finish and flee in disorder. One of their number falls into mortar and is covered with white. His co-workers mistake him for a ghost and flee before him down the railroad tracks.

VIM.

CHICKENS (Jan. 14).—Hiram Gothrocks, having recently acquired wealth, desires to enter into society and agrees to marry his daughter, Ethel, to Count Chasem, who is coming to visit Gothrocks at his summer home. Jabbs, who until now, has been Ethel's sweetheart, is ordered by Gothrocks to cease paying attentions to her and in despair seeks the advice of his friend, Pokes, the village barber. Pokes, learning from Jabbs of the count's intended visit, advises his friend to impersonate the count, which Jabbs agrees to do.

On his way to the residence of Gothrocks the count and his valet are held up by two tramps who are enjoying a meal at the roadside of chickens they have stolen from the hencoop of a nearby girls' seminary. They force the count and his valet, after first exchanging clothes with them, to enter the seminary by way of the window, where they are arrested as the tramps who recently stole the chickens.

In the meantime, Pokes and Jabbs have been disporting themselves in the Gothrocks home at the expense of Gothrocks' furniture. The tramps having found in the clothes of the count the letter of introduction to Gothrocks think that they shall pass themselves off as the titled nobleman and his valet, but instead find themselves marched off to jail by the irate Gothrocks. In the station house, when Gothrocks learns that the count is the husband of the matron of the seminary, his dream of society vanishes and he gladly gives Ethel into the arms of Jabbs.

LUBIN.

HIS LORDSHIP (Unit Program — Three Parts).—The cast: Otto (Dave Don); His Wife (Florence Williams); Carrie (Patsy DeForest).

It's the morning after and Otto awakens with a "dark" taste in his mouth. Matters are much aggravated when his wife hustles him out with a mandate "no money, no eats." To keep body and soul together, Otto takes a job as an extra waiter where he tries hard to live up to the promise to his wife not to touch another drop; but fate in the form of Carrie intervenes. Carrie is a born flirt and Otto falls.

The a. m. finds Otto stretched out on the floor in deep slumber with a couple of empty bottles at his side. Carrie sees a chance for fun and at her suggestion, Otto is dressed in silk pajamas and placed in a luxurious bed. Awakening, he stares in a daze as he beholds the uniformed butlers. "How is your Lordship feeling?" is the first remark with which the well rehearsed butlers greet Otto. At first Otto thinks himself in a dream as a vague vision of a wife and four kids—all his own—torture his befogged memory. The butlers assure him that one of his hallucinations is the belief that he has a wife and children. As he is attired in evening dress and escorted to the ballroom between two rows of bowing guests, he becomes impressed with the fact that he is really a lord. Happily he gazes at the wines on the refreshment table, but Carrie keeps him from drinking by a reminder that she promised to marry him provided he will stay on the water wagon. As Otto gazes at the fair face of Carrie, he is again tortured with visions of wife and kids, but Carrie looks good to him and immediate arrangements are made for the wedding ceremony.

At Carrie's direction, a butler hastens to Otto's wife in the wee morning hours and awakens her with the information that her husband is about to marry another woman. Dragging her four children along with her, she hastens to the Vanderfeller's mansion. Meanwhile, arrangements are completed for the mock marriage. As Otto kneels, Carrie slips away and a negress takes her place. Just then Otto catches sight of his wife and children. He looks from Carrie to his wife and begs to be told who he really is. Like a bolt comes the answer from the four kids who stretch forth their hands to him with an exclamation, "You're our daddy." Otto's wife drags him out by his ear, as he solemnly vows "never again."

SORROWS OF HAPPINESS (Unit Program—Jan. 3).—The cast: Mary Carroll (June Daye); "David Garrick" (Craufurd Kent); Grace Carroll (Inez Buck); Katherine (Helen Greene); Mrs. Carroll (Marie Sterling); Hotel Proprietor (James Daly); Mr. Carroll (Bartley McCullum).

David Garrick, a man from the city, disinherited by his father, wanders to a small town where he meets Mary Carroll, a simple little country girl. Mary holds clandestine meetings with Garrick, until surprised by her parents, who insist that her company see her at her home. Garrick has betrayed Mary and in answer to her pleadings as to when they will be married he sets the time for 3 o'clock of a nearby day. Great preparations are made at the humble little home while Garrick struggles with himself undecided whether to keep his promise. As he debates a letter comes advising of his father's death, and that he has been left the sole heir. Immediately his mind reverts to his old sweetheart, Katherine, a social favorite, and he decides to break his promise to Mary. He goes and leaves no trace of his whereabouts.

At the Carroll home, Grace, Mary's older sister, who is studying voice culture in the city, arrives for the wedding. The hour of 3 o'clock arrives and patiently the little family waits. At 3:15 Mary's father goes to summon Garrick. Upon his return he tells of Garrick's flight. Mary, holding in her heart the secret of her betrayal, is affected suddenly with a peculiar form of mental derangement. Grace sees a picture of Garrick and vows that she will avenge her wronged sister. As time rolls on each day at 3 o'clock, arrayed in her simple wedding gown, Mary sits and waits and waits for him who seemingly will never come.

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Have You Read Page 139?

Grace, back in the city, becomes a popular favorite known as Madame Mimi. During one of her recitals Garrick is among the audience. His sweetheart of the former days became tired of waiting for him and married; and he became a man about town. He is introduced to Madame Mimi, who immediately recognizes the betrayer of her sister. Their meetings become frequent. Soon Garrick confesses his love for her and she, in reply to his proposal, replies, "Yes, tomorrow at 3 at my apartments we will wed." He is somewhat startled but she retaining her composure, questions him for his actions. Mary and Mrs. Carroll are called by wire, and plans are laid for the wedding the next afternoon.

VENGEANCE OF THE OPPRESSED (Three Parts—Jan. 6).—The cast: Aaron, the Jew (Edward Sloman); Esther, his wife (Adda Gleason); His Mother (Adelaide Bronti); Ruth, his daughter (Francella Billington); Sergius Kosloff (George Routh); the Russian Ambassador (Benjamin Hopkins); Meyer (Julian Lamothe); Lady Elizabeth (Helen Wolcott); Russell Parker (L. C. Shumway).

Aaron Markowitz, a Russian Jew, is jubilant over the receipt of a letter from his uncle in America, enclosing a money order, with which to bring his family, consisting of wife, mother and baby girl, to America. The Cossack officer, Sergius Kosloff, attracted by Esther's beauty, makes advances to her. Aaron interposes. The next day, Sergius leads his Cossacks against the Jews. Aaron is cruelly scourged, and Sergius and two other officers go to his home. Sooner than suffer dishonor, Esther kills herself and the old mother is crucified. Aaron is nearly crazed when he discovers what has been done. Taking his baby girl, he makes his way to America, vowing vengeance.

In America, Aaron prospers. Twenty years later he is a Croesus, and an international financial figure. His daughter, Ruth, would marry Dr. Russell Parker, but Aaron tells her it is better that she wed one of her own faith. Aaron figures in a loan made to the Russian government, and later learns that the Russian attache is none other than Sergius Kosloff. He immediately sets out to obtain vengeance. Aaron has Lady Elizabeth Crane ensnare the Russian to such an extent that when Sergius is given a secret treaty to guard as he would his life, he promises to see Lady Elizabeth before sailing for Russia with it. These facts known to Aaron, he sets the trap. He informs the Ambassador that Sergius is a traitor and to be followed. Sergius has promised to see Lady Elizabeth on Tuesday night at Aaron's New York home thinking it is her residence. A spy is given orders to kill if Sergius proves a traitor.

Then, before his plans can be carried out, Aaron is stricken. Ruth calls Dr. Parker, but no hope is held out for Aaron. The Jew, having lived all the years for vengeance, promises Parker his daughter and his wealth if the doctor can only keep him alive until Tuesday night. A fight is made against death. Medical science and Aaron's indomitable will finally conquer death. Tuesday night comes. Aaron has been wheeled to the library. Lady Elizabeth arrives. When Sergius comes, she admits him in the darkened room, where Aaron waits. Then she switches on the lights and rushes out. Sergius realizes that he has been duped; rushes after her; the spy shoots him with a noiseless gun from behind the window. Aaron and his prey are alone. The Jew wheels himself to the mortally wounded man, and asks him if he remembers the dread day twenty years ago. Sergius recognizes the Russian Jew. Aaron gloats over his victim, and raising his hands to God in a prayer of thanks, passes away, satisfied that his people have been avenged.

BILLIE'S HEADACHE (Jan. 8).—The cast: Billie Haskins (Billie Reeves); Jane Gray (Carrie Reynolds); Mr. Gray (Peter Lang); Mrs. Gray (Clara Lambert); Pudgey (John Sherman).

Billie is invited to take Sunday dinner at the home of his sweetheart, Jane. He arrives at the house, full of appetite and love. As dinner is not ready upon his arrival, Billie joins the family in a little gab-fest. He is given the best chair in the room which is Grandfather's rocker, but no sooner does he sit down than Billie realizes something is wrong. A hasty examination discloses the fact that Billie's trousers have become caught in a break in the chair seat, and try as he will, Billie cannot rise.

Dinner is announced but Billie is forced to decline because of his awkward predicament. When pressed for the reason why he refuses to eat, Billie says he has a headache. Mrs. Gray, a motherly old soul, at once imagines that Billie is really sick, and orders that he be put to bed in the spare room at once. Billie is lugged off to bed in spite of his protests, but when the family are all asleep, Billie tries to sneak out of the house and is mistaken by Mr. Gray for a burglar.

A lively chase through the snow ensues, and Billie is taken into custody by the Constable, who imposes a fine on Billie for appearing in public insufficiently clothed.

VITAGRAPH.

THE SURPRISES OF AN EMPTY HOTEL (Four Parts—Unit Program—Jan. 10).—The cast: Francis Marchmont (Charles Richman); Charles Manders (Leo Delaney); Thomas Cadwallader (Charles Eldridge); Alfred, Count (William Dunn); Henry Barclay (Robert Gaillard); Lucie Bennt (Arline Pretty); Birdie Jameson (Ethel Corcoran).

The Hotel Continental on the seacoast is emptied one season of its tenants by an epidemic of diphtheria, and the patrons never return. Francis Trehurn Marchmont was one of its regular patrons, who, while engaged in a copper deal, had been gobbled up by the trust in the person of Thomas Cadwallader Bennt, the copper magnate. Marchmont later learned that the man he hated (Bennt) had gone to Paris, married and died immediately thereafter.

Marchmont goes to spend a week at the Hotel Continental for old time's sake, and after his arrival, a steam yacht comes to anchor in the offing and the owner, a woman who signs herself "Mrs. Lucie Fairbanks," engages rooms at the hotel. Marchmont is greatly attracted to the lady, and the two become good friends, but as he supposes her husband to be alive, he does not presume upon their acquaintance.

One night she raps on his door and whispers to him that there are burglars in the hotel, as there are footsteps above her room. They being the only tenants in the place, Marchmont finds himself involved in some very exciting adventures which culminate in his overhearing "Mrs. Fairbanks" and a strange woman quarreling. He then learns that both women are common-law claimants to the fortune of old Cadwallader Bennt.

The two men who he thought were burglars were unscrupulous lawyers who were trying to get Mrs. Bennt to New York State so they could serve papers on her. The rascals finally kidnap her and take her aboard the yacht, which is prevented by Marchmont. One of the men, in revenge, tries to blow up the yacht, but the tables are turned at the last minute and the lawyer perishes in the terrific explosion which obliterates the yacht. Marchmont and his bride-to-be are then left in peace and happiness.

A CRIPPLE CREEK CINDERELLA (Jan. 10—Unit Program).—The cast: The Gambler (William Duncan); Dick (Alfred Vosburgh); Nell Gray (Mrs. Vosburgh); Nell's Father (Carleton Weatherby); Dancehall Proprietor (George Stanley).

A stranger enters the mining town of Cripple Creek and takes up his abode in old Bailey's empty shack. He is tall and good looking and his name is Dick, but he has a strong aversion for dancehall girls. Nell, who dances at the saloon to support her invalid father, loses her slipper and Dick finds it. Filled with curiosity to know who the owner of the dainty shoe is, Dick keeps it and uses it to make his claim with, feeling it must be a good omen. He meets Nell later, but she has on old and very large shoes, so he decides it cannot be her, and she doesn't tell him.

Dick strikes gold, and incidentally falls in love with Nell, but at their first kiss, Jim, the gambler, appears, and his scornful laugh sends the girl home and Dick into a rage. He follows the gambler and finds him attempting to force his attentions upon Nell. A fight follows in which Dick is victorious, but he has to run for his life as all believe he has killed the gambler. His cup of misery is full when he learns the girl he loves is his Cinderella and a girl of the dancehall. He thrusts her aside, but in the man hunt which follows, she saves his life, and as the gambler was not seriously hurt, all ends happily.

WHEN TWO PLAY A GAME (Jan. 14).—The cast includes Mr. and Mrs. Sidney Drew and Arthur Robinson.

Archibald Atwater's wife keeps his home so crowded with women knitting socks for soldiers that he finally decides to escape from his unpleasant environment and suddenly becomes a victim of aphasia, or l ss of memory. He accordingly makes arrangements with his friend Charley, and goes to New York without letting anyone else know where he has gone. Mrs. Atwater is at once worried and fears her darling has met with foul play, until Charley rings up and abruptly tells her Archie has been seen in New York acting strangely.

Unfortunately, Archie runs into an old maid cousin whom he grossly deceives by pretending he does not know her. The good lady is frightened and at once telegraphs Mrs. Atwater that her husband is at the St. George, acting very strangely. Charley arrives at the hotel, and the two friends makes the acquaintance of two fair damsels, with the idea of taking them out to dine. But wifey arrives in time to overhear part of their conversation, and is greatly enlightened thereby.

To teach her hubby a lesson, she plays the "lost memory game" herself, makes him worried, then jealous and after leading him a wild goose chase, both speak what is on their minds, then "make up."

BIOGRAPH.

HEREDITY—(Dec. 27; Biograph—Reissue—No. 30).—The cast: The white man (Harry Carey); the Indian maid (Madge Kirby); their son (Jack Pickford); Indian chiefs (Alfred Paget, W. C. Robinson).

At the edge of the Indian encampment, where the renegade white man establishes a trading post, he meets the Indian maid, who later becomes his purchased bride. A son is born. Playing with his kind, the child, who inherits his mother's Indian character, passes on to boyhood. Then the racial difference between father and son is felt. At length the father, angered by the youth's reluctance to leave his people and accompany him on a trading trip, uses violence to gain his ends. In the presence of white men he becomes ashamed of his Indian wife and child. Traveling among other Indian tribes, he sells them bad whisky and broken guns. Aroused by his trickery, they go on the warpath. In the attack on the wagon the war cry of his ancestors stirs the young halfbreed's blood. The father's crimes prove his own destruction, while the boy and his mother return to their people.

THE WOMAN OF MYSTERY—(Three Parts—Dec. 29).—The cast: General Tremont (G. Raymond Nye); Baradier (Jack Drumeir); Marcel (Franklin Ritchie); Agostini (Herbert Barrington); Hans (Charles H. Malles); Sophia (Louise Vale).

Having perfected the most powerful explosive in the world, General Tremont is beset by spies of foreign governments. To safeguard the formula he contrives a device which will explode when the safe is opened by anyone save himself. Hans, a foreign agent, attempts to enter the laboratory and is surprised by the general, whom he kills. The explosion of the safe blows off the thief's right hand.

Laforet, the detective put on the case, finds the severed hand and removes from one finger a ring engraved with the name "Hans." The detective learns that a mysterious woman visited the general on the night of his death, and sets out to trace her. She is the Baroness Sophia Grodsko, a secret agent associated with Hans and Agostini, the head of the secret service. Sophia learns that Marcel Bradier, a young chemist, son of the general's wealthy friend, has been associated with General Tremont and has received from him a copy of the formula. She contrives to meet Marcel and he falls in love with her.

By ingratiating herself into the laboratory she learns where he keeps the formula and throws a warning note to Hans, who, disguised as a fisherman ,is waiting in a boat on the river below. But immediately an opportunity to secure the formula presents itself, and she takes it. Marcel goes walking with her. Hans gets fire to the factory and is caught by Le Foret, who has used the ring as a clue. Hans gets away, reaches the laboratory, and, in the presence of fellow conspirators, discovers that the formula is not in its hiding place.

Sophia does not give up the formula, for she loves Marcel and has only stolen the secret to prevent it falling into her fellow conspira-

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tors' hands. Agostini and Hans suspect her, and she sends Marcel warning to keep away from the villa to which they would lure him in her name. But he comes and is trapped in her room. He turns upon her, until she proves her love by giving him the formula. His father and friends arrive and rescue him after capturing the secret agents. Sophia dies.

Universal Film Mfg. Co.

NESTOR.

FLIVVER'S TERRIBLE PAST—(Dec. 31).—Pimple becomes a fugitive from the State jail. While journeying about town he passes a beer garden wherein are seated a group of people around a table. His throat suddenly becomes parched and he approaches them. He agrees to tell them a sad story of his past life, but before he can commence his thirst must be quenched, to which they readily assent. He then relates the story.

While an engineer on the Chatham and Lancashire Line he met a woman passenger on his train for the first time, and immediately became enamored of her and she with him. She became a frequent passenger on his train and ere long she was his bride. They lived happily for a time, until one day he came home to his wife and was thrown out of the house by his wife's former husband.

While running his engine that evening along its usual course his fireman shouted, "Danger ahead!" and, with a sudden jerk, he put on the brakes and leaped to the tracks below to investigate the cause of the holdup. He was astonished to see a woman, tied hand and foot, stretched across the track. He released her from her bonds and staggered when he gazed into her face and saw that it was his own wife Lizzie. Suddenly her husband came on the scene and she explained to Pimple that it was he who was responsible for this dastardly act. Pimple had prompted the villain to wreak vengeance on the hero, so he suggested a fight to the end for the hand of the woman. First, a duel in which the sword of each broke in the midst of the conflict, and then a fight with gloves, in which Pimple came out the victor, thus proving himself worthy of being espoused to Lizzie. As he finishes his story his jailer comes, and Pimple's spree ends.

IMP.

THE LAW OF LIFE (Three Parts—Jan. 7).—The cast: Robert McKenzie (King Baggot); Helen Willoughby (Miss Edna Hunter); Sid Powell (Ned Reardon); La Carmona (Miss Clara Beyers); Nan (Elsie McLeod).

Two men, Robert MacKenzie and Sidney Powell, love Helen. She prefers Robert and accepts his proposal because she believes him to be good. Powell has ruined a young girl Nan, and the village makes her an outcast. Helen alone remains her friend. In the city Powell and MacKenzie meet. Powell hates the other man for winning the girl he himself covets. In Powell's room, Robert sees the portrait of La Carmona, a dancer, in whom he recognizes a girl whom he saved from two ruffians in the park that afternoon. Powell persuades him to come back that night to a midnight supper which he is giving to Carmona. Robert comes and meets the woman who falls very much in love with him.

Robert had previously told Powell that he could not drink, for as soon as he took one glass everything faded into oblivion and he could not be responsible for what he did. Carmona coaxes Robert to take a drink to her health. He yields and does so. Then everything is forgotten. He remembers nothing until he awakens next morning—to find Carmona in negligee in the parlor of his apartment. He is stunned. He goes to Helen and confesses all, but she sadly turns him adrift.

Powell meets Robert and tells him tauntingly that Helen has promised to be his wife. The men quarrel. Powell in the meantime, has met Nan and promises her that if she comes to his apartment he will marry her and she goes there. Later in the night, unable to rest thinking of Helen, Robert goes to Powell's department to ask him the details of his engagement. He finds Powell dead. An old servant accuses Robert of the crime and he is being led off when a puff of smoke blows through the portiers and a loud report is heard.

The curtains are torn aside and the body of Nan falls to the ground. She tells how she entered the rooms—how Powell laughed at her proposal that he marry her—how he tried to take her into his arms—and how she finally fired the desperate shot that killed him. On the strength of this confession Robert is freed—and Nan dies in his arms. Shortly afterward he leaves Carmona and goes to work in a large mill where he tries to forget. Here again tragedy is brought before him when he finds the slim body of a young girl in the river—a girl who was ruined by one of his own foremen.

He begins to think deeply of his own life and to pity Carmona, whom he knows loved him deeply. So he returns to her—to find her the mother of a little child—whom she claims is his. She is very ill. Robert marries her and she dies happy. Robert now decides to devote his life to the boy. The child falls ill and a nurse is sent for. The nurse is Helen and so these two meet again and the bitterness of the past is all swept from the girl's heart at the sight of Robert's suffering and by the side of the sleeping baby they once more pledge their troth.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY, NO. 199 (Dec. 29).

Echoes of the Wilson Wedding.—Marriage license issued to President Woodrow Wilson and Mrs. Norman Galt.—Washington, D. C. Subtitles: The bride's home, where ceremony was performed. The White House, their new home. Children present huge poinsetta to White House bride.—Hollywood, Cal.

Dinner on the Hoof.—Stockyards glutted with cattle, sheep and goats that will feed thousands. Chicago, Ill.

"Rockfeller of Japan."—Baron Yei-Ichi Shibusawa, with party of Japanese notables, visits Universal City, Cal.

Three-Master Aground.—Sailing ship "Pero d'Alemouer" finds a sandy berth.—Mantaloken, N. J. Subtitle: Bales of cork strew the shore.

Steaks "A la Cart."—Board of Health removes prohibition against sale of horse flesh.—New York City. Subtitle: Will these fellows have a kick coming?

To Brave the Arctic.—Capt. Louis Lane and John Borden to wrest riches in furs from Polar regions.—Chicago, Ill. Subtitles: Captain. Louis Lane. Mr. John Borden.

Picturesque Allies.—French Algerian troops lend their aid to strengthen position against the enemy.—"Somewhere" in France. Subtitle: Off to dig trenches.

Training Cavalry.—British recruits are put through strenuous drills.—"Somewhere" in England.

French War Balloon.—Giant air craft carries army observers aloft to spy on enemy.—on French Battle Line.

Engineering Feat.—Span weighing 468 tons, part of two-million-dollar bridge, is placed in position over Columbia River.—Vancouver, Wash.

Back From the Grave.—Lost submarine, submerged for twenty-five years, is raised from river bottom.—Chicago, Ill.

A Healthful Pastime.—Ice skating finds many devotees among the fashionable set.—Biltmore Hotel Ice Gardens, New York City.

Cartoons by Hy. Mayer, world famous caricaturist.

L-KO.

BILLY'S REFORMATION (Two Parts—Jan. 9).—The cast: Billy (Billy Ritchie); the Sweetheart (Louise Orth); the Nephew (Reggie Morris); the Trouble Maker (Gene Rogers).

When Billy inherits a fortune of $75,000,000 he becomes so unmanageable around the house that his wife sends him to her sister to be reformed. On the train he flirts with a pretty girl, thereby inciting the jealousy of the trouble maker. He is chased from the train and arrives at his sister's house in his pajamas. There he again meets the girl and tries to win her from her sweetheart. He demoralizes the household and in a battle that follows he is bested, and in trying to escape climbs a flagpole, falls from the top into a fire. He finally escapes, a sadder but wiser man.

JOKER.

THOSE FEMALE HATERS (Jan. 8).—The cast: Max Shultz (Max Asher); His Uncle (William Franey); the Widow (Gale Henry); Lillie (Lillian Peacock); the Valet (Milburn Moranti).

Max and his uncle hate everything pertaining to the female. In fact, so strong is their aversion to the fair sex that they have made an iron-bound agreement that the first who pays attention to a woman will forfeit to the other the sum of $50,000. This agreement they have

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framed and placed conspicuously in their room. The widow is a "merry one" and arrives at the same place where Max and uncle stay. She finds much to admire in uncle, and when uncle gives her the stony stare she asks the clerk about him and learns his hatred of the eternal feminine.

A party of Max's friends are on an outing on a houseboat, and, knowing Max's aversion to anything feminine, persuade him to come, telling him that the party is strictly a "stagg one." Max comes, but is sore and angry when he finds that there are women present, among them being Lillie, whose brother is giving the party. He tries to avoid Lillie, but her charms are too enduring for that and they finally become very chummy. Max in a moment of indiscretion puts his arm about the girl and the others catch him in the act. Fearful that she will lose him, Lillie insists upon an immediate marriage, which is performed. Max tells of the agreement and they agree to keep the marriage a secret. The couple set out to see uncle.

Uncle meanwhile has not been asleep and finds much pleasure in the widow's company. The widow finally gets him in a receptive mood and while they are embracing are caught by the valet, who, fearing uncle has lost his mind, hastily writes Max to hurry home. When Max arrives uncle, in order to fool him, has the widow disguise as a valet, but when Max asks the valet to bathe him there is trouble in the camp. Max meanwhile, to fool uncle, disguises Lillie as a valet, and the two women confront each other and penetrate the disguises. Explanations are in order and things are finally straightened out. The two men agree to call off the agreement, as they both fell in love at about the same time and the two couples are left happy.

BISON.

ON THE TRAIL OF THE TIGRESS (Two Parts—Jan. 8).—The cast: Paul (Paul Bourgeois); Betty Hoffman (Betty Schade); Pidetta (Rozita Marstine); Pierre (Mr. Bryson); Pidetta's Accomplice (T. D. Crittenden).

Pidetta, a notorious French woman and leader of one of Paris' worst gangs of crooks, lives in a beautiful chateau which contains an underground palace. She reads in the papers of the arrival at the best hotel of Betty Hoffman, her mother and fiance, an American millionaire. She decides to make Betty her next victim. Being well known in French society, it is an easy matter for Pidetta to make the friendship of the American heiress, who soon learns to like the refined French woman. In Pidetta's underground palace there is a man, a weak dope fiend, who was once Pidetta's admirer. Through her evil plans she soon wrecked his manhood and reduced him to be her abject slave. Pidetta confides her plans to Pierre, the dope fiend, and forces him to do as she says.

One day Pidetta comes to the hotel for Betty and takes her riding. They enter the woods and visit the grounds of the chateau. Betty's natural curiosity leads her about the grounds of the place and the result is that she is suddenly pounced upon and gagged and bound. Pidetta goes out on the road again, and that evening when Paul, Betty's fiance, becomes uneasy because of her absence, he starts out to find her. He finds Pidetta lying on the ground by her car and when he raises her up she feigns faintness and tells him how they were attacked and Betty was carried away by two strangers. Paul takes Pidetta into her chateau and after summoning the servant to attend her he rushes out and back to the hotel to notify the police of Betty's disappearance, not knowing that Betty is being held a prisoner beneath the chateau which he is in.

Pidetta forces Betty to write a note to her mother, demanding $10,000 to be given to a man at a certain place or time, or else she will be killed. The note is sent to the hotel by Pierre, who disappears. The mother, Paul and the detectives, who have been summoned, realize that the money must be delivered or the threat to kill Betty may be carried out. Consequently the next day the money is brought to the given place, but the crook escapes before the detectives get him.

The money arrives, but Pidetta does not fulfil her promise to allow Betty to return home, for she realizes that her chateau will be discovered. One day Pierre, touched by the pleadings of Betty, determnies to go to Betty's mother and tell here where Betty is hidden. Detectives are assigned to go with Pierre who leads them through the secret tunnels. Pidetta, having seen through her periscope their arrival automatically opens the cages of the lions and tigers, and the men are forced to battle their way through the ferocious animals, and thus follow Pidetta and her gang.

Pidetta and the gang, carrying Betty, arrive in the last underground room. They throw Betty upon the floor and disappear into the stone pillars by secret doors. The detectives rush into the room and bar the door in time to keep the tigers out. Paul rushes to Betty and releases her. They all realize that there is one way of escape; so, cautiously, they open the door to allow the hungry animals to leap into the room past them, and then quick as a flash they spring through the door and bar it after them. Thus they escape from the chateau with Betty. Pidetta and her gang start to come from the stone pillars, and are terrified to see the animals in the room. They are left to fate; to starve to death in the pillars, or come out and be torn to pieces by the lions and tigers.

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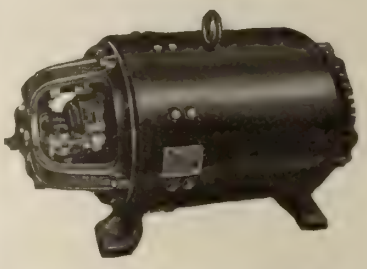

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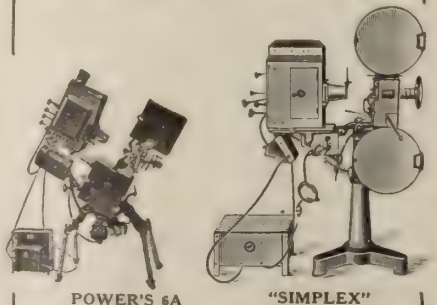

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NESTOR.

JED'S TRIP TO THE FAIR (Jan. 8).—The cast: Jed (Eddie Lyons); Lizzie (Bettie Compson); the Mysterious Stranger (Lee Moran); the Thief (Joe Janecke).

Jed, an honest country boy, is winner in the Exposition Contest of the Sacramento Bugle and finds that as winner he receives $500 in cash and two round trips to the San Francisco Exposition. He tells his sweetheart, Lizzie, and after receiving admonitions from the old folks to be careful of the "slick ones" the couple set out. Almost before they arrive in Frisco they find that the folks' advice was not badly given. A mysterious stranger, Lee, strikes up an acquaintance with them. Jed is rather suspicious, but Lizzie easily falls for the handsome stranger-crook.

In the city he plots with Joe, an accomplice of his, to cop the stranger's roll. He wants Joe to grab their grips and when Jed pursues he will grab or secure the money, which he knows the girl is keeping for her sweetheart. It happens, however, that by Lizzie's advice, the "roll" is transferred to the grip for safety. Joe steals the grip and Jed pursues. To his consternation Lee learns of the money being placed in the grip. Jed has no difficulty in recovering the grip, its theft being only a ruse, and he returns with the roll in safety.

The couple place the money in the girl's umbrella, believing that no one would suspect the hiding place. Lee tries to get possession of the umbrella, but is unsuccessful and gains the suspicion of both the young people. Seeing his own efforts hopeless, he gets his female accomplice, Ethel, and she exerts her charms upon Jed, it being the plan of the crooks to get Jed out of the room, while they make a search for money. All goes well; Jed falls for the charmer, and Lizzie is left alone in her room. Jed, however, sees the crooks sneak up the stairs and surmising their purpose, follows them and turns the tables. Then they proceed to visit the Exposition, their money still intact.

FLIVVER'S ART OF MYSTERY (Jan. 7).—Having nothing better to do one day, Flivver decides to visit a theater nearby and chances to see a very clever conjuring turn. He is greatly attracted by it and later on, receiving an invitation to spend the evening with his grandparents in order to celebrate their golden wedding, he decides to go to the conjurer and ask him to teach him his tricks.

He is received very kindly by the professional, who advises him to buy his 5-cent book explaining every trick most minutely. Very much pleased, Flivver sets himself to work and on the night of the party he arrives at his grandfather's house carrying a bag containing all the necessary paraphernalia. His relations are delighted when he tells them that he intends entertaining them all with some clever conjuring tricks. Alas! their joy is short-lived. Notwithstanding his careful attention to all the details given in the conjuring book, Flivver is met with failure and disaster with every experiment.

In his attempts to copy the conjurer he only succeeds in injuring nearly every member of the party. He mashes his aged grandfather over the head, throws his fragile grandmother mercilessly upon the floor, puts a hat containing six or seven broken eggs on the head of his cousin, and throws a bucketful of water over his charming young sister. When the party have recovered sufficiently from their shock they take him by the heels and hurl him out of the front door. We see him sitting disconsolately on the pavement trying to collect his thoughts, and from the expression on his face one would imagine that the conjurer who sold him the book of tricks will have an unpleasant half hour next time he chances to come across Flivver's path.

REX.

SHATTERED NERVES (Jan. 4).—The cast: Ted Harrison (Ben Wilson); T. R. Williams (Charles Ogle); Ruth, his daughter (Dorothy Phillips).

Ted Harrison, suffering from a nervous complaint, finds that the slightest scratching sound drives him wild. He is employed as the secretary to T. R. Williams, a broker. The sound of a construction gang steam whistle annoys him. After slamming down the window, he finds that the stenographer's steady clicking on her typewriter is driving him to distraction. He orders her to stop her pounding. Overcome by fatigue he falls asleep at his desk, and

Kindly Read Page 139

in a visualization of his dream we see Mr. Williams and his daughter, Ruth, enter the office.

Now it happens that Ted is in love with Ruth and she with him. She consoles and soothes him and together they leave to go out to lunch. At lunch, Ted tries to control himself but is made very irritable by the constant beating of a man's fork on his plate as he keeps time to the music that the orchestra is playing. Ted jumps to his feet, and before Ruth can interfere, he has taken the fork from the hand of the man and thrown it on the floor. The stranger twists Ted's nose and takes Ruth away from him. The manager, noting the disturbance, orders them all out of the cafe. Once outside of the restaurant, the stranger coolly walks away with Ted's girl.

It appears to be a case of love at first sight, for Ted presently sees Ruth and the stranger enter a church, where they proceed to get married. Ted returns in a despondent mood to the office and Mr. Williams, noting his extreme nervousness, suggests that it would be a good idea for him to take a vacation. Ted takes his advice and goes to a little country hotel where he is given a room on the second floor, after informing the manager of his complaint.

At first all is quiet as the grave and Ted falls asleep. Then, all of a sudden at different times a number of nerve-racking noises are made which continued well through the night. Morning comes and Ted makes all haste to the office where he presently sees Ruth enter with the stranger to whom she was married. Ted has a furious encounter with the stranger again and succeeds in giving his nose a vigorous pull.

We now see Mr. Williams and Ruth at the office standing alongside of Ted who is still sleeping at the desk. Ted awakens with a violent start and then laughs as he tells Mr. Williams and Ruth of his dream. In the final scene it is very apparent that if there is to be any wedding coming off in the near future, it will be between Ted and Ruth.

POWERS.

UNCLE SAM AT WORK (Installment No. 1—"Where Uncle Sam Makes His Laws and Keeps His Relics"—Dec. 25).—This installment shows two of the most important of the Government buildings—the Congressional Library and the State Department Building. The scores of clerks and other workers are shown at their various tasks and each branch of the myriad of departments in each building is given individual treatment.

The picture starts with a close-up view of President Wilson and then he is shown with his full cabinet in session. Many other State, Government and a number of prominent representatives of foreign nations are shown. These include Lindsay M. Garrison, Secretary of War; Secretary of State Robert D. Lansing, former Secretary of State William J. Bryan, Sir Thomas Cecil Spring-Rice and his secretary, Sir George Persh; Count von Bernstorff, the German Ambassador, and others prominent in the affairs of the world. The beautiful mural paintings in the Congressional Library, as well as the rare mosaics, are clearly shown. A portrait of Bernard R. Green, who designed and built the Library, and who died soon after the portrait was taken, is reproduced, together with that of Herbert Putnam, Librarian of Congress.

Perhaps the most interesting section of the Library is that devoted to rare books and documents. The Government Library contains as many rare exhibits as any similar institution in the world, among which is a first folio edition of Shakespeare, printed in 1623. This edition is valued at $15,000 and is faithfully depicted in the pictures.

The method of transferring the 3,000,000 volumes to the 155 miles of shelves is a picture of unusual interest. The latter part of the reel is given over to a journey through the Smithsonian Institute, where are housed historical relics, the best known of which are the camp kit used by George Washington during the Revolutionary War, his uniform and other mementoes of the "Father of His Country"; and the original Star Spangled Banner, the flag which inspired Francis Scott Key to compose our National anthem.

CARL EMMY AND HIS DOGS (Jan. 6).—This split reel release shows a number of dogs collected in what is apparently the auditorium of a dog theater, watching each other perform tricks. All of them take their part as their turn comes. Most of the dogs are fox terriers, but there are one or two which are more or less mongrel.

An interesting stunt is the dogs playing leapfrog. First they do this by ordinary jumps and vary this with fancy and intricate steps, jumping over each other on their hind legs, and finally combining the jump with a pirouette. Next the dogs are sent up a ladder on all fours and then on their hind feet only. The little mongrel is continually finding fault and objecting, so that occasionally he must be spanked, but he does his little roll-over stunt gracefully and does not seem to mind the spanking in the least.

Under the special title, "Slide, Kelly, Slide," the entire troupe is sent up a ladder and down a chute, both head-on dive and facing backwards.

LAEMMLE.

THE UNDERWORLD (Jan. 5).—The cast: The Newlyweds (Rena Rodgers and Hal Cooley); Antonio (Rupert Julian); Kara (Elsie Jane Wilson).

The newlyweds are entertaining a party of friends in honor of their recent marriage and the ordinary run of after-dinner pleasures being done to death, the wife is very anxious to give her guests a real entertainment. She proposes a slumming party, and while at first her husband objects, upon seeing the bitter disappointment of the wife, he finally agrees to take them all to see the sights of "The Tenderloin."

The party arrives in the tough part of town and Hal calls an apparent lounger and offers to pay him to show them through the town. The lounger agrees to guide them and they are taken into a tough joint. Among the interesting exhibits he shows them Antonio, who has a reputation as the best "knifer" in town and the guests look at him with shudders. Kara, a queen of the underworld, also comes into the limelight and the well-dressed strangers view her with curiosity and trepidation. Kara later returns to the room with an ardent admirer and when Antonio rises and stealthily creeps toward her, both denizens of the den and the guests, seek places of hiding.

They see, with horror, Antonio brutally thrust the girl aside and he and Kara's companion engage in a duel. The fight rages about the room and into the adjoining room. Later Antonio's antagonist staggers into the room and falls over a table apparently dead. The guests flee in horror and upon arriving safely home Mrs. Newly wed declares that never again will she go for a "slumming party."

In the den there is hilarious rejoicing. The manager divides with his confederates the money he had received from the visitors to get them safely out, while the principals in the drama remove their disguises and accept the congratulations of all present for their masterly portrayal of a tragedy.

MISSY (Two Parts—Jan. 6).—The cast: Missy (Myrtle Gonzalez); Dave Briscoe (Alfred Allen); Jenny (Josie Sedgwick); Walter Hart (Frank Newburg); Blonde McDonald (Val Paul); Jos. Boggs (William Brunter).

Dave Briscoe, trapper and guide, lives with his wife, Jenny, and baby daughter, Missy, in the big woods. Jenny has long rebelled against her life and had made the acquaintance of Joe Boggs, who owns a gambling house and saloon. Finally, one day, she and Boggs leave together, taking Missy, the baby with them. Dave returns home and learns of their elopement. He intercepts the two and takes the baby from her, but forcing her to go with Boggs in the life she has chosen.

Many years pass. Missy grows up to be a child of the wilderness, and is loved by Lon McDonald, a trapper. Missy and Lon become great friends and Dave has hopes that some time Lon will become more than a partner to him. Jenny, meanwhile, is enjoying the better things of life. Boggs is considered wealthy and their names are among the head of the list of the newly rich. Boggs had been fair to the woman and legally married her.

As Missy had now grown up her mother writes Dave begging him to allow the girl to come to her and take advantage of the education she can give her. Dave tells her that it will depend on Missy—that if she wants to go to her mother that it will be all right with him, but refuses to influence her one way or the other. Lon, knowing the yearning of Missy for little extravagances, had several times on his trips to town brought her different articles. When Missy learns that her mother is in the city, she also learns that by going to her she will have all the clothes and other little things that she has read about but never seen. When the actual time to decide the question comes, Missy refuses to leave her father and Lon.

When the hunting season opens, Walter Hart, a sportsman of the same city where the Boggs live, arrives in the woods to hunt and makes his headquarters at Dave's home and so becomes acquainted with Missy. The girl learns that Hart knows her mother, and the two spend much time together. A love affair develops between them and Dave orders Hart to leave. Missy shows a mind of her own and insists that if the hunter leaves that she will go to her mother. Dave is insistent, however, and Hart is forced to leave. Missy, true to her word, slips away to her mother. In the city, Hart again renews his attentions to Missy and at the expiration of a year, arrangements are being made for their wedding. Although Missy thinks a great deal of Hart she has vague suspicions against him and the night before their wedding she bribes a dancing girl to exchange places with her and Missy is present at the big party in Hart's home. She sees the attention Hart pays to the dancing girl and his true character is shown to her. Hart finally discovers his sweetheart's presence and there is a stormy scene between them.

Broken hearted, Missy thinks of the true love of Lon and the peacefulness of her mountain home and decides to return. She receives a hearty welcome from Lon and old Dave and is given a big celebration. She has learned her lesson and decides that Love in a hut with a true man is better than all the fineries of civilization with a "cad."

BLIND FURY (Jan. 9).—The cast: Jack Kelly (Jack Livingston); Jim Fulton (Leon D. Kent); Alice Butler (Mina Jeffries); Mr. Butler (Bud Osborne); Sheriff (Malcolm Blevins); Buck (Hart Hoxie).

An old recluse tells the story of an experience in the West, to account for his frequent spells of madness.

Jack Kelly makes a rich strike and goes to town to celebrate. A young tenderfoot, Jim Fulton, strikes town at the same time. Buck Logan, local "bad man," is out on a tear and, meeting him, compels him to dance for his amusement. Jack enters the street. Buck's attention is distracted for an instant and Jim, taking advantage, jumps and gets his gun. He then proceeds to administer a sound and scientific threshing to the "bad man." Later Jim goes broke in a poker game and Jack generously offers to take him in as a partner.

The next day at the mine Jim learns of the rich strike and suspects that Jack knew of it all the time. Jack silences his protests, saying: "Of course, you'll share it: you're my *partner*, aren't you?" Jim begins to learn what *partner* means to Jack. They both meet and fall in love with Alice Butler, but Jack, believing that she loves Jim, hides his love and keeps away. Alice is not quite sure of her love for Jim, but yields to his pleadings and wears his ring.

One day Jim goes to look for his horse, which has strayed. Alice, who has begun to realize that she cares for Jack, is out riding. She longs for a sight of Jack, so rides by the cabin. He comes out to meet her. In dismounting her foot catches and she is thrown into his arms. Jim, upon a hilltop, looking through glasses, sees them at this distance. Insane with jealousy, Jim rides back toward the cabin. Suddenly Jack remembers that he is not being square with his partner, and gently releases himself. He tells Alice that he must be a traitor to his partner; but the girl does not fully appreciate and share his point of honor and rides off somewhat angry.

Jim arrives, and, gun in hand, demands that Jack defend himself with his gun. Jack puts his hand into his pocket and Jim, thinking that his opponent is about to whip his gun out quickly fires. Jack falls. When Jim investigates he sees that Jack was only taking out his handkerchief. Alice has heard the shot and hurried back. She kneels beside Jack and

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then turns upon Jim, telling him that Jack has just refused her love out of loyalty to him.

Jim is ready to kill himself, but Alice discovers that Jack is still breathing, and Jim rides for the doctor. The doctor announces that Jack is still alive. Alice kneels beside the bed in joy and thankfulness. Jim looks at them sadly, then returns and walks slowly away.

The scene fades back to the old recluse as he says: "In my jealousy and anger I forgot that he was my partner, but I have been remembering it ever since."

BROADWAY UNIVERSAL FEATURE.

LANGDON'S LEGACY (Five Parts—Jan. 3).—The cast: Jack Landon (J. Warren Kerrigan); Juan Maria Barada (Bertram Grasby); Pepita (Lois Wilson); Senorita Del Deros (Maude George); Miguel Alba (Harry Carter); Mr. Thompson (G. A. Williams); Mrs. Thompson (Mary Talbot).

Jack Landon was sent to Peru as manager of the Santa Clara mine. The mining property was somewhat in dispute. Gov. Juan Maria Barada resents the American claim. The two mine managers who preceded Landon have disappeared. The new mine manager knew that he would have a fight on his hands, but the fight waged against him was not the American style that he was used to. Barada first tried to bribe him, and, failing in this, several mysterious attempts were made on his life. Landon escaped these attacks by sheer good luck and a steady nerve, but after they had blown up the new machinery, forced a strike among the miners, called out the militia and placed the property under martial authority, Jack Landon concluded that it was time to return to San Francisco. When Landon left, he threatened to lay the whole matter before his company. Barada sent his tool, Miguel Alba, on a faster boat to intercept the manager at San Francisco and "silence him."

Alba is nearly successful in his attempt on Jack Landon's life, but the latter, after six weeks of delirium in a hospital, slowly recovers. When able to sit up, the American's long delayed mail is handed him. The first letter that he reads is one from a firm of lawyers informing him of the death of his maiden aunt; also that she has left him her property, a Massachusetts seminary containing two hundred lively and entertaining young ladies. Landon leaves for his property, and arrives at the college during commencement; makes an eloquent speech to the young ladies, then watches the departure of students and professors with something like regret. He is left alone in the empty college, with no companion save the caretaker and his wife. At night a noise in the adjoining room arouses him. Going into the darkened room, he turns on the lights and finds that the intruder is a bedraggled and much frightened young lady. He recognizes the girl as Barada's daughter, who is a student at the college.

Landon summons the caretaker and his wife, then asks the young lady for an explanation. She tells him that her father is at that moment awaiting her in New York; that her governess has plotted with Miguel Alba to take her to Boston, when Alba intended to force her into marriage. She had watched her chance and jumped from the train, then hurried back to the college. After telephoning her father in New York, Landon prepares to receive Alba, feeling sure that that gentleman will soon put in an appearance. Alba and Senorita Bel Deros soon arrive and demand Barada's daughter. The demand is promptly refused. A fight between the men follows, and the result is that Alba is bound and locked in the girls' gymnasium for safe keeping.

Barada arrives. Jack Landon and his old enemy meet again; but this time the older man is humble in his gratitude for the younger's efforts in saving his daughter. He assures Sig. Landon that if he will return to Peru, the road to his success will be smooth. Jack Landon gives one glance at Barada's daughter, and what is seen in her eyes causes him to decide on his future course at once. Baraba wishes to see his old friend Alba and goes alone to the gymnasium, only to discover that Alba has made his escape. Landon feels very sorry that the man got away, but Barada tells him not to worry, and softly adds, "We of Peru take splendid care of our enemies"—and he was right. Neither Alba nor the treacherous governess escaped the vengeance of Barada.

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MUSTANG.

THE HILLS OF GLORY (Two Parts—Jan. 7).—The cast: Cherry Blosson (Helene Rosson); Justus McCanna (E. Forrest Taylor); Matt Sipe (Roy Stewart); Bettina Purdy (Beatrice Van); Judd Blossom (Charles Newton).

Justus McCanna, a popular young physician, is rapidly falling in love with Bettina Purdy. Bettina is a girl in his own set, favored by his mother and sister, and much in love with Justus. A telegram from a friend injured in a wreck takes Justus into Kentucky. There Matt Sipe, a fiery young mountaineer, hearing of the doctor's skill, begs him to go with him to see his sick mother, but Justus refuses. As he starts for the station he is kidnapped by Matt and his father and carried to their cabin in the mountains. Once there he does his best for Mrs. Sipe.

Going to the spring one day for a bucket of water, he encounters Cherry Blossom. He carries her bucket home for her. Matt loves Cherry with all his ardent nature. He finds evidence of her meeting the doctor, goes to the Blossom cabin, and creates a scene. With her ambition for an education as an excuse, Justus arranges frequent meetings to help her with her reading. They fall in love and Matt, spying on them, swears to break it up. Following the doctor until he locates him in the bottom of a gully, he rolls a rock down on him. Cherry hears the crash and runs to find Matt gloating over his insensible rival. She solemly curses him, and Matt, with a mountaineer's superstition, feels terror grip him. Cherry supports her lover to her cabin.

Justus believes that he is dying and insists on immediate marriage. Cherry's father brings the minister and the ceremony is performed. But Justus does not die. His wife nurses him back to health, and he settles down contentedly to their simple life. Then a letter comes from his mother concerning a property deal where his immediate presence is imperative. He assures his wife that he will return soon, but Cherry's heart is heavy with foreboding. Justus means to act honestly but a reluctance to disclose his marriage until Cherry is better fitted to occupy her position as a prominent physician's wife seals his lips. Bettina proceeds to reassert her former claim on his time and attention, and Justus now in a false position finds the return to the old life dulling his recollection of the mountains.

A son is born to Cherry and people begin to sneer at her as a deserted woman. She loyally defends Justus, but her heart bleeds. Determined to know the best or the worst, she goes to Brooklyn with her baby and visits her husband's home. He is not there but his mother, sister and Bettina pity the frightened, illy-dressed mountain wife who refuses to tell the object of her visit. Cherry shrinks from them and goes.

Matt takes advantage of the results of her trip to press his attentions on her. She drives him away with a shotgun. Justus' mother tells him of the visit of the strange woman, whom Justus recognizes as Cherry. He leaves to go to her, reaching her just as Matt has returned with a gun to kill the "brat" and take the woman. He and Matt fight it out. Cherry intercedes to save Matt's life, then lays her son in Justus' arms.

BEAUTY.

BILLY VAN DEUSEN'S SHADOW (Jan. 4).—The cast: Billy Van Deusen (John Steppling); Hank, a waiter (John Steppling); Flora Smudge (Carol Halloway); Mrs. Smudge (Marie Van Tassel).

Billy is a tennis enthusiast, without particular ability, and one of his wild returns crashes through a plate glass window at the home of Mrs. Smudge. Billy, calling to reclaim his ball, finds Mrs. Smudge and her daughter extremely indignant, but when he presents his card and they discover that he is one of the Blue Book "400," their attitude promptly changes. They shower Billy with attention, for Mrs. Smudge and her daughter are exceedingly ambitious socially. Billy calls again and again and at length he and Flora are engaged. Flora, chancing to glance from her window discovers Hank, the waiter, endeavoring to flirt with a passing girl. Hank's form and features are exactly like Billy's and Flora labors under the impression that it is her fiance.

Mother and daughter Smudge enter a cafe for dinner, where they are horrified to discover Billy as a waiter. In reality it is Hank, whose resemblance to Billy is marked. Flora watches the waiter closely and he, inclined to be flirtatious, chucks her familiarly under the chin. Then the real Billy enters the cafe and seeing Flora and Mrs. Smudge, he at once makes for their table. Meanwhile, Hank who had been discovered in the act of chucking Flora's chin, has been discharged and the proprietor of the restaurant thinks that Billy who came in through the front door is Hank the waiter. Further complications set in. Billy is roughly handled. The next day he calls at the Smudge's to straighten things out. Woe unto him. He finds the Smudges have moved and left no address. Crestfallen, Billy wends his weary way homeward.

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Northwestern Motion Picture Equipment Company, Inc.

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TO BE OR NOT TO BE (Jan. 8).—The cast: Ignatius Jenkyns (Orral Humphreys); Mrs. Frummerly (Gladys Kingsbury); Her Daughter, Bella (Mary Talbot); Prof. Mugwash (Johnny Gough); Hotel Proprietor (Ed. C. Watt).

Ignatius Jenkyns is the world's greatest Shakespearean tragedian. He admits it, yet he plays on the "ten-twent'-thirt'" time. He and his company leave Waitsburg about midnight, much to the consternation of the hotel keeper who is not aware of their departure until the following morning. Arrived at Spudsville, the next town on their circuit. Ignatius at once proceeds with the rehearsal of his role, but members of his company, rebellious at the "all work and no pay" life they are leading, make forceful demands upon the lanky tragedian as to "when the ghost will walk."

Then the Waitsburg hotel keeper and sundry constables arrive, intent on procuring money from Ignatius or taking it out of his hide. In undignified haste, the great tragedian flees. He takes refuge in the home of Mrs. Frummerly, in whose blue veins flows the red blood of the long lamented Sir Archibald Ladykiller. Mrs. Frummerly and her daughter Bella are standing in front of a portrait of their revered ancestor. They have discovered a mysterious parchment which professes that when the ghost of the late Sir Archibald shall appear, fortune shall smile upon his descendants, namely, viz. and to-wit—Madame Frummerly and Bella.

When Honorable Ignatius appears, the Frummerlys are wide-eyed, for the long haired Hamfat bears marked resemblance to their feudal ancestor. As Ignatius approaches the portrait, he stumbles over his sword and falls. Frantically he grasps at the painting, which tumbles down upon his head. A cache is revealed, in which is a hoard of jewels and money. The Frummerlys, discovering that Ignatius is flesh and blood, and not a ghost, agree to split their good fortune "fifty-fifty" and Ignatius returns again to trod the boards of Spudville. Placating the irate hotel man, the great Hamfat lifts aloft his lance, and in deep stentorian tones he bellows: "A horse, a horse—my kingdom for a horse."

AMERICAN.

MATCHING DREAMS (Two Parts—Jan. 3).—The cast: Martha Weaver (Vivian Rich); Hugh Clayton (Alfred Vosburgh); Mrs. Hammond (Sylvia Ashton); Lola Hammond (Jimsey Maye).

Circumstances decree that Martha Weaver shall be a dressmaker, and the artistry of her needle finds expression in beautiful gowns she designs for the fortunate women who have the dollars with which to buy costly silks and satins. Lola, a niece of the wealthy Mrs. Hammond, employs Martha and makes of the girl her confidante. Lola explains to the young seamstress that the gown on which she is working has been ordered by Lola's aunt so that she, Lola, might wear it and ensnare the heart of Hugh Clayton. Lola doesn't love Hugh but rather her heart remains true to a young man in her home town. Lola wears the gown and Hugh, contrary to Auntie's desires, expresses a wish to meet the girl who could design a gown like that.

Martha meanwhile is pressed for funds with which to pay her rent. She promises to pay as soon as Mrs. Hammond's check arrives. Then Lola decides to elope with her young lover, and fearing that Martha will not be paid for her work, Lola leaves her horse and riding habit in payment for her gowns. This doesn't pay the rent, but nevertheless Martha's heart is filled with joy for it has long been her fondest dream to canter along in the mountains.

Martha rides out, astride her sleek mount. In the hills she meets with Hugh, and the two ride side by side. In reply to a question, the girl declares that she is Rosalind, and Hugh promptly insists that he is Orlando. The chance acquaintances part and agree to meet the following day. Martha meets Hugh, but at the end of their ride she gives him a note that she must say good-bye forever, for she has pretended to be what she is not. She prays that he remember her only as Rosalind.

Mrs. Hammond has reclaimed Lola's horse and habit and in doing so, paid Martha the money she owed. Martha has occasion to call at the Clayton home, where she is surprised to meet Hugh. He, too, is surprised, though not too much so to declare his love, and crushes the girl in his arms. The hearts of Orlando and Rosalind henceforth unite.

TIME AND TIDE (Jan. 7).—The cast: Ned Lang (Alfred Vosburgh); Ruth Walters (Nell Franzen); William Lang (Hugh Bennett).

William Lang is a wealthy widower and when there are women folks around, he just "cawn't make his eyes behave." In other words, Lang is a bold, bad flirt, much to the distress of his son, Ned, who tries to make him realize that the girls do not love him but rather his money. Father and son go to the seashore where the elder Lang is promptly captivated by the wiles of a charming widow. Then Ned meets with Ruth Walters, a pretty fishermaiden, and before he knows it, the young man is head over heels in love. Ned's wedding plans are unfolded and father announces that it will be a double wedding for he is to wed the widow.

Ned shows the widow a telegram which states that his father's fortune has been swept away, whereupon the widow promptly leaves for parts unknown. Father is disgruntled and refuses to see that all the designing woman wanted was to clutch his fortune. Enraged, the father refuses to permit the wedding of his son and the fisher girl. Then follow gloomy days, for father will not let Ned out of his sight.

The latter resorts to strategy. With his father he walks out on a rocky point, extending far out into the sea. The tide comes in. Neither can swim and they are cut off from land. They shout vociferously for help. Ruth rows out in a boat, takes Ned aboard and leaves the frantic father, bewailing his fate, but Ruth knows and so does Ned, that the tide never completely submerges the point where father stands. By the time the tide has receded, and Lang reaches the shore, the knot has safely been tied. Father, much to his chagrin, is forced to grin and bear it.

THANHOUSER.

THEIR LAST PERFORMANCE (Three Parts—Dec. 28).—The cast: Stage Struck (Ethyle Cooke); Her Sweetheart (Morris Foster); Young Girl (Grace De Carlton); Her Sweetheart (Boyd Marshall); Club Man (Hector Dion).

An ambition girl came from a small city determined to make her mark behind the footlights, but was soon disillusioned, and realized that the only theatrical future for her was a place in the chorus. She would have returned home, but her parents were in poor circumstances, and the small amount she was able to send home every week meant much to them. She saw the other girls accept invitations from wealthy men, but she knew the dangers of the gilded path and declined all advances from would-be admirers. There was a hard-working young man back home whom she had promised to marry.

One day she received a letter from her mother telling of her father's serious illness, and of their need for money to pay the medical expenses, while in the same mail came a letter from her sweetheart in which he told of financial reverses and of his inability to help her parents. The tempter, in the person of a wealthy man, appeared, and offered to lend her the money that her parents needed. To save her father's life, she made the sacrifice, and the money was mailed that night. The father did not recover as rapidly as was expected, and as he was hovering between life and death, a visitor to the great city brought news of his daughter's life. Heartbroken, the father died, and his wife soon followed him. The girl's fiance came to New York, told her of her parents' death, bitterly denounced her and cast her off.

She tried to forget the past in the gay life of the city, but she could not. One day, a new element came into her life. A young girl came from a distant town and secured a position in the same company. She was hopeful and enthusiastic, and fondly believed that a great future on the stage awaited her, but she had attracted the attention of the same man who had spoiled the life of the other girl. The older girl watched over the newcomer with the care of a sister.

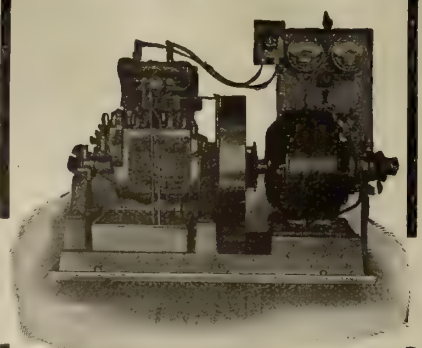
The younger girl slipped away one evening after the performance and went with the rich man to a restaurant where dinner was served in a private room. As time progressed she became frightened and to calm her the man called up the older girl at her boarding house and invited her to join them at the restaurant for dinner. He did not know that the sweetheart of the younger girl had arrived in the city and was at the boarding house at that time, so he was greatly surprised when a stalwart young man entered with the actress. He was not disposed to give up his prey without a fight, but he was no match for the young athlete and was beaten to the ground.

The following night the last performance of the play was to be held, and then the actress had promised to accompany her protege to her home, for the younger girl's sweetheart had induced her to consent to an early marriage. The curtain was about to fall upon the final scene when a pistol shot rang out, and a girl in the chorus was seen to sway and fall. Men leaped into the stage box and seized a half-crazed wretch, who clung to the fatal weapon, as he gazed in fascination at the stage, for the shot had not reached the little bride-to-be, but the older girl, who, though a cast-off of society, had given her life for her friend.

Her death was not in vain, for the other girl

You Should Read Page 139

What's the Use?



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FALSTAFF.

UNA'S USEFUL UNCLE (Dec 27).—The cast: Una (Charles Emerson); His Wife (Winifred Lane); Uncle Dan (Riley Chamberlain).

The young married couple were struggling to earn a living from their little farm and to save enough to pay off the mortgage which encumbered it. But relatives descended upon them and devoured their food. The worst of them all was the wife's mother, and when she departed after a long stay, the young couple heaved a sigh of relief. Then they were again plunged into despair by the arrival of Uncle Dan, another relative of the wife. Uncle Dan was a shabby old fellow, who was continually drinking out of a flask which he carried in his pocket. He announced his intention to pay his niece an indennite visit.

Several weeks later the farmer called upon the money-lender to pay the interest on the mortgage, and while on his way home he lost the receipt for the money he had just paid. The voucher was found by the old miser, who, realizing that the farmer had no proof that he had paid the money, denied that he had ever received it and demanded payment again. The farmer and his wife were very gloomy and believed that it would be necessary for them to pay the interest again, although they knew that they were being cheated, but Uncle Dan, who had made an accidental discovery of great value, intervened.

A dance was to be held at the town hall that night. Uncle Dan appeared before the committee of arrangements with a number of apples, which he explained were samples of the celebrated "Usquebaugh Apple," of which only he possessed the formula. The members of the committee tasted the apples, and agreed that they were delightful, for the fruit made them feel very happy. A large order was given to Uncle Dan, and the miser watched the rapid sale of the apples with envy, and finally made the farmer an offer for his farm and the wonderful formula of how to produce them, but not until he had agreed to pay many times the market value did he secure the coveted property and he had to pay for it in cash. Uncle Dan gave him a sealed envelope which he told him contained the formula for the "Usquebaugh Apple." Sometime later the miser tore open the envelope. The note read: "For definition of 'Usequebaugh,' look in the dictionary." He did, and learned that the definition is "whiskey."

The money-lender never saw Uncle Dan or the young couple again, for they left that night for New York, where the young man prospered in business.

FOOLISH FAT FLORA (Dec. 30).—The cast: Flora (Arthur Cunningham); Husband (George Mack); Automobile Owner (Charles Emerson); Gardener (George Welch).

Flora hated weighing machines, but she could not keep away from them. She wanted to see if she was getting fatter, and each time she stepped upon the scale she tipped it a little higher. She did everything she could to make her figure sylph-like, taking long walks and practicing with dumb-bells and Indian clubs. Through this latter form of exercise, her worst ill luck came, for she dropped an Indian club out of the window and it hit the gardener, and the hose he was using slewed around and the water poured over her husband who was in the house, and Flora's husband fought with the gardener and the gardener lost his job and the husband gained a cold, but poor Flora didn't lose even a fraction of a pound.

After consoling her husband, Flora happened to look over one of the Sunday newspapers and a full page article attracted her attention. It was by a celebrated dancer, and explained that the way to "lose your fat and gain a figure" was to "dress on the floor, work on the floor, and eat and sleep on the floor."

Foolish, fat Flora tried it. She had all the furniture moved out of the house and religiously followed the rules laid down by the dancer. As a result, horrified neighbors had her arrested, and at the door of the jail she met her loving husband. He was accused of wrecking an auto tire with a plate, failing to make repairs, fighting on the public street and resisting an officer. It was all his wife's fault, he said, and he proved it, and was most unhappy when sent to jail. Flora was rejoiced, however, having heard that the prison food was bad and believing that jail life would train her down. Whether it did or not is a question, for she and her husband are still behind the bars.

MUTUAL.

MUTUAL WEEKLY NO. 52 (Dec. 30).

Boston, Mass.—Big steel battleplane is built here. It has two gun turrets and is driven by 140 horsepower motor.

Marysville, Cal.—Citizens "bury the hammer" at dedication of new $150,000 bridge. "No more knocking" is their slogan. Subtitle: The key to the bridge is presented to the mayor.

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Charleston, S. C.—Southern Commercial Congress meets here. Naval review and pageant are features for the entertainment of distinguished guests. Subtitle: Gov. Manning of South Carolina and staff.

Paris, France.—Paul Hernieu of the French Academy is buried here.

New York City—Ice skating is society's newest fad. Here are illustrated the latest modes in costumes a Glace. Subtitles: Lanvin Model. Made of old rose sweater cloth. (Courtesy of J. M. Gidding & Co., Fifth avenue, New York.) Paquin Model. Made of blue suede leather. (Courtesy of J. M. Gidding & Co., Fifth avenue, New York.) "The St. Moritz." Hunter green velour cloth. Trimmed with beaver fur. Hat to match. (Courtesy of Leo F. Sturm, New York.) "The Figure Eight." Nutria Rink cloth. Trimmed with seal. Hat to match.

Paris, France.—Holland's gift to France. A hospital is established at Pre' Catelan. (Catelan.)

New York City—Junior American Guard gives military training to boys between 12 and 18. New movement to strengthen National defense plans.

Le Creuzot, France.—A new submarine for France. The "Daphne" is launched here. The Aquitania, greatest of English ships, arrives in the Dardanelles with reinforcements for the Allies.

Marseilles, France.—Trophies captured from the Germans at the battle of Champagne are placed on view here.

Washington, D. C.—President Wilson weds Mrs. Galt. This picture of the President and his bride was made at the World Series Ball Game at Philadelphia in October. Subtitles: Mrs. Galt's jewelry store. Mrs. Galt's residence in Washington. The White House—her future home.

New York City.—Ammunition for the Allies. German freighter seized by Russia is converted into munition carrier.

Ostrander, Ohio.—Second Annual Turkey Scramble. Any one catching a bird becomes its owner.

MUTUAL MASTERPICTURE.

THE OTHER SIDE OF THE DOOR (American—Five Parts—Jan. 6).—The cast: John Montgomery (Harold Lockwood); Ellie (May Allison); Rod, Political Boss and Gambler (Wm. Stowell); Dingley, District Attorney (Harry Von Meter); Fenwick, Ellie's Father (Dick La Reno); Carlotta (Josephine Humphreys); Sheriff (Roy Stewart).

John Montgomery, young, rich and of fine family, is eagerly sought after by the elite of old San Francisco. He and Ellie Fenwick meet for a moment at a ball, and are mutually attracted. Montgomery's impulsiveness and generosity cause him to fall an easy prey to Willie Felton, leader of a fast set, who introduces the young man to Martin Rood's gambling house. Rood, seeing in Montgomery a lamb to be shorn, quickly fleeces him of a large part of his fortune and then persuades him to invest the rest in a bogus mining deal. The young San Franciscan finds himself penniless. Meanwhile, he has met Carlotta Valencia, mistress of Rood, who develops for Montgomery the first real affection she has ever felt for any man. He is infatuated with her beauty and cleverness, and when he begins to hear evil stories against her, he stoutly defends this Spanish woman of doubtful arts. Montgomery's own reputation is sullied because of his associates, and only Ellie Fenwick continues to have faith in his inherent nobility. She believes Montgomery more sinned against than sinning. Her father, however, will not permit her to have anything to do with the man she loves. Montgomery, denied the companionship of the one woman who might have redeemed him, turns for consolation to Carlotta.

One morning early, Ellie is returning from the market to prepare a birthday breakfast for her father. Passing Rood's gambling house, she hears a pistol shot. Through the swinging doors of the bar-room, the proprietor of the resort falls out dead. Montgomery, with a smoking revolver in his hand, leaps out after him, and the next instant, flinging away the weapon, has fled. Ellie, panic-stricken, hurries home, where she tells her father and District Attorney Dingley what she has seen. Nobody else has witnessed the incident, and Ellie, violently against her own will, is obliged to serve as chief witness for the state. Carlotta lures the girl to her house and tries to bribe her into silence. When this fails, she attempts to induce her to drink a cup of poisoned wine. Ellie, however, is on her guard. Her father has made her feel that it is her duty to God and to society to testify against the man she loves.

Montgomery is convicted of the murder. As he

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is leaving the courthouse a band of Mexican horsemen, hirelings of Carlotta, effect his rescue. He and the Spanish woman plot to flee the country together. A chance meeting with Ellie, however, causes Montgomery to resolve to leave the city alone and start life over again. He writes Carlotta his intention. Ellie is driving him in her carriage to the borders of the town when both are arrested by the sheriff's posse. The girl flees, taking refuge in Carlotta's house. She finds the beautiful Spaniard sitting erect in a chair—dead. A written confesion in her own hand reveals that it was she who murdered Rood. Later, Perez, Carlotta's servant, corroborates the story, throwing light on Montgomery's heroism in shielding the guilty woman. Montgomery is exonerated. He begins life anew—with Ellie as his wife.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Episode No. 2—"The Winning Jump"—Two Parts—Jan. 3).—General Holmes learns of the plans to steal the survey charts for his proposed new line. He tells this news to Rhinelander and Seagrue, his associates, who are at the home to meet with the directors of the C. W. R. R. en route to Signal on a special train. General Holmes takes Helen and his associates down to the depot to greet the visitors. On a passing track Storm is working around a big freight engine. Casting discretion aside he steps over and with outstretched hand greets Helen. She shakes hands with him and then rebukes him for his impertinence.

Arrived at the house General Holmes and his friends get down to business. A discussion arises over distribution of stock holdings. Seagrue refuses to accept the proposition advanced by Holmes and Rhinelander. Threats come from both sides and finally the meeting breaks up in disorder. Late that night Seagrue admits two confederates hired for the purpose of blowing the general's safe and stealing the plans for the survey. Helen awakens. Realizing the matter at hand and seeing Storm working on his engine at the depot, in the flare of a torch, she quickly fastens a serving bell to the wire running to the station and starts it along on its message for help.

Storm hears the bell and wondering what it is all about looks to the general's house and sees there silhouetted against a window the struggling forms of a girl and two men. After tying Helen, Spike and Lefty, the hired crooks return down stairs where they encounter General Holmes. They give him a beating and escape with the plans. The crooks run down to the track and at the risk of their lives board a passing train. Helen takes command of the situation. At the head of a group of her father's friends she hurries to the depot and hastily commandeers Storm's engine.

Hiding on the roof of one of the passenger coaches the two crooks see the beginning of the chase. Climbing over the cars they reach the engine and hold up the engineer and fireman. The freight engine is gaining. Spike sends Lefty back to cut off the coaches. As the engine is cut off the air brakes bring the coaches to a sudden stop. Behind them, Storm pulls his big iron horse. A parallel track affords further pursuit. Hastily backing onto it, Storm speeds up his engine and soon is abreast of the fleeing crooks.

Helen climbs back over the tank of the engine and as the two engines race side by side she jumps to the tank of the passenger engine. Lefty grapples with her but Storm knocks him out by throwing a wrench straight and true. Spike seeing the game is up leaps into the river but upon coming ashore he sees himself surrounded; so he craftily buries the survey plans at the foot of the trail. The party then returns to Signal and the general's home, when Helen learns she is an orphan.

Pathe Exchange, Inc.

PATHE NEWS NO. 101 (Dec. 18).

New York City.—Notables in wax suffer indignities when the Eden Musee closes and they are carted off to Coney Island. Subtitles: Julius Caesar and Cleopatra. T. R. remains "delighted" through it all.

Philadelphia, Pa.—Horses destined for war service are purchased by agents of the French Government. Subtitle: Branding the animals whose life under war service will average about two weeks.

New York City.—Skating has become so popular that hotel courtyards are being transformed into ice rinks where guests may glide between dinner courses.

Figure Skating.—Costume by courtesy of A. G. Spaulding & Bros. Subtitles: The one-foot spin. The Davidson. The "cut-off" worked into a figure. The flat foot spin.

Aldershot, England.—Recruits are taught to manipulate the delicate electric instruments used in firing land mines.

Isle of Hope, Ga.—Diamond-backed terrapins are being incubated by the thousands to delight epicurean tastes at Christmas. Subtitles: After eight weeks the young terrapin emerges from the egg. Three years must pass before the terrapins attain their full length of six inches, which accounts for their high value.

Oquossoc, Me.—Thousands of Christmas trees are cut and shipped from the Maine woods at Christmas time. Subtitles: Unloading part of New York's consignment which costs the citizens $500,000 annually. A Merry Christmas.

Kyoto, Japan.—Streets are bedecked and triumphal arches erected to welcome Yoshito who journeys to the ancient capital of his realm to be made the 122nd Emperor of his dynasty. Subtitles: Troops arriving to line the streets have great difficulty in dealing with the enormous concourse of sightseers. Old and young hold patient vigil for hours to catch a fleeting glimpse of their "Imperial Father." Sand is piled along the route of the royal procession for ancient custom decrees that the Emperor must not pass over ground soiled by previous footsteps. The actual procession, however, is an extremely simple affair, and the royal carriages pass at the usual Japanese ceremonial trot.

PATHE NEWS NO. 102 (Dec. 22).

Houston, Tex.—A gearless automobile, driven by an air propeller, appears in the streets here.

Butte, Mont.—Electrification of 440 miles of railroad over the Rockies is completed and the world's largest electric locomotive makes its first run. Subtitles: One of the adjustable trolleys of the engine. The driving wheels. Over the Montana mountains at sixty miles an hour. Great Falls and the power station where the electricity is generated. Percy Rockefeller, nephew of John D., starts the first train.

Washington, D. C.—The home of Mrs. Norman Galt where her marriage to President Wilson is performed with simple ceremony. Subtitles: The marriage license. The White House, the future home of the first lady of the land.

Fairyland.—Santa Claus arrives to gladden the hearts of young folks the world over.

London, England.—The carriage of a captured German gun forms a vantage point for the recruiting orator.

Roehampton, Eng.—The loss of limb is not enough to dispel the innate cheerfulness of the British "Tommy." Subtitle: Although disabled he still enjoys a friendly contest.

Chicago, Ill.—A submarine, forty years old, which sank with its inventor on its trial trip, is discovered by a diver in the river bed. Subtitles: The curious twenty-ton craft is raised from its resting place. Difficulties are experienced in hauling the unwieldly mass out of the water.

Cartoon—The Troubles of a Pacifist.—Animated cartoon.

Boston, Mass.—Fifteen hundred school children march against John Barleycorn in "No License" demonstration.

North Yakima, Wash.—Unusually fine products of the breeder's art are exhibited at the Northwest Pacific Stock Show.

LONESOME LUKE, SOCIAL GANGSTER (Phunphilms—Dec. 29).—Luke and his companion, Tin-horn Tommy, are shooting craps on a public thoroughfare when an ugly looking pedestrian comes tramping along. Like a fox can scent the approach of the hounds—so did they feel the presence of the badge-carrier. Luke retreats to the roadway and a few seconds later finds himself astride the radiator of a swiftly moving motor-chariot. Little Miss Somebody goes motoring and sees a sign offering a hundred dollars to the best dancing partner for Mrs. Vermin Rastle.

The car on which Luke is riding bumps into the rear end of that belonging to the little millionairess and he lands in the seat beside her. She takes him in for feed and to try his feet at stepping. Tommy also meets a meal-ticket in the shape of someone not very good to look upon. In the establishment they try their feet at stepping and Luke, being able to floor the internationally famous stepper more times than anyone present, is given the razoo. But you can't keep a good man out, so he comes back with a pistol which he has taken from a policeman. When the commotion subsided there was still a few bits of furnishings that remained intact.

WHERE THE TREES ARE STONE (Globe—See America First).—On same reel as foregoing. This picture gives many remarkable views of the "stone trees" of Arizona. In Navajo County there are almost two thousand acres covered with these remnants of a pre-historic woodland. We see the actual grain and fibre of the wood preserved in the stone, rivaling onyx and marble for its delicacy and color. Many other interesting bits are shown making a pleasant short subject.

THE RED CIRCLE (Episode No. 8 "Twenty Years Ago"—Jan. 1—Two parts—Balboa).—To wipe out his Red Circle birthmark of crime, Jim Borden, crook, kills his son and himself. Later, Detective Lamar sees a Red Circled hand and pursues an automobile connected with the

Kindly Read Page 139

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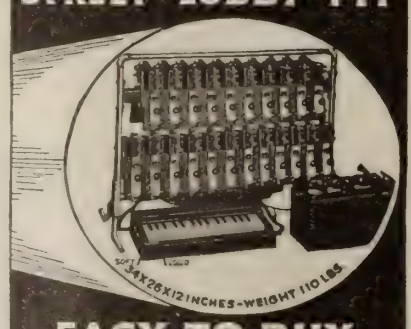

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TO ALL THE FRIENDS OF THE MOVING PICTURE:

IT is proposed to pass a law which will charge the Federal Government with inspecting every moving picture film intended for public display. *If such a law is enacted it will strike a fatal blow at the most powerful medium of expression and the most popular amusement. Federal Censorship will turn the most reasonably priced, the most democratic, and the most valuable entertainment into a football of politics. In the three states out of forty-eight where motion picture censorship prevails the institution has been an unattractive mixture of farce and scandal.* Let us convince our representatives at Washington that we want no national or any other kind of censorship. *We ask you, the owner or manager of a moving picture theatre,* to tell your patrons about this proposed measure in Congress and to ask them to sign this subjoined petition against the bill. Put a slide on your screen announcing the fact that a petition against this destructive measure is ready for their signature in your office. Ask them to sign as they leave. Here is a form of petition. If you want more forms we will send them to you upon request.

When you have secured a number of signatures to this petition send it to THE MOVING PICTURE WORLD, which will undertake to forward it to Congress and to use it especially in connection with the hearing to be held before the committee to which the Federal Censorship has been referred.

Petition to Congress

I, the undersigned, a citizen of the state of _____, in no way interested in the making, distributing or exhibiting of moving pictures, do hereby enter my protest against the proposed Federal censorship. I consider it un-American and entirely unnecessary. I believe that the laws now on the statute books of the United States and the various sovereign States are ample to deal with such films as offend against public decency. This is not a legal theory but a well-proven fact. Moving pictures are a medium of expression like the newspaper. The newspaper is free but subject to the law for an abuse of its liberty. We ask the same enfranchisement for the moving picture.

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robbery of a loan shark. The veiled woman in the auto, June Travis, wealthy girl reformer, escapes and Lamar is baffled. June's old nurse, Mary, surprised a confession from the girl and is greatly agitated when the Red Circle appears on June's hand.

With much effort Mary tells June that she (June) is the daughter of "Circle" Jim Borden. At a camp in the West Mrs. Travis gave birth to a son at the same time that a girl was born to Mrs. Borden. With several others Travis and Mrs. Borden lost their lives when a gang of outlaws attacked the town. Borden left town taking by mistake the Travis boy. Mary fearing the result kept silent.

Next day when Lamar calls, the butler blunders in to ask June if a piece of one of the stolen notes had any value. Mary, June's old nurse, in trying to divert the suspicions of Detective Lamar, finds herself in a precarious situation.

CHASING 'EM OUT IN THE OPEN (Starlight—Jan. 1).—Heinie and Louie in their determination to make the world come to terms with them over the food question, make us laugh very heartily.

When a young man comes to the barn in which they are sojourning, to secret some negotiable notes, Heinie and Louie very promptly attempt to assassinate him in their greedy efforts to get the money. They get it—and spend it. The first dent is made by the feed bill and a carpet sweeper to wheel it home on.

They read that M. Parrot would pass up his hairdressing parlor for a small consideration; they investigate and buy. Thereupon feeling that they are in a class by themselves when it comes to crimping up the ladies, they discharge the help and wield the curling-irons in great fashion. But one unusually good looking lady comes along, and then there is no further peace in the family. Duelling may be out of vogue with the most of us, but not so with these extraordinary characters. They kill their seconds and then under heavy fire, Heinie shows a yellow streak and takes to his heels with Louie in hot pursuit. They again form an alliance for their common defence when the disgruntled fashion-chasers mob them. Back to the barn for Heinie and Louie.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD (Pathe—Episode No. 13, "The Missing Heir"—Two Parts—Dec. 27).—In the latest release J. Rufus and Blackie Daw use still another method to lay their talons on the bank account of P. S. Hutch, a shyster lowyer who has embezzled $120,000 from a man answering to the name of Lundy and whose home town is Berne, Switzerland. Lundy is the owner of American properties and has appointed Hutch his attorney. To live up to his reputation as a shyster, he confiscates them. Hutch did another crooked deed—he helped swindle the father of Violet and Fanny Warden and now has Wallingford and Daw on his trail.

They make the acquaintance of Hutch, and for a whole week they pump him in vain. Unable to glean anything in the wake of his dirty shoes, they decide on Daw as a souse and a call on Hutch at his office at the time that he usually goes to the bank. Wallingford accompanies him while Daw does a Rip Van Winkle on the couch until they get clear of the room—then he gets the information he wants and gets back to the couch not a minute too soon. They rent a "Spirit Parlor" for a day and cleverly get Hutch to call rather hastily—and leave quicker. Wallingford and Daw call at Hutch's office a little later, planning a trip to South America; but Hutch refuses to go along until he again sees the Lundy spirit out for an airing; then and not till then does he do a double-quick for the bank and the remainder of the embezzled money. They have a little difficulty in getting the coin when he fetches it from the bank, but let it suffice that they get it.

COLONEL HEEZA LIAR, NATURE FAKER (An Animated Cartoon Comedy by J. R. Bray—Dec. 28).—The doughty Colonel's latest adventure takes place in Africa, under the blazing sun of the Sahara, very close to an oasis to be sure, because the bear that attacks the Colonel would not venture far out in the hot sand, without some water nearby. But food is scarce and the Colonel has to do a Marathon to escape the bruin's teeth. A kangaroo and monkey also help to make the drawings genuinely animated—animated with fun.

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CALIFORNIA'S ROCKY COAST (Photocolor—Picturesque America—On Same Reel As Foregoing).—The coast line of California, with some of its rocky formations, is quite as grand as the coast of any country in the world. All this is easily proven by one look at the beautiful pictures called California's Rocky Coast, which Pathe has taken of the coast near Carmel-by-the sea. Some remarkable locations and unusual pictures of these rocks have been secured. There is shown a blow-hole, a cave hollowed by the pounding of the waves and how the water is blown out through the hole by the air it has compressed as it rushes in. Another scene shows the hills in the distance and the marked contrast they form to the rugged rocks of the shore.

EXCUSE ME (Gold Rooster Play—Five Parts Dec. 31).—The cast includes Robert Fischer, Harrison Ford and Vivian Blackburn.

Henry Mallory, U. S. A., receives orders to join his regiment which is to embark for the Philippines. The Overland Limited is the only train that will enable him to reach the coast in time to escape a court-martial. Having a little time to spare he persuades Marjorie to elope with him and reserves two berths. They reach the train in time, but haven't time to get married. "Little" Jimmy Wellington, who stands six feet two and weighs 350 in his stocking feet, guzzles too much, so his wife takes the Overland for Reno, telling him she goes to Paris for the year. He gets sore and takes the same train, for the same place and for the same purpose.

The Reverend Doctor Temple, tiring of the Monotony of Ypsilanti elopes and takes the Overland to the coast. There is another girl aboard, a former sweetheart of Mallory's. With this cargo in charge of a worthy porter, they start. The happenings en route are screamingly funny. Marjorie, not married to Mallory, has her reputation at stake. Dr. Temple knows this, but won't let anyone know that he's a preacher of the gospel. Wellington and his wife fail to meet because he's too busy pestering the men folks and she puffing cigars. Then the other girl pesters Marjorie and Mallory with a bracelet she received from Mallory, and so every one does something that had been better left undone, and the porter must bear the brunt of it all.

A hold-up relieves the girl of the bracelet and the arrival of the Mormon minister when they get to Utah frightens Temple into practicing his profession of the young couple. Then a cinder in Wellington's eye causes him to meet his wife who relieves him of it, and they patch up their differences. With everything running smoothly, we leave them to continue their journeys.

TRIANGLE FILM CORP.

BETWEEN MEN (Kay-Bee—Jan. 2).—The cast: W. S. Hart, House Peters, Enid Monkey, J. Barney Sherry, Bert Wisner, Robert McKim.

Ashley Hampdon, a Wall street financier, has a daughter named Lina. Gregg Lewiston wants to marry the girl. The father tells him that the girl can please herself. As he does not seem to progress in his love-making, Lewiston puts through a scheme to ruin Hampdon in the market, so that the father will bring pressure to bear on his daughter to marry the suitor as he has lots of money. Hampdon is distracted by his losses. While aimlessly looking over his papers Hampdon comes across a little note signed by a western mining man, Bot White. It is an offer from White to assist Hampdon at any time and in any place, physically or financially. Hampdon had once befriended White and as he would not take anything else in return, White gave him the written offer. Hampdon sends a message to White to come to New York at once. When White appears, Hampdon tells him of his suspicion that Lewiston injured him through an accomplice who had given him a wrong tip.

Lina takes offense at a conversation she hears between Lewiston and White and tells White that she objects to him. He is put up at a club by Hampdon. There Lewiston sends Rankin (the same broker that he used to ruin Lewiston) to White with a tip on the market. White sends for detectives. They connect White's room with that of Lewiston's on a floor above by means of a wire and with the aid of a dictaphone they overhear Lewiston and Rankin concocting a scheme to ruin White as a friend of Lewiston and a possible rival to Lina's hand. White and Hampdon use this information to

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The Moving Picture World in conjunction with the Exhibitors' Organization defeated the Mitchell Censorship Bill in Albany. A representative of The Moving Picture World led in the protest and the bill died in committee.

The Moving Picture World aided in taking the sting out of the Censorship Law by forcing the adoption of an amendment allowing an appeal from the Censor Board. As a result most of all censorial decisions carried to the courts have been reversed.

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The Moving Picture World has added the article "If Shakespeare fell among the Censors" to its "Free Exhibitors' Library." This clever satire has aroused nation-wide interest and has been copied in whole or in part by scores of newspapers.

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make a fortune much to the discomfiture of Lewiston.

As his treachery is now revealed, Lewiston is unable to win Lina. He goes to the club and insults White by saying in a loud tone of voice that this is the first case he has known of a man trying to buy a girl. White wants him to fight, but Lewiston excuses himself by remarking that it is a gentlemen's club. Finally Lewiston strikes White for calling him a coward, but spectators separate the men. Lewiston goes to his uptown home and White follows him. There is a fight and White gets the best of it till Lewiston hits White over the head with a bronze vase. Just then John Worth, who is a friend of White's and is half crazed from losses due to the villainy of Lewiston, appears at a window and shoots Lewiston in the arm.

White having accomplished his mission goes to bid his friend, Ashley Hampdon, good-by. Lina has come to admire White for his loyalty to her father and for his efficiency. He does not seem to understand the change in her and bids her farewell. She, however, gets her father to take her on the same train on which White goes. They meet on the platform of the observation car where the misunderstanding is cleared.

CROSS CURRENTS (Fine Arts—Jan. 2).—The cast: Helen Ware, Teddy Sampson, Courtenay Foote, Sam De Grasse, Vera Lewis.

Elizabeth Crane lives and entertains lavishly in Washington. She is the fiance of Paul Beale, a diplomat. Elizabeth is a thoughtful young woman, and is interested in charities as well as things of the social world. Her younger sister, Flavia, returns from two years of schooling in Paris. Paul becomes fascinated by the girlish ways of Flavia, and the unsuspecting Elizabeth realizes at a dance that her lover has transferred his affections to Flavia and she releases him from his engagement to her. Then follows the marriage of Paul and Flavia.

Silas Randolph attempts to win Elizabeth but fails. He gets up a party to go cruising on his palatial yacht. After some persuasion by Silas' sister, Mrs. Van De Veer, Elizabeth is persuaded to accompany the party. It also includes Paul and Flavia. The yacht is destroyed by fire. Flavia is rescued by a sailing vessel after a night in the water. Elizabeth and Paul drift ashore on a desert island. She takes care of the man, who has been injured in the accident and has become almost helpless. Silas gets to shore on another part of the same island. He comes across the other two survivors. Elizabeth has found some food and feeds the ravenous Silas. He becomes demented and attacks her. Paul intervenes but is easily thrown off. Then Elizabeth manages after a struggle to kill him with a knife. Her attention becomes now centered in caring for Paul. He recovers his strength and aids her in making garments out of sailcloth, catching fish and devising furniture. After a long time he claims her as his wife, as he says the sea has given her to him.

Meanwhile Flavia has given birth to a child and is living in her beautiful home in Washington. In her love for her sister, Flavia has an intuition that she may have escaped the peril of the sea. She goes with a searching party and a ship to examine the island near which the yacht was wrecked. Paul and Elizabeth see them land. Paul wants to keep away from the party having grown to love Elizabeth dearly. She tells him that he owes it to his wife to return to her. Elizabeth then hastens away and drowns herself before Paul can prevent her. When finally the party arrives where Paul is sadly looking out at sea where Elizabeth disappeared, his wife throws her arms around him. She asks him if he is alone and he replies bitterly, "All alone!"

DIZZY HEIGHTS AND DARING HEARTS (Keystone—Jan. 2).—The cast: Chester Conklin, Dave Anderson, William Mason, Nick Cogley, Betty Anderson.

Chester Conklin and Dave Anderson are two rival buyers bent on purchasing an aeroplane. Conklin goes to the factory of Nick Cogley and makes a trial flight taking along Cogley's daughter, Betty. William Mason, who is a demonstrator for Cogley, objects to the girl going aflying with the stranger, but the manufacturer assures him that it is simply done to conciliate the buyer. Conklin presses his attentions on Betty till in desperation she jumps out of the flyer using her umbrella for a parachute. She makes a safe landing.

Conklin sees Anderson, his rival, speeding in an auto toward the factory. He drops bombs and blows up a concrete bridge but doesn't stop Anderson. Anderson gets to the factory first and has almost concluded the purchase of the flyer, when Conklin appears and outbids him. Then Mason appears on the scene and complains of Conklin. The father orders Conklin out and agrees to sell the machine to Anderson.

Conklin sees the girl near the aeroplane and starts up the machine, thinking to kidnap her. He gets tangled up with the propellor, finally falling off it into a barrel of rainwater on top a building. The girl manages to come safely to the ground. Then Anderson prepares for a flight. Conklin thinks to foil him so he cuts the wires on the aeroplane. Anderson does some great stunts of looping the loop, when a wing comes off which drops on a high smoke stack. Anderson loses control of his flyer and lands in a tree, unharmed.

The broken wing shuts off the escape of smoke from the stack, so Cogley orders workmen to go up and take it off. They all fear to attempt the perilous task. Young Mason volunteers for the service and gets on top the stack. Conklin cuts the rope so that Mason has no way to get down again. Then Conklin puts a big charge of dynamite at the base of the stack and lights the fuse. Betty sees her lover in danger of destruction and flies in an aeroplane to the rescue. She just manages to take him aboard, when the stack is destroyed by the explosion. Anderson has been fighting with Conklin and drives the villain toward the stack. Conklin is buried when the dynamite explodes and shatters the stack.

THE GREAT PEARL TANGLE (Keystone—Jan. 9).—The cast: Sam Bernard, Harry Gribbon, Harry McCoy, Minta Durfee, Mildred Adams.

Sam Bernard is the designer at the Modiste Shop. One morning he inaugurates a big fashion show at the store. He has a splendid time draping the models. Harry Gribbon is the proprietor of the store, and he is "sweet on" Sam's wife. Harry McCoy, who is a slick crook, manages to substitute an imitation pearl necklace for a real one. The imitation goes to Gribbon, while the genuine is pawed by McCoy. Gribbon takes Minta, Sam's wife, out to lunch and gives her the pearls. She pawns them for $2 and give the ticket to Sam. He redeems the jewels, getting the genuine ones and turns them over to a model with whom he is infatuated. To square himself with his wife, Minta, the designer gives her a string of beads.

McCoy, who has pawned the real jewels, redeems the phony ones by mistake. He is arrested.

Sam has been drawn by the District Attorney to serve on the jury. McCoy is put on the stand and turns state's evidence. Minta brings Sam his lunch and sees the pearls that Bernard had given to the model. The pawnbroker is sent for and identifies Minta as the woman who pawned the necklace. Gribbon is sent for and identified as the man who has smuggled the jewels. He is found guilty on this charge. Sam and Minta finally make up.

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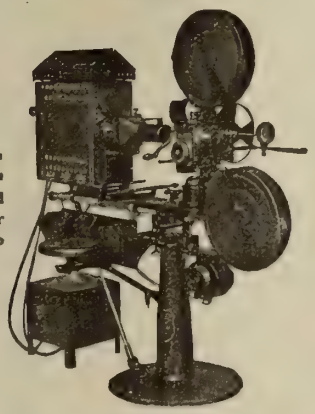

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LET KATY DO IT (Fine Arts Jan. 2).—The cast: Jane Grey, Tully Marshall, Raj. L. Lewis, Walter Long, Charles West, Luray Huntley.

Katy Standish is a family drudge on a New England farm. Her elder sister enjoys good health and her mother sees to it that Katy not only does her own work but that of the weak or lazy elder, Priscilla. Oliver Putnam, a husky young farmer lad, comes a-courting of Katy, but her parents interfere so much that he is discouraged. Oliver finally goes to Mexico with Ben Standish, uncle of Katy and Priscilla, who owns a valuable mine there.

Priscilla marries Caleb Adams, a young man who has bought a farm adjoining that of Standish. Father and Mother Standish die and Katy goes to live with her sister. She soon is doing all the work in the house and as Priscilla rapidly becomes the mother of seven each and every one of them is turned over to the care of Katy. Then Priscilla and her husband are killed by an express train while driving to the city. Then Katy has to teach school to help keep the wolf from the door. She writes to her uncle, telling of the death of her sister and how the care of her children had devolved upon her. The uncle invites her to bring the motherless brood with her and make her home with him in Mexico. Oliver Putnam is expecting Katy, but the information about the children has been withheld from him. He is overjoyed when he sees Katy step off the train, but is flabbergasted when he catches sight of the many children. The children have a way of getting between Oliver and Katy and the man takes an antipathy to them. He sees two of them in a mixup and spanks one of them. Katy catches him in the act and gives him a scathing rebuke. She then happens to hear Oliver tell Dan that he hates children. This puts him completely in the bad graces of Katy.

Uncle Ben likes the youngsters. He shows them one time how a series of guns in their little home could be discharged at once by pulling a lever and how a mine around the house could be discharged in a similar manner. He is careful to lock the room, where the weapons of destruction are placed; but one of the children finds out where he has hidden the key. While Katy and Oliver are away on an errand of mercy, Mexicans attack the little house. The children are all there but one. The missing one happens to be outside and escapes to a road, where he is saved by a cowboy who goes after help.

Meanwhile the children defend themselves by discharging the guns and firing the mines as their uncle had shown them. Katy and Oliver have a desperate fight, when they are attacked by another band of Mexicans, but hold them off in a deserted cabin, till the cowboys rescue them. Oliver can't help admiring the brave way in which the children have defended the house, and is grateful also for the fact that the silver under the floor has been saved from the Mexicans. So Oliver and Katy forget their differences and make a home for the children in a mansion in the United States.

THE CORNER (Kay-Bee—Jan. 9).—The cast: Willard Mack, George Fawcett, Clara Williams, Louise Brownell, Charles Miller.

David Waltham is the head of a syndicate, which corners the food supply. His wife hears of her husband's operation and begs him to consider the poor, who will be unable to pay the prices that his monopoly will exact. He is merciless, however. Among those who suffer from Waltham's efforts is an engineer named John Adams. The bank in which his small funds are deposited undergoes a "run" and he loses all his money. He has previously lost his job. The Adams family is reduced to starvation and finally Adams in desperation breaks a window in a bakery and gets away with an armful of bread. He is arrested and is sent up to the workhouse for thirty days. The rent collector comes around, but Mrs. Adams is unable to pay him anything though she slaves over the washboard and her two children assist her. Seeing that the woman is beautiful, the collector gives her some money, telling her to buy her children and herself a square meal. She reluctantly accepts his gift. Little by little she descends until she even appears in a low dance hall with the man.

John Adams returns from jail and goes to his humble rooms. There he finds his children in bed. Finally his wife appears in beautiful and expensive clothes. She appears disgusted with the life she leads and wipes the paint off her lips with loathing. Then she suddenly sees her husband, who is staring at her as if in a trance. She is almost hysterical from fright. He grasps her wrists roughly and demands an explanation. She tells him that she has done it for the children's sake. This plea saves her life, but the soul of John Adams is filled with bitterness.

Widespread suffering and destitution prevail and bread lines are everywhere in the poorer quarters of the great city. Men and women practice deception to get a little more bread and some get into fights overcome by their own and their children's sufferings. Three desperate men invade the sanctum of David Waltham, but are quelled by his masterful manner and slink away impotently when he tells them that he will call the police if they are not gone in a minute.

John Adams gets a job in Waltham's big storage house. A fellow worker points out Waltham to Adams and the latter's rage against the big monopolist is aroused to a high pitch of fury as he thinks of his wife's degradation. Adams blames it all on Waltham. That night he secrets himself in the big warehouse and telephones to Waltham saying that the police are down there, having heard of a secret plan on the part of some of the starving populace to destroy the place. He tells Waltham to leave his auto a block or two away from the building, when he comes, to avoid suspicion. Adams gets Waltham in the building and securely ties him and then leaves him to starve. That he may not be found, Adams surrounds the magnate with a big pile of boxes. In his struggles to free himself, Waltham upsets the towering piles of boxes and they topple over completely burying him.

Miscellaneous Feature Film

EQUITABLE.

THE SENATOR (Triumph Five Parts—Dec. 27).—The cast: Senator Rivers (Charles J. Ross); Senator Keene (Joseph Burke); Silas Denman (Ben Graham); Secretary Armstrong (Thomas Tracy); Count Ernst von Strahl (Philip Hahn); Mrs. Hillary (Dixie Compton); Mabel, Denman's daughter (Constance Molineux); Mrs. Armstrong (Gene Luneska).

Senator Rivers of the State of Missouri comes to the United States Senate, and meets Silas Denman, who has been unsuccessful in the prosecution of the Denman Claim, a relic of the Revolutionary War. Denman's daughter, Mabel, who teaches music, meets Mrs. Hillary, a widow, who aids her in many ways. At Mrs. Hillary's home she meets Count von Strahl, and Armstrong, the Secretary of State, at whose home she is introduced to Senator Rivers.

Mabel develops a liking for von Strahl. Her father is excited over the prospect of such valuable aid in getting his claim through, and Rivers makes a powerful speech in it favor, incited by regard for Mabel as well as by the justice of the claim. The Senator is stunned by the remark of Mrs. Hillary that Mabel is engaged to von Strahl, but in order to give her a dowry, redoubles his efforts on the Denman bill.

The Senator and Mrs. Hillary are on good terms, and learn that Mrs. Armstrong and von Strahl are planning an elopement. The Senator sends Ling Ching, the Chinese Ambassador, to the Armstrong home to intercept Mrs. Armstrong, and before she can get rid of him, her husband arrives, he having been told that von Strahl's carriage had gone to his house. Senator Rivers turns the tables on von Strahl in a neat way, and hurries back to the Senate.

By a neat trick he puts the Denman bill through, but is afraid of Mabel's marriage with the Count, as he knows his character. Developments satisfy Mabel as to the rascality of the Count. She realizes that she is in love with Senator Rivers, who in spite of his age, appeals to every particle of her nature. She appreciates the force of his actions regarding Mrs. Armstrong and Count von Strahl, and at the end the Senator has won the claimant as well as the claim

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THE DRAGON (Five Parts—Jan. 3).—The cast: Elizabeth and Messalla (Margarita Fischer); Mayme (Katherine Calhoun); Moberly Trail (Bennett Southard); Fred Carrol-

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ton (Joseph Harris); A. Biskany (Harry Leighton); Tanner (Thos. J. McCrane); Crashaw (Sheridan Block).

Messalla, the embodiment of youth and innocence, lives in an old house in Washington Square, New York City, with her father, who has been ruined financially and who lost his wife through the lure of Fifth avenue. He tells Messalla that that thoroughfare is a dragon lying in wait for victims. Messalla starts out to find the dragon and goes up the avenue. Her meetings with various people bring destruction and death to those who had wrought her father's ruin, although she is unconscious of the effect she is having on their lives.

Messalla escapes the wiles of the white slaver. She allows a discarded flame of a big merchant to take her place at dinner to which she has been invited, and the merchant suffers at the hands of the discarded woman. A policeman's attention is attracted to Messalla and a man is killed by an automobile while he is looking at her. At a lacemaker's shop a wealthy young woman is tempted to take a bit of lace because Messalla has admired it, but she is caught and jailed. There is a robbery affecting some papers which have been taken and replaced by a bomb, and Messalla gives the package to a woman who turns out to be her father's lost wife, the house being destroyed after the woman and Messalla leave. There is a reconciliation. All those injured were people who had injured her father, and the dragon has been slain by Messalla's youth and innocence.

METRO PICTURES CORP.

THE TURMOIL (Five Parts—Columbia Pictures Corp.—Jan 10).—The cast: Mary Vertrees (Valli Valli); Mrs Vertrees (Florida Kingsley); Mr. Vertrees (Frank DeVernon); James Sheridan, Sr. (Charles Prince); Mrs. James Sheridan (Mrs. Kate Jepson); James Sheridan, Jr. (Fred Tidmarsh); Roscoe Sheridan (Robert Stowe Gill); Mrs. Sibyl Sheridan (Peggy Hopkins); Edith Sheridan (Ilean Hume); Robert Lamhorn (Frederic Sumner); Dr. George Gurney (Wm. Auker); Bibbs Sheridan (George Le Guere).

James Sheridan becomes wealthy and a power in a middle west city, where his entire life is absorbed in the turmoil of his own creation. The only thing he lacks is social standing, and this he strives to gain by methods he has successfully employed in driving a business deal. His two oldest sons, Jim and Roscoe, are like him, products of the turmoil, but Bibbs, the youngest, is a weakling with a penchant for books. The father insists on Bibbs working in the factory, but as it is distasteful to him, and he is physically unfit for the task, his health fails and he is sent to a sanitarium.

In the same city lives the Vertrees family, poor, but true aristocrats. There is a young daughter, Mary Vertrees, and Sheridan determines that his son, Jim, shall marry her, and thus make a wedge for the family into social prominence. He arranges a big dinner, with a vulgar display of luxury, which Mary Vertrees is obliged to attend because of a financial obligation Sheridan holds over her father. That night Mary is made to understand that she is to marry Jim, and she concludes to make the sacrifice.

At the height of the dinner party Bibbs returns from the sanitarium. He is ignored by the family, and Mary is attracted to him out of pity. Roscoe Sheridan, the second son, is married to Sibyl, but their married life is far from happy. Like his father, he is lost in the turmoil of endeavor, and she is obliged to seek companionship elsewhere. She becomes infatuated with Robert Lamhorn, a worthless young man, who is secretly engaged to Edith Sheridan, the only daughter of the house of Sheridan.

Jim proposes to Mary Vertrees, and she asks him to wait a while for her answer. Sibyl and Edith quarrel over Lamhorn, and Sibyl, knowing Mary's hold over the elder Sheridan, asks her to go to Sheridan and tell him Edith and Robert are engaged, and that Robert is only marrying the girl for her money. Sibyl's words remind Mary that she will be doing the same thing, if she marries Jim. She writes Jim a letter refusing his offer of marriage. Much to the delight of his father, Jim has built a large warehouse in half the time contractors said was necessary for the undertaking. Accompanied by inspectors, Jim is on the roof of the building when it collapses, and he is killed.

Sheridan is broken-hearted over his death. His sorrow is doubled over the fact that Roscoe, worried over domestic affairs, has taken to drink. He then strives harder than ever to make Bibbs a thorough business man, and his successor. Edith elopes with Robert, and Bibbs is the only one left to him. Bibbs has become attached to Mary, and on her advice agrees on a business career. She loves him, but thinks his attentions are prompted through pity for her. She refuses his proffer of marriage for the same reason she refused his brother.

When Bibbs learns this he quits his place with his father, and he informs him he does not want any of his fortune. Sheridan awakens to the situation, and pays Mr. Vertrees fifty thousand dollars for some worthless street railway stock. Mary's family thus becomes financially comfortable, and she accepts Bibbs' renewed proposal of marriage, and he becomes the leading spirit in the Sheridan enterprises.

V-L-S-E.

THOU ART THE MAN (Vitagraph—Six Parts—Jan. 3).—The cast: Gilbert Raynor (S. Rankin Drew); Hon. Irving Marner (Joseph Kilgour); Emily (Virginia Pearson); John MacDowell (George Cooper); Doctor Lamberton (Harold Foshay); Mrs. Tearle (Billie Billings); Khitmatgar (William Davidson); Bearer (Walter McGrail).

Gilbert Raynor, a young Englishman, after working hard for several years in the Indian Civil Service, has saved enough to send for his young wife, Emily. She is happy in her husband's love, but shortly after her arrival in the fever-ridden lowlands she is taken ill and the doctor orders her immediate removal to the northern hills. Gilbert has not the money to do this, and applies for a more lucrative position to his superior, the Hon. Irving Marner, but is refused.

Shortly afterward, Marner meets the young wife and falls in love with her, about the same time that a very lucrative but very dangerous position becomes vacant in the service. Then Marner remembers Raynor's application, sends for him and offers him the position, which is promptly accepted. Marner then goes to the mountain district where Mrs. Raynor is living at the hotel with her friend, Mrs. Tearle. Working on her gratitude toward him, he ingratiates himself into her good graces and shows her every attention which a man of wealth and power could show, until Mrs. Tearle cautions the girl.

MacDowell, the District Inspector at Raynor's Station, writes Marner that the young man has been stricken with fever, but Marner refuses to transfer him. Raymor, glancing through his Bible, comes to the story of David and how he had commanded that Uriah be placed in the front line of battle so that he might be killed in order to win Beth-Sheba, Uriah's wife, for his own. Se sees the deadly parallel to his own case and goes into delirium.

Marner, meanwhile, is tortured by the terrible voice of conscience and as his first advances to Mrs. Raynor are repulsed, he is unable to stand it longer and starts for the lowlands to rescue Raynor. He announces his intention to Emily and she goes with him. On their arrival, the doctor announces there is hope for Raynor and a joyful reunion takes place between man and wife; but Marner, overcome by the Inner Voice continually saying: "Thou art the man," remains behind, in the clutches of the deadly fever, while the man he would send to his death that he might claim the woman he coveted, is restored to health and happiness.

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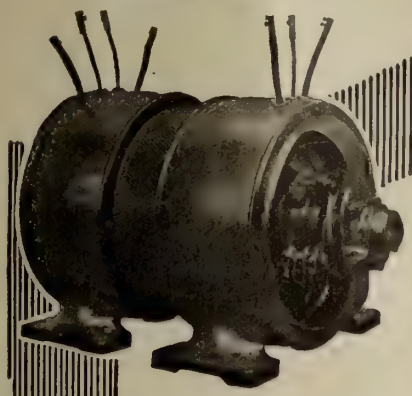

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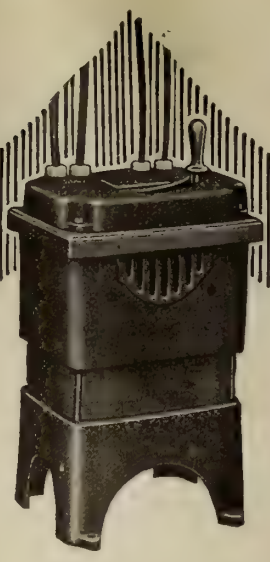

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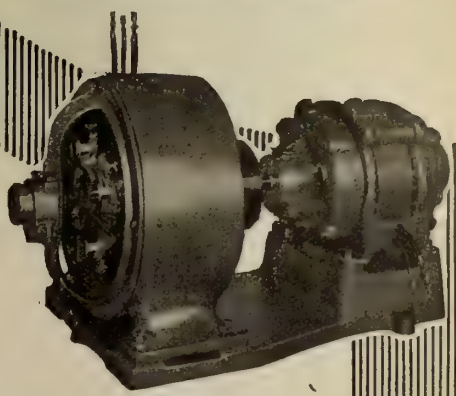

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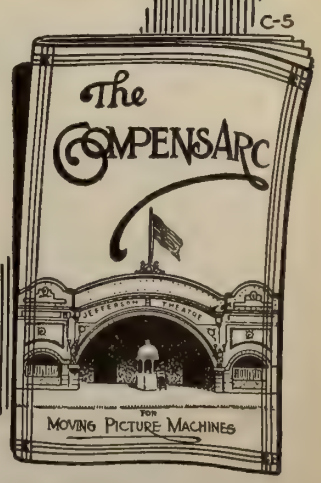

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THE MISLEADING LADY (Essanay—Five Parts—Jan. 3).—The cast: Jack Craigen (Henry B. Waltham); Helen Steele (Edna Mayo); Henry Tracey (Sydney Ainsworth); Sidney Parker, manager (Edward Arnold); Boney (Harry Dunkinson); Keen Fitzpatrick, reporter (John Junior); John W. Cannell (John H. Cossar); Mrs. Cannell (Frances Raymond); Inn Keeper (Charles J. Stine); Stephen Weatherbee (Grant Mitchell); Jane Wentworth (Renee Clemmons).

Helen Steele, who has theatrical aspirations, has been told by Sidney Parker that, owing to her lack of stage experience he cannot entertain her proposition of giving her the leading part in his new production, "The Siren." Believing that she can get Parker to consent if she is persuasive enough, Helen has her fiance, Henry Tracey, invite the theatrical manager to the party to be given by John W. Cannell so that she may work upon him. At the affair Helen manages to obtain Parker's consent to give her a trial if she is successful in having Jack Craigen, a friend of Cannell, who has been living in Patagonia for a long time and who is a woman hater, propose to her. Helen works her wiles upon the adamant Craigen and finally elicits a proposal from him. The guests in the next room, who have been listening, come out at the critical moment, and congratulate her. Craigen demands an explanation, and he is told that it is all a joke. He refuses to accept the incident in such a light, however, and makes preparations to leave for his home in the mountains.

At this juncture, Tracey, who had been called out of town on important business before the commencement of the party, returns. When told of Helen's episode with Craigen he becomes very angry and upbraids her. Tracey then goes in search of Craigon, whom he does not know, and mistaking Keen Fitzpatrick, a reporter, who has been waiting in the next room for an interview with Craigen on Patagonia, for the man he is in search of, he starts to pour a scathing indictment upon him. The guests hear the tirade and inform Tracey of the identity of the man to whom he is speaking.

Meanwhile, Craigen, having packed his belongings, is leaving in his auto. As he is passing the back entrance, Helen jumps in front of his auto and tells him that, inasmuch as he does not know anything about women he should adopt the Patagonian savage method and carry her off to his home where he could study her. He puts her suggestion into effect and Helen is carried off in the auto to his home in the woods, where he brutally orders her about. She attempts to escape, and Craigen chains her to the floor.

While he leaves her for a moment to put his car into the garage, "Boney," an escaped lunatic, makes his way into the cabin. He styles himself Napoleon Bonaparte, and raves about his armies. As he is swinging his sword about the room, Craigen appears, and by diplomacy succeeds in getting "Boney" upstairs to review his armies where he is locked in a room. Craigen returns to Helen. His back is turned to her and she knocks him unconscious with the telephone. Taking the keys from his pocket, she releases herself and escapes into the woods. Craigen recovers his senses and, finding the note Helen left informing him that she feels sorry for her action and has gone for help, fears for her safety, and goes out in search of her.

During his absence Fitzpatrick, who was trailing, arrives. On searching through the house for Craigen, he comes upon "Boney," whom he takes to be the man he is searching for. He demands to know where the girl is, but "Boney" only raves about his armies. The two are just on the point of clashing when Craigen returns. He reveals his identity to the reporter, and tells him that Helen has fled into the woods. The asylum keepers trace "Boney" to Craigen's home, and take him away.

Tracey, who has also been following, arrives at the cabin and confronts Craigen with a revolver. He demands Helen or his life. Craigen manages to convince Tracey, after an argument, that Helen has fled into the woods. Helen has seen Tracey's car going in the direction of Craigen's home, and fearing trouble, makes her way back. She arrives just after Tracey has left. The other members of the house party arrive to take Helen back, but she refuses to leave Craigen.

WORLD FILM CORP.

CAMILLE—(Five Parts; Jan. 3).—The cast: Camille (Clara Kimball Young); Armand (Paul Capellani); Cecile (Lillian Cook); M. Duval (Robert Cummings); Joseph (Dan Baker); Robert Bousac (Stanhope Wheatcroft); Count de Varville (Frederick Truesdale); Gaston (William Jefferson); Doctor (Edward M. Kimball); Mme. Prudence (Louie Ducey); Nacine (Beryl Morhange).

Marguerite Gautier, known as "Camille" because of her fondness for camellias, is a queen of the underworld of Paris. She has a wealthy lover in the Count de Varville, whom she discards when she falls in love with Armand Duval, a young lawyer, a newcomer to Paris.

Armand and Camille retire to the country and live happily and devotedly in a pretty cottage, content with their love alone. Armand's father seeks them out and prevails upon Camille to leave his son rather than wreck his promising career. Camille, after a struggle with her selfish promptings, gives in and in order to make Armand turn from love to scorn leaves him with the impression that she is tired of simple life and wants to return to de Varville and the gayety of Paris.

Armand tries to forget Camille, but fails. At last he seeks de Varville, forces a quarrel on him and wounds him in a duel. By this time Camille is dying of consumption. Armand finds her on her deathbed. Their love is renewed, and Camille dies with a smile on her lips and Armand's arms about her.

LIFE'S WHIRLPOOL (Five Parts—Jan. 10).—The cast includes Holbrook Blinn and Fania Marinoff.

McTeague begins life in the mines. He later becomes an unlicensed practicing dentist. He is a man of violent physical passions, but until he meets little Trina, who visits his dental office, his love instincts have never been aroused.

McTeague induces Trina to marry him through the sheer force of his domineering personality The couple are not happy. Trina develops miserly instincts and when she wins a $5,000 lottery prize, she hoards the money and grows more and more avaricious.

McTeague quarrels with Marcus, his former rival for Trina's affections, and the ill feeling between the two men leads to a fierce combat in which McTeague proves the victor. In revenge Marcus has McTeague prevented from practicing dentistry because he has no diploma.

McTeague leans on Trina for support but she turns him away. Trina has a severe illness and while recuperating develops a mania for fondling her hoarded gold pieces. McTeague returns to find Trina showering handfuls of gold upon her bed. After a terrific scene he strangles her and steals the money.

Marcus, determined to avenge Trina's death, trails the fugitive McTeague into the heart of Death Valley, where the two men come at last face to face in a final battle to the death under the blistering desert sun.

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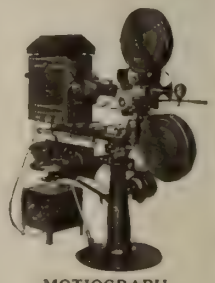

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FOR SALE—Tripod with panorama, $14. Ship C. O. D., subject examination. A. Van Colli, Gillespie, Illinois.

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CHASING LETTER—And cartoon titles and advertisements made to order 17c. foot upwards. Ray, 326 Fifth Ave., N. Y. City.

FOR SALE—200 reels film, $1.50 per reel; 100 reels, with paper, $3.00 per reel. Lot features for sale. Cheap. Meyer Silverman, Pittsburgh, Pa.

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INDEX

TO CONTENTS

Advertising for Exhibitors..... 74
Ambrosio Comes Back..... 88
Among the Picture Theaters..... 70
Another Big Studio..... 52
At Leading Picture Theaters..... 54

Biograph Feature and Reissue..... 92
"Black Crook" (Kalem)..... 91
British Notes..... 69
"By Love Redeemed" (Vitagraph)..... 92

Calendar of Daily Program Releases..122, 124
Carrigan, Thomas J..... 99
Cash in Advance vs. Open Account..... 67
Censors Back Down..... 117
Censorship in Illinois..... 112
Chicago News Letter..... 113
Church Shows in Indiana..... 113
Comments on the Films..... 97
"Conqueror, The" (Kay-Bee)..... 91
"Convict King, The" (Lubin)..... 94

Daly, Arnold, Finds a Star..... 67
"Devil's Prayer Book, The" (Kleine-Edison)..... 94
"Dizzy Heights and Daring Hearts (Keystone)..... 91
Doings in Maine..... 106
"Dragon, The" (Equitable)..... 90

Ellis to Direct Sis Hopkins..... 62
Elvidge, June..... 88
Essanay for the New Year..... 62
Exhibitors to Sit as Jurors..... 50

Facts and Comments..... 47
Fatty and Mabel Booked East..... 58
Fine New British Columbia House Opens.. 119
Freuler Reviews the Year..... 51

General Theater Inspection in Pittsburgh.. 109
Great Year Dawns, A..... 48

Herrington is Hopeful..... 59
Hitches in Censorship..... 114
Hunting, Gardner, with Wharton..... 56

"Immigrant, The" (Lasky)..... 92
"Isles of the Wild, The" (Biograph)..... 92

Kleinschmidt, Capt., Now at Italian Front... 54

List of Current Film Release Dates. 150, 152, 154
Live Screen Club Now..... 109
"Love's Pilgrimage to America" (Universal)..... 93
"Lydia Gilmore" (Famous Players)..... 95

Manufacturers' Advance Notes..... 100
"Matchmaker, The" (Edison)..... 90
Mayo, Frank..... 57
Metro Pictures in 1916..... 57
Motion Picture Exhibitor..... 59
Motion Picture Photography..... 83
"Mr. Mcldiot's Assassination" (L-KO).... 93
Murdock, Ann..... 59
Music for the Picture..... 84

National Censor Board Conference..... 87
New News Reel, The..... 58
News of Los Angeles and Vicinity..... 63
New Kalem Series..... 53
Nineteen Sixteen..... 49
Nudity on the Screen..... 49

Observations by Man About Town..... 68
"Old Homestead, The" (Famous Players). 95

Pertinent Points by J. D. Williams..... 87
Photoplaywright, The..... 77
Picture Theaters Projected..... 105
Projection Department..... 78

"Rack, The (World Film)..... 93
Reviews of Current Productions..... 89
Romance of a Great Business, The..... 55

St. Louis Theaters..... 115
"Saved from the Harem" (Lubin)..... 94
"Soldier's Oath, A" (Fox)..... 91
Stories of the Films..... 126
Streyckmans, H. J., Mirror Studio Manager 51
Subpoenas in New Jersey..... 107
"Surprises of an Empty Hotel, The" (Vitagraph)..... 92

Texas Mutual Sold..... 116
Theaters in Reading, Pa..... 108
Title of Play is Property..... 50
To Aid Ohio Picture Men..... 110
Triangle in Cincinnati..... 111
Triangle Program..... 91
Two Lubin Features..... 94
Two Strong Famous Players' Subjects..... 95

Universal Annual Meeting..... 52
Universal Gets Florence Lawrence..... 86

Vitagraph Features..... 92

"War God's Decree, The" (Pathe)..... 89
"War of Wealth, The" (Biograph)..... 92
Weir to Picturize Kalem Series..... 66
"What Happened to Father" (Vitagraph).. 90
"Why Love is Blind" (Selig)..... 89
World Film Productions..... 56
"Wraith of Haddon Towers, The" (Clipper) 89

Youthful Censors..... 118

TO ADVERTISERS

ASBESTOS SUPPLIES.
Johns-Manville, H. W., Co..... 157

CARBONS AND CARBON ACCESSORIES.
Habicht, Braun & Co..... 151
Jones & Cammack..... 159
Kiewert, Chas. L..... 157
Reisinger, Hugo..... 155
Speer Carbon Co..... 156

CHAIR AND SEATING MANUFACTURERS.
American Seating Co..... 161
Andrews, A. H..... 161
Peabody School Furniture Co..... 161
Steel Furniture Co..... 161

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co..... 156
Electric Products Co..... 158
Erker Bros.' Optical Co..... 160
Fidelity Electric Co..... 156
Fort Wayne Electric Works..... 145
Fulton, E. E..... 142
General Electric Co..... 144
Hallberg, J. H..... 130
Hertner Electric & Mfg. Co..... 159
Hommel, Ludwig & Co..... 142
Kleine Optical Co..... 140
Lears Theater Supply Co..... 133
Lucas, Harry K..... 138
Northwestern M. P. Equipment Co..... 132
Picture Theater Equipment Co..... 146
Porter, B. F..... 142
Stern Mfg. Co..... 160
Strelinger, Chas. A..... 133
Swaab, Lewis M..... 155
Typhoon Fan Co..... 156

FILM EXCHANGES.
Bradenburgh, G. W..... 138
Central Film Co..... 142
Film Exchange, The..... 142
Greater N. Y. Film Rental Co.....122, 154
Twentieth Century Film Co..... 158
Film Export..... 138
Wisconsin-Illinois Feature Release Co..... 134

LENS MANUFACTURER.
Gundlach-Manhattan Optical Co..... 155

MANUFACTURERS OF MOVING PICTURES.
American Film Co., Inc.....22-23
Biograph Co..... 123
Equitable Motion Picture Corp..... 36
Essanay Film Mfg. Co.....3, 7-9
Famous Players Film Co.....10-11
Farnham, Joe. W..... 125
Gaumont Co..... 27
Gest, Morris..... 35
Great Northern Film Co..... 158
Hanover Film Co..... 156
Horsley, David, Productions..... 28
Ivan Film Productions, Inc..... 29
Kalem Co.....44-66
Kane, Arthur S..... 34
Kleine, Geo..... 42
Knickerbocker Star Features..... 41
Lasky, Jesse L., Feature Play Co.....12-13
Lubin Mfg. Co.....43, 121
Medusa Film..... 135
Metro Pictures Corp.....Colored Insert
Morosco, Oliver, Photoplays Co..... 14
Mutual Film Corp.....16-20
North American Film Corp..... 26
Paramount Pictures Corp..... 15
Pathe Exchange, The, Inc.....30-33
Picture Playhouse Film Co., Inc..... 138
Rolin Film Co..... 134
Selig Polyscope Co..... 143
Selig Tribune..... 162
Signal Film Corp.....24-25
Sterling Camera & Film Co..... 142
Thanhouser Film Corp..... 2
Triangle Film Corp.....38-39
Universal Film Mfg. Co..... 4-6
V-L-S-E..... 120
Vim Comedies..... 40
Vitagraph Co. of America.....Colored Insert
Vogue Comedies..... 21
World Film Corp..... 37

MISCELLANEOUS.
Automatic Ticket Selling & Cash Reg. Co.. 136
Bioscope, The..... 158
Booth, Allen..... 153
Caille Bros..... 144
Cine Mundial..... 143
Classified Advertisements..... 147
Columbia Film Mfg. Co..... 141
Corcoran, A. J..... 156
Consolidated Film & Supply Co..... 134
Eastman Kodak Co..... 157
Erbograph Co..... 144
Evans Film Mfg. Co..... 161
Gunby Bros..... 144
Industrial Moving Picture Co..... 129
Kinematograaf, De..... 158
Kraus Mfg. Co..... 132
Manuscripts Universal..... 138
Moore, William N..... 138
Motion Picture Directory Co..... 144
Motion Picture Electricity..... 160
M. P. W. Anti-Censorship Slides..... 161
M. P. W. Circulation Coupon..... 161
National Ticket Co..... 128
Newman Lacquer Co..... 160
Richardson, F. H..... 157
Service Film Co..... 141
Standard Motion Picture Co..... 134
Trade Circular Addressing Co..... 157
Varrone, John..... 144

MOVING PICTURE CAMERAS.
International Photo Sales Co..... 160
Los Angeles M. P. Co..... 144
Universal Camera Co..... 155

MUSIC AND MUSICAL INSTRUMENTS.
Deagan, J. C..... 136
Harmo Pipe Organ Co..... 156
Schirmer, G..... 153
Seeburg, J. P. Piano Co..... 151
Simon, Walter G..... 158
Sinn, Clarence E..... 161

POSTERS AND FRAMES.
Goes Lithographing Co..... 142
Menger & Ring..... 134
Newman Mfg. Co..... 134

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Machine Co..... 158
Enterprise Optical Co..... 141
Power, Nicholas Co..... 164
Precision Machine Co..... 149

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Co., Inc..... 158
Gold King Screen Co..... 158
Minusa Cines Products Co..... 153
Radium Gold Fibre Screen, Inc..... 127
Simpson, Alfred L..... 105

THEATRICAL ARCHITECTS.
Decorators' Supply Co..... 159

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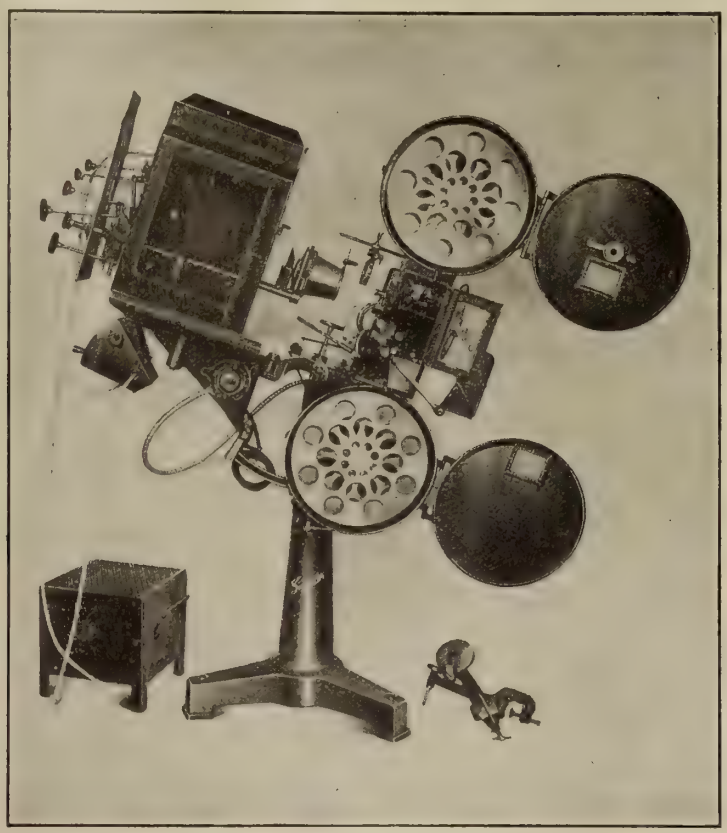

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 122, 124).

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY

Dec. 1—Number 195 (Topical).
Dec. 8—Number 196 (Topical).
Dec. 15—Number 197 (Topical).
Dec. 22—Number 198 (Topical).
Dec. 29—Number 199 (Topical).
Jan. 5—No. 200 (Topical).
Jan. 18—Number 201 (Topical).

BIG U.

Dec. 16—Col. Steele Master Gambler (Comedy—Drama).
Dec. 23—No release this day.
Dec. 30—Babbling Tongues (Drama).
Jan. 2—The Honor to Die (Three parts—Dr.).
Jan. 6—No release this day.
Jan. 13—"X 3" (Three parts—Detective—Dr.).
Jan. 15—Across the Rio Grande (Three parts—Western—Drama).

BISON.

Dec. 11—The Lion's Ward (Three parts—Animal—Drama).
Dec. 18—His Real Character (Two parts—Western—Drama).
Dec. 25—When Rogues Fall Out (Three parts—Railroad—Drama).
Jan. 8—On the Trail of the Tigress (Two parts—Animal—Drama).

BROADWAY STAR FEATURES.

Dec. 6—The White Scar (Five parts—Drama).
Dec. 13—The Primrose Path (Five parts—Drama).
Dec. 20—Father and the Boys (Five parts—Comedy—Drama).
Dec. 27—The Nature Man; or A Struggle for Existence (Five parts—Drama).
Jan. 3—Landon's Legacy (Five parts—Drama).
Jan. 10—Love's Pilgrimage to America (Five parts—Drama).

GOLD SEAL

Dec. 14—Lord John's Journal (Adventure No. 1 Lord John in New York) (Four parts—Drama).
Dec. 21—Christmas Memories (Three parts—Drama).
Dec. 28—As the Shadows Fall (Two parts—Human Interest—Drama).
Jan. 4—Lord John's Journal (Adventure No. 2, "The Gray Sisterhood" (Three parts—Drama).
Jan. 11—The Boob's Victory (Two parts—Comedy—Drama).

IMP.

Dec. 7—Slim, Fat or Medium (Comedy).
Dec. 10—The Little Lady Across the Way (Two parts—Comedy).
Dec. 14—Almost a Papa (Comedy).
Dec. 17—The Vacuum Test (Drama).
Dec. 21—When Love Laughs (Comedy).
Dec. 28—No release this day.
Dec. 31—A Tribute to Mother (Two parts—Psychological—Drama).
Jan. 4—No release this day.
Jan. 7—The Law of Life (Three parts—Human Interest—Drama).
Jan. 11—No release this day.

JOKER.

Dec. 4—Mrs. Prune's Boarding House (Com.).
Dec. 11—Slightly Mistaken (Comedy).
Dec. 18—The Opera Singer's Romance (Com.).
Jan. 1—Lemonade Aids Cupid (Comedy).
Jan. 8—Those Female Haters (Comedy).
Jan. 15—No release this day.

LAEMMLE.

Dec. 18—The Water Clue (Drama).
Dec. 19—No release this day.
Dec. 22—The Great Fear (Drama).
Dec. 23—One Hundred Years Ago (Two parts—Drama).
Dec. 26—No release this day.
Dec. 28—The Evil of Suspicion (Drama).
Dec. 30—The Little Upstart (Three parts—Drama).
Jan. 5—The Underworld (Comedy—Drama).
Jan. 6—Missy (Two parts—Modern—Drama).
Jan. 9—Blind Fury (Drama).
Jan. 13—No release this day.
Jan. 16—No release this day.

L-KO.

Dec. 5—A Saphead's Revenge (Comedy).
Dec. 8—Sin on the Sabbath (Two parts—Comedy).
Dec. 12—Lizzie's Shattered Dreams (Comedy).
Dec. 15—Blackmail in a Hospital (Comedy).
Dec. 19—The Doomed Groom (Comedy).
Dec. 22—From Beanery to Billions (Two parts—Comedy).
Dec. 26—Greed and Gasoline (Comedy).
Dec. 29—A Scandal at Sea (Comedy).
Jan. 2—Pants and Petticoats (Comedy).
Jan. 9—Billie's Reformation (Two parts—Comedy).
Jan. 12—Gertie's Busy Day (Comedy).
Jan. 16—Flirting a la Carte (Comedy).

NESTOR.

Dec. 13—Her Speedy Affair (Comedy).
Dec. 17—Where the Heather Blooms (Two parts—Comedy).
Dec. 20—Love and a Savage (Comedy).
Dec. 24—No release this day.
Dec. 25—When Three is a Crowd (Comedy).
Dec. 27—Some Chaperone (Comedy).
Dec. 31—Flivver's Terrible Past (Comedy).
Jan. 3—Jed's Trip to the Fair (Comedy).
Jan. 7—Flivver's Art of Mystery (Comedy).
Jan. 10—The Boy, the Girl and the Auto (Comedy).
Jan. 14—Flivver's Good Turn (Comedy).

POWERS.

Dec. 25—Uncle Sam at Work, No. 1, "Where Uncle Sam Makes His Laws and Keeps His Relics" (Educational).
—Wild Bird Life (Educational).
Jan. 1—Uncle Sam at Work, No. 2, "How Uncle Sam Gets His Coin" (Topical).
Jan. 6—Building Up the Health of a Nation (Lesson No. 1).
—Carl Emmy and His Gods (Vaudeville Act).
Jan. 8—Uncle Sam At Work, No. 3, "Are We Prepared?" (Educational).
Jan. 13—The Rubber Rompers (Vaudeville Act).
—Transporting Timber in Sweden (Educational).
Jan. 15—Uncle Sam at Work, No. 4, "Uncle Sam's Proteges at Work and at Play" (Educational).

REX.

Dec. 19—The Bachelor's Christmas (Three parts—Drama).
Dec. 21—No release this day.
Dec. 24—The Terrible Truth (Drama).
Dec. 26—Stronger Than Death (Two parts—Drama).
Jan. 2—No release this day.
Jan. 4—Shattered Nerves (Comedy).
Jan. 9—No release this day.
Jan. 11—His Return (Drama).
Jan. 14—Her Defiance (Two parts—Heart Interest—Drama).
Jan. 16—The Little Mascot (Two parts—Dr.).

VICTOR.

Dec. 15—The Widow's Secret (Two parts—Drama).
Dec. 17—No release this day.
Dec. 24—The Tale of the C (Three parts—Comedy—Drama).
Dec. 29—Father's Child (Three parts—Com.).
Dec. 31—No release this day.
Jan. 5—The Heart of a Mermaid (Three parts—Sea Drama).
Jan. 7—No release this day.
Jan. 12—Man and Morality (Three parts—Dr.).
Jan. 14—The Ring and the Rajah (Drama).

UNIVERSAL SPECIAL FEATURE.

Dec. 13—Graft (No. 1, Liquor and the Law (Two parts—Drama).
Dec. 20—Graft (No. 2, "The Tenement House Evil") (Two parts—Drama).
Dec. 27—Craft (No. 3, "The Traction Grab") (Two parts—Drama).
Jan. 3—Graft (No. 4, "The Power of the People" (Two parts—Drama).
Jan. 10—Graft No. 6, "Grinding Life Down" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Dec. 13—The Solution of the Mystery (Two parts—Drama).
Dec 17—Spider Barlow's Soft Spot (Comedy—Drama).
Dec. 20—The Clean Up (Two parts—Society—Drama).
Dec. 24—Yes or No (Drama).
Dec. 27—The Tragic Circle (Two parts—Society—Drama).
Dec. 31—The Mender (Drama).
Jan. 3—Matching Dreams (Two parts—Comedy—Drama).
Jan. 7—Time and Tide (Drama).

BEAUTY.

Dec. 18—Two Hearts and a Thief (Comedy).
Dec. 21—Making a Man of Johnnie (Comedy).
Dec. 25—That Country Girl (Comedy—Drama).
Dec. 28—Kiddus, Kids and Kiddo (Comedy).
Jan. 1—Settle Out of Court (Comedy).
Jan. 4—Billy van Deusen's Shadow (Comedy).
Jan. 8—To Be or Not to Be (Comedy).

CASINO.

Dec. 19—Cissy's Innocent Wink (Comedy).
Dec. 26—Hunting (Comedy).
Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).

CENTAUR.

Dec. 22—The Mystery of Carter Breen (Three parts—Drama).
Dec. 23—The Winning of Jess (Two parts—Animal—Drama).
Dec. 30—The Terror of the Fold (Two parts—Drama).
Jan. 6—The Homesteader (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Dec. 11—Curly (Three parts—Drama).
Jan. 1—The Wraith of Haddon Towers (Three parts—Psycho—Drama).

CUB.

Dec. 17—The Holdup (Comedy).
Dec. 24—Hearts and Clubs (Comedy).
Dec. 31—Jerry's Revenge (Comedy).
Jan. 7—Jerry in the Movies (Comedy).

FALSTAFF.

Dec. 13—The Conductor's Classy Champion (Comedy).
Dec. 16—Billy Bunks the Bandit (Comedy).
Dec. 20—When William's Whiskers Worked (Comedy).
Dec. 23—Toodles, Tom and Trouble (Comedy).
Dec. 27—Una's Useful Uncle (Comedy).
Dec. 30—Foolish Fate Flora (Comedy).
Jan. 3—The Optimistic Oriental Occults (Comedy).
Jan. 6—Hilda's Husky Helper (Comedy).

GAUMONT.

Dec. 14—See America First, No. 14, Pittsburgh, Pa. (Scenic). Keeping Up With the Joneses (Cartoon—Comedy).
Dec. 21—See America First (No. 15, Lexington, Ky.) (Scenic).
—Keeping Up with the Joneses (Carton—Comedy).
Dec. 28—See America First, No. 16, Chicago, Ill. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 4—See America First No. 17, "Chicago Industries" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 152).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 122, 124.)

(*Mutual Releases continued from page* 150).

MUSTANG.

Dec. 25—Author! Author! (Three parts—Com.-Dr.).
Dec. 31—The Cactus Blossom (Two parts—Western—Drama).
Jan. 7—The Hills of Glory (Two parts—Western—Drama).

MUTUAL WEEKLY.

Dec. 23—Number 51, 1915 (Topical).
Dec. 30—Number 52, 1915 (Topical).
Jan. 6—No. 53, 1915 (Topical).

NOVELTY.

Dec. 15—A Musical Mix-up (Comedy).
Dec. 20—The Fiddler (Comedy).
Dec. 22—The Innocent Sandwich Man (Com.).—Between Lakes and Mountains (Scenic).
Dec. 29—No release.

RELIANCE.

Dec. 19—The Bankhurst Mystery (Two parts—Detective—Drama).
Dec. 26—The Decoy (Two parts—Drama).
Jan. 2—The Law of Success (Two parts—Drama.)
Jan. 5—The She Devil (Three parts—Melo-Drama).

RIALTO.

Dec. 15—The Ace of Death (Three parts—Dr.).
Dec. 29—A Prince of Yesterday (Three parts—Domestic—Drama).

THANHOUSER.

Dec. 12—Her Confession (Modern—Drama).
Dec. 14—An Innocent Traitor (Two parts—War—Drama).
Dec. 19—The Political Pull of John (Comedy).
Dec. 21—Ambition (Three parts—Society—Drama).
Dec. 28—The Last Performance (Three parts—Drama).
Jan. 4—The Bubbles In the Glass (Three parts—Society—Drama).

THAN-O-PLAY.

Dec. 18—His Majesty the King (Three parts—War—Comedy—Drama).

MUTUAL MASTERPICTURES.

Dec. 23—The Painted Soul (Five parts—Underworld—Drama) (No. 52).
Dec. 30—The Deathlock (Five parts—Drama) (No. 53).
Jan. 6—The Other Side of the Door (No. 54—Five parts—Romantic—Drama).

SIGNAL FILM CORPORATION.

Dec. 27—The Girl and the Game (No. 1—"Helen's Race with Death"—Two parts—Drama).

THANHOUSER MASTERPICTURE.

Jan. 8—Society Wolves (Five parts—Political Drama).

VOGUE.

Dec. 27—Sammy's Scandalous Schemes (Two parts—Comedy).
Jan. 3—An Innocent Crook (Two parts—Comedy).

Associated Film Sales Corp.

Releases for Week of Dec. 13:
The Blight of Greed (Empire—Two parts—Drama).
Your Only Friend (Ramona—Two parts—Drama).
The Spectre (Santa Barbara—Two parts—Drama).
The Man in Him (Alhambra—Two parts—Drama).
Ike Stops a Battle (Federal—Comedy).
Going—Going—Gone (Atla—Comedy).
The Spooners (Banner—Comedy).
Taking Chances (Deer—Comedy).
Dec. 20—Sealed Lips (Drama).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Dec. 25—The Red Circle (No. 2—"Pity the Poor—Two parts—Drama).
Jan. 1—The Red Circle (No. 3—"Twenty Years Ago" (Two parts—Drama.).
Jan. 8—The Red Circle (No. 4—Two parts—Drama).
Jan. 15—The Red Circle No. 5, "Weapon of War' (Two parts—Drama).

GLOBE.

Dec. 29—Where the Trees Are Stone (See America First) (Scenic).
Jan. 3—Quaint Dances of Japan (Dances).
Jan. 10—Unfamiliar Fishes (Educational).

GOLD ROOSTER PLAYS.

Dec. 17—Beloved Vagabond (Six parts—Drama) (Colored).
Dec. 31—Excuse Me (Five parts—Drama).
Jan. 7—The King's Game (Five parts—Dr.).
Jan. 14—Madame X (Six parts—Drama).

PATHE.

Dec. 20—New Adventures of Wallingford, No. 12 (Two parts—Comedy).
Dec. 24—Life of Our Saviour (Seven parts—Drama) (Colored).
Dec. 27—New Adventures of Wallingford, No. 13, "The Missing Heir" (Two parts—Comedy).
Dec. 28—Col. Heeza Liar, Nature Faker (Cartoon—Comedy).
Jan. 3—New Adventures of Wallingford (No. 14—Two parts—Comedy).

PATHE NEWS.

Dec. 22—No. 102, 1915 (Topical).
Dec. 25—No. 103, 1915 (Topical).
Dec. 29—Number 104, 1915 (Topical).
Jan. 1—Number 1, 1916 (Topical).

PHOTOCOLOR.

Dec. 27—California's Rocky Shores (See America First) (Colored—Scenic).
Jan. 3—Old, Unchanging Holland (Colored—Scenic).
Jan. 10—From Kabylia to Constantine (Scenic).

PHUNPHILMS.

Dec. 22—Peculiar Patients' Pranks (Comedy).
Dec. 29—Lonesome Luke, Social Gangster (Comedy).
Jan. 5—Luke Leans to the Literary (Comedy).
Jan. 12—Luke Lugs Luggage (Comedy).

STARLIGHT.

Dec. 18—More Deadly than the Male (Com.).
Dec. 25—The Board-Bill Dodgers (Comedy).
Jan. 1—Chasing 'Em Out in the Open (Com.).
Jan. 8—Ach! Such Crimes! (Comedy).
Jan. 15—From Bad to Worse (Comedy).

VICTORY.

Dec. 23—The War Gods' Decree (Three parts—Drama).

Miscellaneous Feature Releases.

AMERICAN CORRESPONDENT FILM CO.

Dec.—The Warring Millions (Topical).
January—The Battles of a Nation (Six parts—Topical).

AURORA FILM PLAYS CORPORATION.

January—The Waif (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORPORATION.

Jan. —The Salamander (Drama).

CORT FILM CORPORATION.

Dec.—Whirl of Life (Drama).

DORMET FILM COMPANY.

Dec.—Joseph and His Brethren (Six parts—Drama).

COSMOFOTOFILM CO.

January—His Vindication (Four parts—Dr.).

EAGLE FILM MANUFACTURING & PRODUCING. CO.

January—Ocena's Pearl (Drama).
January—Pirates of the Sky (Drama).
January—Grogan's Alley (Comedy).
January—The Adventures of Suffy (Comedy).

EQUITABLE—FILM CORPORATION.

Dec. 27—The Senator (Drama).
Jan. 3—The Dragon (Five parts—Drama).
Jan. 10—Behind Closed Doors (Five parts—Drama).
Jan. 17—Her Great Hour (Triumph—Five parts—Drama).
Jan. 24—The Ransom (Triumph—Five parts—Drama).

JOE W. FARNHAM.

January—Race Suicide (Six parts—Drama).

FOX FILM CORPORATION.

Dec. 12—Her Mother's Secret (Five parts—Dr.)
Dec. 19—A Soldier's Oath (Five parts—Dr.).
Dec. 26—Destruction (Five parts—Dr.).

FRENCH OFFICIAL WAR FILMS.

January—Fighting With France (Topical).

HANOVER FILM COMPANY.

December—Marvelous Maciste (Drama).

IVAN FILM PRODUCTIONS, INC.

Dec.—Forbidden Fruit (Drama).

ARTHUR S. KANE.

January—Somewhere in France (Five parts—Topical).

METRO PICTURES CORPORATION.

Dec. 20—Rosemary (Quality—Five parts—Dr.).
Dec. 27—Black Fear (Rolfe—Five parts—Drama).
Jan. 6—What Will People Say (Popular Plays & Players—Five parts—Drama).

WM. MORRIS.

January—On the Battlefields of France (Top.).

PARAMOUNT PICTURES CORPORATION.

Dec. 27—Lydia Gilmore (Famous Players—Five parts—Drama).
Dec. 30—Temptation (Famous Players—Five parts—Comedy).
Jan. 3—The Foundling (Famous Players—Five parts—Drama).
Jan. 6—Tongues of Men Morosco—Five parts—Drama).
Jan. 10—Mice and Men (Famous Players—Five parts—Comedy—Drama).

RELIABLE FEATURE FILM COMPANY.

Dec. 15—The World of Today (Six parts—Dr.).

SUN PHOTOPLAY CO, INC.

December—The Burglar and the Lady (Five parts—Drama).

SUPREME FILM CO.

Jan. 1—The Cow Puncher (Six parts—Drama).

TRIANGLE FILM CORPORATION.

Dec. 26—The Edge of the Abyss (Kay-Bee—Five parts—Drama).
—The Penitentes (Fine Arts—Five parts—Drama).
—A Submarine Pirate (Keystone—Four parts—Comedy).
—The Hunt (Keystone—Two parts—Comedy).
Released for week of Jan. 2:
Cross Currents (Fine Arts—Five parts—Drama).
Between Men (Kay-Bee—Five parts—Dr.).
Dizzy Heights and Daring Hearts (Keystone—Two parts—Drama).
Worst of Friends (Keystone—Two parts—Drama).

WORLD FILM CORPORATION.

Dec. 13—The Siren's Song (Shubert—Drama).
Dec. 20—Over Night (Brady—Drama).
Dec. 27—The Rack (Brady—Drama).

V-L-S-E, INC.

Dec. 20—The Great Divide (Lubin—Five parts—Drama).
Dec. 20—A Daughter of the City (Essanay—Five parts—Drama).
Dec. 27—What Happened to Father (Vitagraph—Five parts—Drama).
Jan. 3—The Misleading Lady (Essanay—Six parts—Drama).
Jan. 3—Thou Art the Man (Vitagraph—Six parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Dec. 15—Bondwomen (Kleine—Five parts—Drama).
Jan. 10—My Lady's Slipper (Vitagraph—Five parts—Drama).
Jan. 17—Captain Jinks (Essanay—Comedy).
Jan. 17—Green Stockings (Vitagraph—Five parts—Drama).

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"The Other Girl"

Page 139 is of Particular Interest

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Suggested in the cue sheet for the current V-L-S-E release.

Melody of the Century	$0.60*	Just Win a Pretty Widow	$0.60
Here Comes Tootsi	.60	I'll Make You Like the Town	.60*
All Full of Ginger	.60*	The Ragtime Pipe of Pan	.80*
First Love	.60*	Love Thoughts	.60*
The Trombone Man	.60*	Here's To You, My Sparkling Wine	.60*
The Julian Waltz	.60*	Idol of Eyes	.60*
Airs from **High Jinks**	1.25	The Tune They Croon in the U. S. A.	.60*
In the War Against Men	.60*	I Could Go Home to a Girlie Like You	.60*
The Keystone Glide	.60*		
Hezekiah	.60*		

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 122, 124.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Mina, Selig.

Friday—Edison, Essanay, Kalem, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Dec. 17—Fate (Drama) (Biograph—Reissue No. 28).
Dec. 20—The Failure (Drama) (Biograph Reissue No. 29).
Dec. 21—Packer Jim's Guardinaship (Two parts—Drama).
Dec. 22—The Tides of Retribution (Three parts—Drama).
Dec. 27—Heredity (Drama) (Biograph—Reissue No. 30).
Dec. 29—The Woman of Mystery (Three parts—Drama).
Jan. 3—The Lesser Evil (Drama—Biograph Reissue No. 31).
Jan. 4—The Avenging Shot (Two parts—Dr.).
Jan. 5—The Skating Rink (Three parts—Comedy).
Jan. 10—In the Aisles of the Wild (Drama—Biograph—Reissue No. 32).
Jan. 12—The War of Wealth (Three parts—Drama).

EDISON.

Dec. 15—History of the Big Tree (Educational).
—The Black's Mysterious Box (Cartoon—Comedy).
—The Hicks in Nightmare Land (Cartoon—Comedy).
Dec. 17—The Hand of the Law (Special—Three parts—Drama).
Dec. 18—Santa Claus Versus Cupid (Comedy-Drama).
Dec. 24—Blade o' Grass (Three parts—Drama).

ESSANAY.

Dec. 11—Blind Justice (Special—Three parts—Drama).
Dec. 14—Reckoning Day (Special—Three parts—Drama).
Dec. 15—The Fable of Sister Mae, Who Did As Well As Could Be Expected (Com.).
Dec. 16—Snakeville's Champion (Comedy).
Dec. 17—Broncho Billy's Marriage (Drama).
Dec. 18—A Christmas Revenge (Special—Two parts—Drama).
Dec. 21—The Danger of Being Lonesome (Two parts—Drama).
Dec. 22—Canimated Nooz Pictorial No. 3 (Cartoon—Comedy)
Dec. 25—The Woman with a Rose (Three parts—Drama).
Dec. 28—Brought Home (Two parts—Drama).
Dec. 29—The Fable of "The Heir and the Heiress" (Comedy).
Jan. 1—The Prisoner at the Bar (Three parts—Drama).
Jan. 4—The Lesson (Two parts—Drama).
Jan. 5—Mile a Minute Monty (Cartoon—Comedy).
—A Scenic Subject on the same reel.
Jan. 8—The House of Revelation (Three parts—Drama).
Jan. 11—Angels Unawares (Two parts—Comedy—Drama).
Jan. 12—The Fable of "The Two Philanthropic Sons" (Comedy).
Jan. 15—Pieces of the Game (Three parts—Drama).

KALEM.

Dec. 15—To the Vile Dust (No. 4 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 17—The Secret Message (No. 8 of "The Ventures of Marguerite" Series—Drama).
Dec. 18—The Wrong Train Order (Episode No. 58 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 21—The Bandits of Macaroni Mountains (Burlesque—Comedy).
Dec. 22—A Bushranger at Bay (No. 5 of the "Stingaree" Series (Special—two parts—Drama).
Dec. 24—The Oriental's Plot (No. 9 of "The Ventures of Marguerite" Series) (Drama).
Dec. 25—A Boy at the Throttle (No. 59 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 28—The Caretaker's Dilemma (Burlesque—Comedy).
Dec. 29—The Taking of Stingaree (No. 6 of the "Stingaree" Series (Two parts—Drama).
Dec. 31—The Spy's Ruse (No. 10 of "The Ventures of Marguerite" Series (Dr.).
Jan. 1—At the Risk of Her Life (No. 60 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 4—The Missing Mummy (Comedy).
Jan 5—The Honor of the Road (No. 7 of the "Stingaree" Series—Two parts—Drama).
Jan. 7—Crossed Clues (No. 11 of "The Ventures of Marguerite" Series—Dr.).
Jan. 8—When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series—Drama).
Jan. 11—Guardian Angels (Burlesque—Com.).
Jan. 12—The Purification of Mulfera (No. 8 of the "Stingaree" Series) (Two parts—Drama).
Jan. 14—The Tricksters (No. 12 of "The Ventures of Marguerite" Series (Dr.).
Jan. 15—The Haunted Station (No. 62 of the "Hazards of Helen" Railroad Series (Drama).

LUBIN.

Dec. 14—The Great Detective (Comedy).
Dec. 15—The Inner Chamber (Special—Three parts—Drama).
Dec. 16—A Thief in the Night (Special—Two parts—Drama).
Dec. 17—Sweeter than Revenge (Drama).
Dec. 18—An Unwilling Burglar (Comedy).
Dec. 22—Heartaches (Four parts—Drama—Unit Program).
Dec. 22—Otto's Cabaret (Comedy—Unit Program).
Dec. 23—Beyond All is Love (Three parts—Drama).
Dec. 25—No Smoking (Comedy).
Dec. 29—Saved from the Harem (Four parts—Drama—Unit Program).
Dec. 29—This Isn't the Life (Comedy—Unit Program).
Dec. 30—The Convict King (Three parts—Dr.).
Jan. 1—A Ready Made Maid (Comedy).
Jan. 3—Sorrows of Happiness (Four parts—Drama—Unit Program).
Jan. 3—His Lordship (Comedy).
Jan. 6—Vengeance of the Oppressed (Three parts—Drama).
Jan. 8—Billie's Headache (Comedy).
Jan. 10—The City of Failing Light (Four parts—Unit Program).
Jan. 10—A Bath Tub Mystery (Comedy).
Jan. 13—The Bond Within (Three parts—Dr.).

MINA.

Nov. 25—Florence Turner Impersonates Film Favorites (Comedy).
Dec. 2—The $50,000.00 Policy (Comedy).
Dec. 9—Forty-Five Minutes from Nowhere (Comedy).
—Why Hubby Grows Bald (Comedy).
Dec. 16—When the Show Hit Watertown (Comedy).
Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 7—Caught With the Goods (Comedy).

SELIG.

Dec. 20—Hartney Merwin's Adventure (Com.).
Dec. 23—Hearst-Selig News Pictorial No. 102, 1915 (Topical).
Dec. 25—The Sacred Tiger of Agra (Jungle—Zoo Animal—Drama).
Dec. 27—The Making of Crooks (Three parts—Drama).
Dec. 27—Hearst-Selig News Pictorial No. 103, 1915 (Topical).
Dec. 30—Hearst-Selig News Pictorial No. 104, 1915 (Topical).
Jan. 1—The Manicure Girl (No. 7 of the "Chronicles of Bloom Center"—(Comedy).
Jan. 3—The Buried Treasure of Cobre (Three parts—Drama).
Jan. 3—Selig Tribune News Pictorial No. 1, 1916 (Topical).
Jan. 6—Selig Tribune News Pictorial No. 2, 1916 (Topical).
Jan. 8—The Chronicles of Bloom Center (No. 8, "Spooks"—Comedy).
Jan. 10—The Devil-in-Chief (Drama).
Jan. 10—Selig Tribune News Pictorial No. 3, 1916 (Topical).
Jan. 13—Selig Tribune News Pictorial No. 4, 1916 (Topical).
Jan. 15—The Chronicles of Bloom Center No. 9, "No Sir-ee Bob!" (Rural Com.).

VIM.

Dec. 17—Speed Kings (Comedy).
Dec. 24—Mixed and Fixed (Comedy).
Dec. 31—Ups and Downs (Comedy).
Jan. 7—This Way Out (Comedy).
Jan. 14—Chickens (Comedy).

VITAGRAPH.

Dec. 24—Is Christmas a Bore? (Comedy—Dr.).
Dec. 25—The Thirteenth Girl (Broadway Star Feature — Special — Three parts—Drama).
Dec. 27—He Got Himself a Wife (Comedy).
Dec. 27—The Making Over of Geoffrey Mining (Four parts—Drama) (Unit Program).
Dec. 27—The Pest Vamooser (Comedy) (Unit Program).
Dec. 31—By Might of His "Right" (Comedy).
Jan. 1—The Wanderers (Broadway Star Feature—Three parts—Drama).
Jan. 3—The Little Trespasser (Com.-Dr.).
Jan. 3—When Hooligan and Dooligan Ran for Mayor (Comedy-Unit Program).
Jan. 3—Who Killed Joe Merrion? (Four parts—Drama-Unit Program).
Jan. 7—His Wife Knew About It (Comedy).
Jan. 8—Tried for His Own Murder (Broadway Star Feature—Three parts—Dr.).
Jan. 10—The Surprises of an Empty Hotel (Unit Program—Four parts—Dr.).
Jan. 10—A Cripple Creek Cinderella (Unit Program—Comedy).
Jan. 14—When Two Play a Game (Comedy).
Jan. 15—By Love Redeemed (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 1—The Wanderers (Three parts—Dr.).
Jan. 8—Tried for His Own Murder (Three parts—Drama).
Jan. 15—By Love Redeemed (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

Dec. 24—Everygirl (Three parts—Drama).
Dec. 31—The Mysterious Bride (Three parts—Drama).

UNIT PROGRAM RELEASES.

Dec. 27—The Making Over of Geoffrey Manning (Vitagraph—Four parts—Drama).
Dec. 27—The Pest Vamooser (Vitagraph—Com.).
Dec. 27—This Isn't the Life (Lubin—Comedy).
Dec. 29—Saved from the Harem (Lubin—Four parts—Drama).
Jan. 3—When Hooligan and Dooligan Ran for Mayor (Vitagraph—Comedy).
Jan. 3—Who Killed Joe Merrion? (Vitagraph—Four parts—Drama).
Jan. 3—Sorrows of Happiness (Lubin—Four parts—Drama).
Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 10—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Jan. 10—A Cripple Creek Cinderella (Vitagraph—Comedy).

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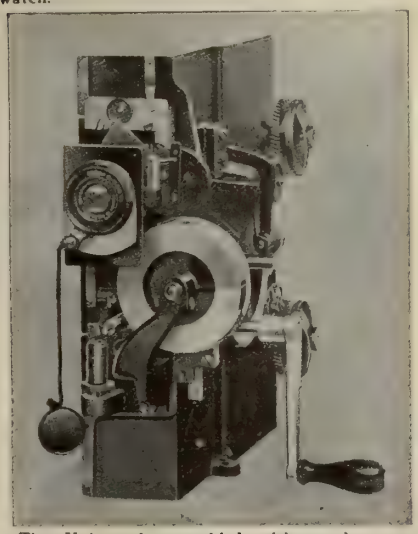

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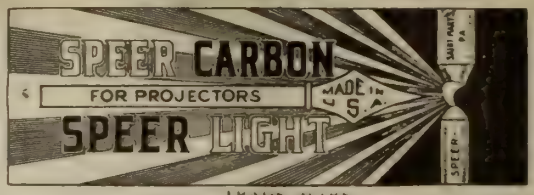

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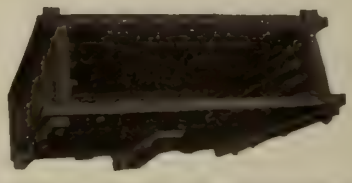

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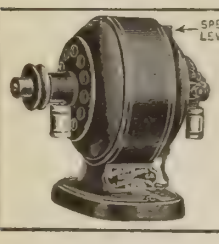

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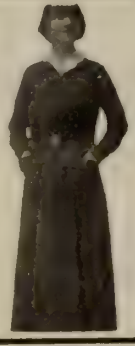

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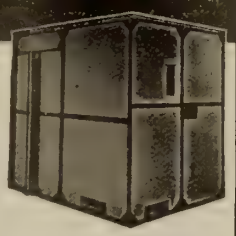

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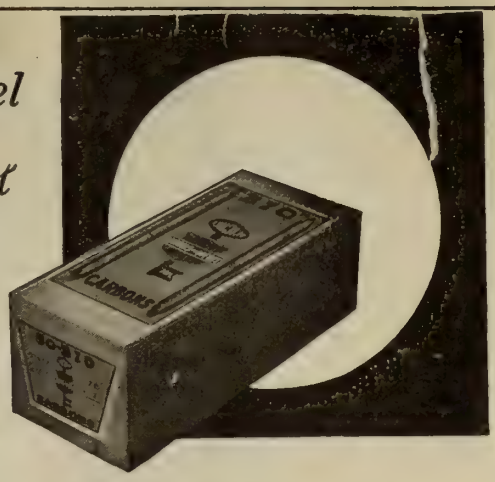

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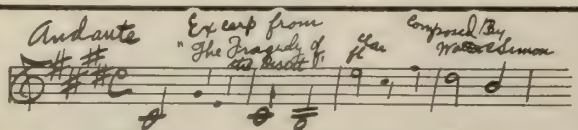

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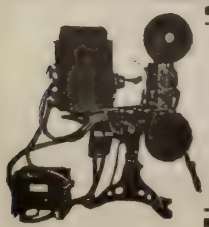

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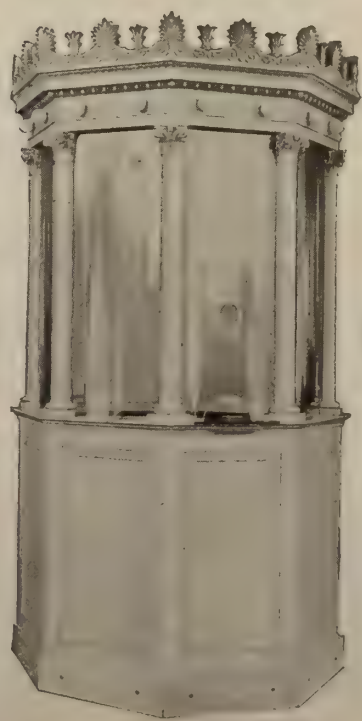

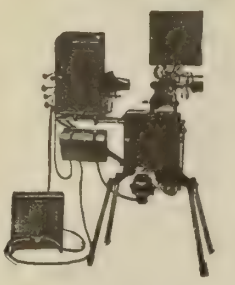

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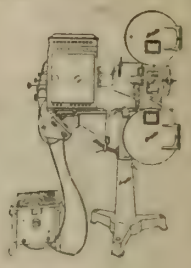

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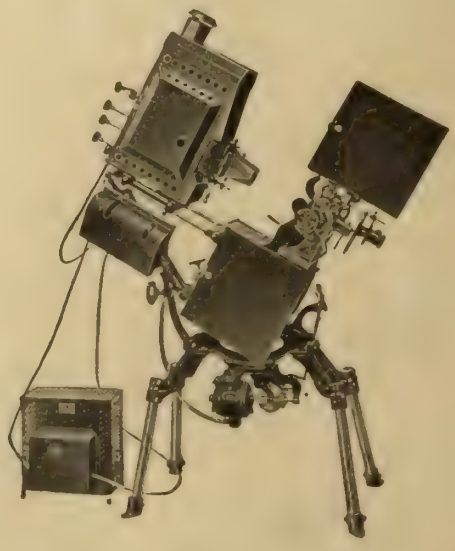

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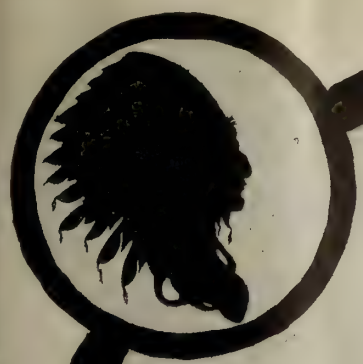

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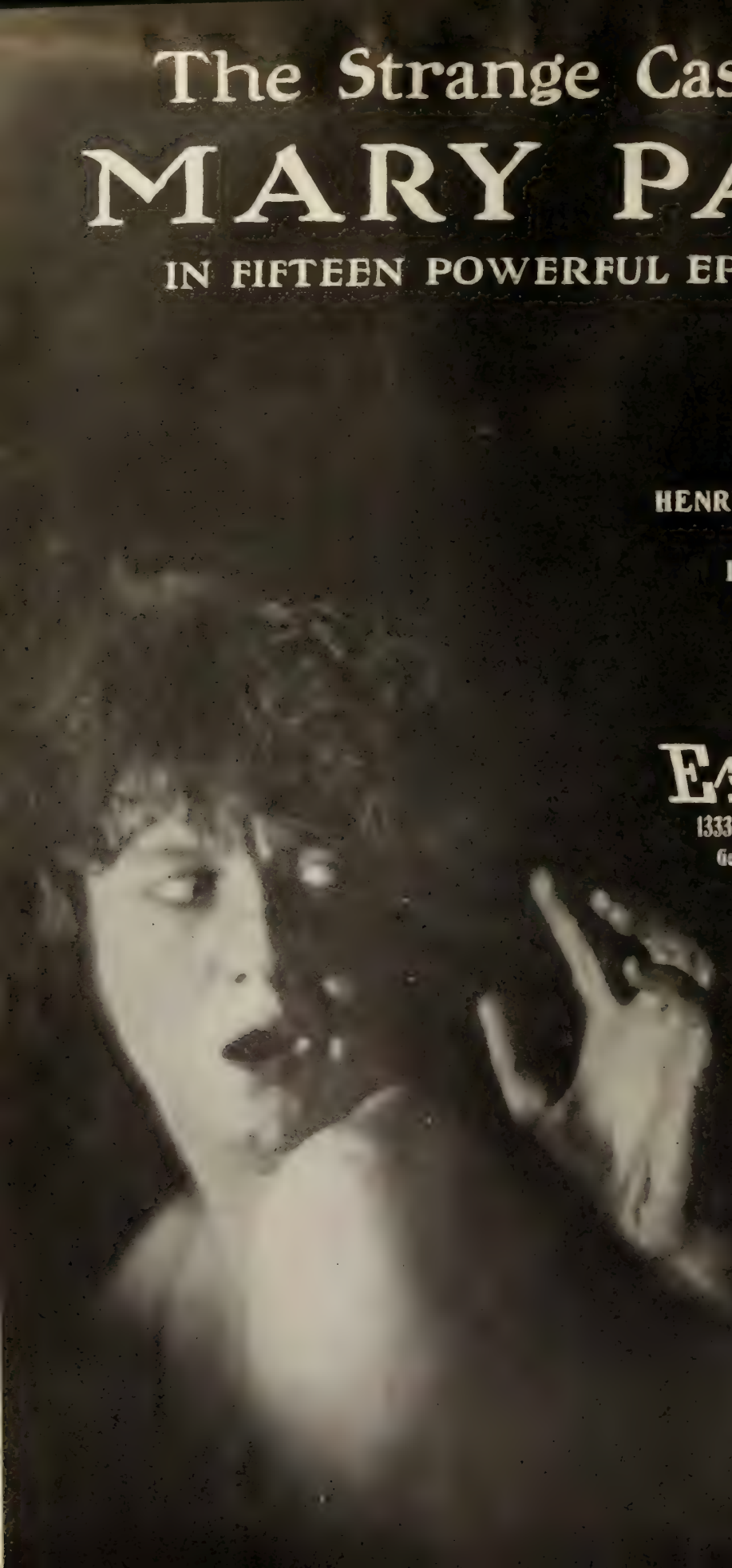

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Paramount-Burton Holmes Travelpictures

Burton Holmes is the most famous traveler and lecturer in the world.

He was the first man to visit foreign climes with the motion picture camera.

With his associates he has traveled more than 2,500,000 miles.

For eight weeks in November and December Burton Holmes attracted capacity audiences at two dollar prices, in the following theatres:

Orchestra Hall	Seating 2580	Chicago
Odeon Theatre	Seating 1890	St. Louis
Carnegie Hall	Seating 1968	Pittsburgh
Academy of Music	Seating 2662	Philadelphia
Albaugh's Lyceum	Seating 1338	Baltimore
Candler Theatre	Seating 1056	New York
New National Theatre	Seating 2000	Washington
Pabst Theatre	Seating 1752	Milwaukee
In January and February he appears at		
Carnegie Hall	Seating 2062	New York
Symphony Hall	Seating 2569	Boston
Academy of Music	Seating 2350	Brooklyn

These travels in film are now to be released exclusively through PARAMOUNT Exchanges. Burton Holmes himself will personally direct the preparation of these releases.

Nothing comparable ever before offered the motion picture public.

Exhibitors may now present to their patrons these elaborate travels which heretofore have not been available to them because of the great demand upon Mr. Holmes' time. Even the smallest town may have the PARAMOUNT-BURTON HOLMES TRAVELPICTURES.

This series will appeal especially to teachers and educators, parents and pupils, while everyone will wish to take these travels on the screen.

First release:

Feb. 7 "The Cliffdwellers of America"
" 14 "The Grand Canyon"
" 21 "A Day with a West Point Cadet"
" 28 "Our Middies at Annapolis"

You should have these pictures. Write our nearest exchange.

...es Corporation
...INUE at FORTY-FIRST ST.
...TY, N.Y.

Paramount Pictures

Paramount Pictures

PARAMOUNT

DANIEL FROHMAN
Presents
The irresistible

MARGUERITE CLARK

In an exquisite picturization of the celebrated romantic comedy,

"MICE and MEN,"

By Madeleine Lucette Ryley.

In Five Parts. Released Jan. 10th.

Produced by the

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER. Treasurer and General Manager

48 FAMOUS FEATURES A YEAR

PROGRAM

WHIMSICAL PEGGY

As Peggy in the tender, romantic play, "Mice and Men," Marguerite Clark succeeds in creating a characterization of rare fascination and appeal

THE PROFESSOR FALLS IN LOVE WITH HIS WARD

"LAND'S SAKE, CHILE, YOU IS A SIGHT!"

THE PROFESSOR REALIZES HE HAS A RIVAL IN HIS NEPHEW.

FILM COMPANY

Executive Offices
507 FIFTH AVENUE
NEW YORK

Canadian Distributors—
Famous Players
Film Service, Ltd., Calgary—
Montreal—Toronto

48 FAMOUS FEATURES A YEAR

PARAMOUNT PROGRAM

Jesse L. Lasky
presents
America's Leading Artiste,
GERALDINE FARRAR
(by arrangement with Morris Gest)
in
"TEMPTATION,"
by Hector Turnbull
Produced by Cecil B. DeMille.

"Miss Farrar's sensational 'Carmen' surpassed by 'Temptation'."

Released through PARAMOUNT PICTURES CORPORATION
DECEMBER 30th
Canadian Distributors,
Famous Players Film Service, (ltd)
Toronto, Montreal, Calgary.

JESSE L. LASKY

120 West 41st Street,

Jesse L Lasky *President* Samuel Goldfish

PARAMOUNT PROGRAM

Concerning Geraldine Farrar and Lasky Productions

The attendance at a motion picture theatre of the leading and most respected men and women of the community raises the standing of the house in the estimation of all its patrons.

The exhibition of a Lasky production, in which an artist so noted and superbly human as Geraldine Farrar appears, lifts the whole institution of the motion picture to a higher standard of excellence as the nation's chief amusement.

Wherever a Lasky production in which Geraldine Farrar appears as the star—"Carmen" was the first, "Temptation" is the second and "Maria Rosa" is still to come—is shown, you will find the regular patronage increased by hundreds of new faces of men and women eager to see this marvelous woman whose name is a household word on two continents.

They will be delighted—and, the next time a Lasky production is announced, they will come again.

The public knows!

Lasky Productions on the Paramount Program

LASKY

FEATURE PLAY Co *Inc.*

New York City

Treasurer Cecil B. DeMille *Director General*

GREAT SCREEN ATTRACTION

Great because it continues to please the public—people go to see it, enthuse over it, tell their friends, go a second time, and then wait for a return booking of it in their town.

Exhibitors have found this famous production one of their best box office attractions.

What is it?

GEORGE BEBAN

in

"An Alien"

Produced by THOS. H. INCE

It played a long run at the Astor Theatre in New York in the early spring, and has been playing to big houses throughout the United States ever since.

A Philadelphia patron wrote us:

> "Just a line to inform you what the writer, as well as a number of his friends, thinks of the production 'An Alien.'
>
> "You have produced some fine films, but this is in a class by itself. Mr. George Beban has put something on the screen that heretofore I have never seen. The way he gripped the audience here in Philadelphia was wonderful. His performance was the only photoplay production that I've heard opinions expressed as being really equal to the spoken drama. More productions of this calibre would be welcomed."

Secure bookings from your nearest Paramount Exchange. Write today.

SELECT FILM BOOKING AGENCY, Inc.

485 Fifth Avenue **New York**

THE ANIMAL MAN WHO HATED ISSUE

RACE SUICIDE

SIX PARTS
THE SOCIAL PROBLEM OF THE UNIVERSE
WITH

ORMI·HAWLEY
EARL·METCALFE
OCTAVIA·HANDWORTH
KEMPTON·GREENE
AND STUPENDOUS CAST

WITH LOVE FOR ALL AND FEAR OF NAUGHT

THE THOUGHT OF CONSEQUENCE

'MID DEBAUCH and ORGY, MOTHERHOOD IS FORGOTTEN

NO CHILDREN CAN EVER GRACE YOUR HOME

·SOLD ON STATE RIGHTS BASIS·

JOS. W. FARNHAM
220 WEST 42ND ST. ROOM 607 NEW YORK

Triangle Plays Pull Record Crowds

The Holiday Slump loses its terror for the man who has the kind of goods the public wants. People buy the best values.

Actual proof of the success of TRIANGLE PLAYS has been given during the past week. Following is a telegram which was sent on Christmas Day to our District Superintendent in Philadelphia by Mr. E. H. Hulsey, of Texas, one of the most prominent theatre owners of the South, who operates the Old Mill Theatre in Dallas, and many others.

Dallas, Texas, December 25th.

Mr. Arthur Lucas,
TRIANGLE FILM CORPORATION,
Philadelphia, Pa.

"Submarine Pirate" broke our house record today. Did nearly a hundred dollars more than * * *. House seats fifteen hundred. From three o'clock this afternoon to nine to-night we were never able to get all people in with show lasting only one hour and a quarter.

E. H. HULSEY.

"Nothing succeeds like success" is an old saying that applies to the moving picture business as well as any other. The more successful the concern, the more rapidly and easily are orders received. The stream of TRIANGLE contracts persists, the dollars continue to flow into the box office of TRIANGLE Theatres.

ARE YOU GETTING YOUR SHARE OF THE PROFITS?

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

Triangle Releases for Week of January 9th

"Let Katy Do It," the first TRIANGLE PLAY in which the favorite Jane Grey appears, is filled to the brim with that sort of heart interest that will bring men and women back to see it the second time. There is a strong human note in it that brings the patron to the Box Office Window. Sensational in its tense moments, sympathetic in its emotional scenes, "Let Katy do It" has not a torpid moment anywhere. New York critics applauded every foot of it.

In "The Corner," the vital drama of industrial conditions in which Willard Mack appears, the main theme is the savage conflict that grows out of a high living cost forced upon the workers of a community by the rapacity of a capitalist played by George Fawcett. This is a big strong vital drama with a punch in every scene. You can get every class of theatre patron interested in it, and keep them interested which is a more difficult problem.

As for the Keystones, there is nothing more to be said save that when you have run the first show you'll find the second one crowded. Keystone has never touched anything better than "The Great Pearl Tangle" with Sam Bernard, and when it comes to "Fatty and Mabel Adrift" the big top note of successful comedy has been reached. Both are lobby crushers.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

Startling scenes filling Page No. 716 of Leslie's Weekly, December 30th, are enlargements from DONALD C. THOMPSON'S French Battle Film

They're In the Film!

"SOMEWHERE IN FRANCE"

Thompson's Home Folks got an advance showing of the five-reel Pictures and all last week packed the largest theatre in town to see them. Here's what they thought expressed by the newspaper owned by

ARTHUR CAPPER, GOVERNOR OF KANSAS

To movie fans who are inclined to sidestep all motion pictures that are of news or historical nature, the Thompson pictures not only held their interest because they depicted the greatest tragedy the world has known, but because of the mechanical element, which showed that the pictures had been made by an expert. The depth and clearness of the pictures were remarkable.—The Topeka Daily Capital, Tuesday, December 28th, 1915.

For Open Territory Get in Touch Quickly with

Arthur S. Kane

901 Candler Building
220 West 42d Street

NEW YORK CITY

BLUE BIRD PHOTO PLAYS

The world's finest screen productions

BLUE BIRD PHOTO PLAYS

BLUE BIRD PHOTO PLAYS

Announces its first production

The Divine Sarah Bernhardt

in the great French

D R A M A

"Jeanne Doré"

from the pen of Tristan Bernard

Being the drama in which the world's great tragedienne made her last appearance

BLUE BIRD PHOTO PLAYS

BLUE BIRD
PHOTO PLAYS
announces the
following forthcoming
productions
Helen Ware
"Secret Love"
"Undine"
"The Devil's Bride"
"Rupert of Hentzau"
BLUE BIRD
PHOTO PLAYS

BLUE BIRD
PHOTO PLAYS
SUPREME
ACCOMPLISHMENT
Booking reservations
EXECUTIVE OFFICES
NEW YORK
BLUE BIRD

NOTICE!

(Special Announcement by Carl Laemmle, President Universal Film Mfg. Co.)

We have changed the brand name of Universal Broadway Features to "RED FEATHER PHOTO PLAYS."

The change takes effect with the release entitled "The Path of Happiness," in which Miss Violet Mersereau is starred.

In doing this we change nothing but the name. The pictures will be every bit as good as the high standard already established by our Broadway Universal Features; and even better if we can make them so.

The change is made solely to avoid confusion.

Exhibitors have complained that their patrons were constantly confusing our Broadway Universal Features with the one, two and three reel pictures of our regular program and that as a result they lost much of the benefit that they would otherwise derive from the use of our five reel productions. The fact that Broadway Universal Features were a part of the regular program only added to the confusion.

In addition to this, other companies have been using the word Broadway so indiscriminately that it lost its significance and distinctiveness. Originally, the word Broadway was used to indicate that the picture contained a Broadway star or that it was a dramatization of a Broadway play; but so many pictures have been called "Broadway" attractions even when they had no right or title to the name, that the Universal decided to drop the meaningless word entirely.

To give the Universal Features a name that would make it easy for everyone to understand that they are in a class by themselves we hit upon the name "RED FEATHER PHOTO PLAYS."

It is a name that anyone can pronounce; one that everyone can remember; and one that lends itself to all sorts of advertising ideas.

Therefore, to repeat for the sake of emphasis, the big once-a-week feature on the regular Universal program will be a "RED FEATHER." And you may have it at a reasonable advance over the regular program service price just as you have had the Broadway Universal Features.

When you see the pictures soon to be released under this new name, you will realize why we are so sure of establishing the standing of "RED FEATHER PHOTO PLAYS" in a shorter time than it ever took to establish any brand of pictures on the market.

"RED FEATHER PHOTO PLAYS" will be made by the Universal's wonderful staff of directors, using the tremendous list of real stars employed by the Universal as well as stage stars and stage plays and well known books.

Get these facts fixed in your own mind and then let your patrons know about "RED FEATHER PHOTO PLAYS."

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

An idyllic play that will fascinate every lover of the romantic drama. Sweet and dainty Violet, as a child of nature, dances through the play with an irresistible charm. She appears in one exquisite scene sporting in a mountain stream like Diana at the bath. How she leads her lover along the path of happiness makes a story beautiful and true, strong in unique situations, and wholly satisfying.

RED FEATHER PHOTO PLAYS

Happiness"

arm

au

This strong feature will pay any Exhibitor a generous profit. Write or wire your nearest Universal Exchange for release date and booking.

RED FEATHER PHOTO PLAYS

EXTRA

Universal Animated Weekly Scores A TREMENDOUS SCOOP

Biggest Men of the entire world contribute their expressions to the Universal Animated Weekly—for

"THE SPIRIT OF 1916"

AGAIN—as is only natural—the enterprising staff of the great UNIVERSAL ANIMATED WEEKLY puts over another colossal smash all for the profit of Universal Exhibitors. . . . It's an achievement never before recorded in moving pictures. . . . It's an accomplishment that stands absolutely unique and alone in the annals of News Weeklies . . . On Tuesday, January 4th, 1916, the UNIVERSAL ANIMATED WEEKLY will release a SPECIAL. This special consists of 500 feet of film on which will appear the expressions of the most prominent men in all walks of life, to the people of the United States for the coming year.

To give you a faint idea of the class of men whose expressions will be seen in the 500-foot SPECIAL, just note the following: Cecil Spring-Rice, British Ambassador; Charles S. Whitman, Governor of New York; Count Von Bernstorff, German Ambassador; Wm. G. McAdoo, Secretary of the Treasury; Wm. C. Redfield, Secretary of Commerce; Franklin K. Lane, Secretary of the Interior; A. S. Burleson, Postmaster-General; Rabbi Stephen S. Wise, New York; Josephus Daniels, Secretary of the Navy; Oscar S. Straus, Chairman New York City Public Service Commission; Lindley Garrison, Secretary of War; Champ Clark, Speaker of the House of Representatives; W. B. Wilson, Secretary of Labor; Mayor John Purroy Mitchel of New York, and Woodrow Wilson, President of the United States.

Imagine what it will mean to be able to announce that in your House will be projected upon the screen the messages indicating "The Spirit of 1916" from the biggest and most prominent men in the world, together with the pictures of all these prominent men.

It's the first time in the history of moving pictures that such a thing has ever been accomplished, and it remained as usual for the UNIVERSAL ANIMATED WEEKLY to put it over, proving once more that "When it is something worth while" you'll always find it first in the U. A. Weekly.

Wire your nearest Universal Exchange for booking. You can't act too quick; you have not one second's time to lose. ACT now—within the hour. Get this masterpiece scoop for your House. Get busy—get busy—get busy—NOW!

GET BUSY--BOOK IT NOW

Universal Animated Weekly

1600 BROADWAY, NEW YORK

Back Again

Who's Back?

Florence Lawrence's BACK

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

SHUBERT FILM CORP.
PRESENTS
CLARA KIMBALL YOUNG
IN

CAMILLE
With PAUL CAPELLANI
THE GREATEST FILM SENSATION OF THE YEAR
Directed by A. CAPELLANI
RELEASED THROUGH
WORLD FILM CORPORATION
LEWIS J. SELZNICK VICE-PRES. & GENL MGR.
130 WEST 46TH ST. NEW YORK CITY EXCLUSIVE DISTRIBUTORS
CANADIAN DISTRIBUTERS WORLD FEATURES LIMITED

EQUITABLE

OFFERS FOR THE FIRST TIME IN FILMS
THE RECENT STAR OF "BUNTY PULLS THE STRINGS" ETC.

MILLY McINTYRE

IN

HER GREAT HOUR

A PLAY OF SUSTAINED INTEREST - GREAT AND CONVINCING PLOTS

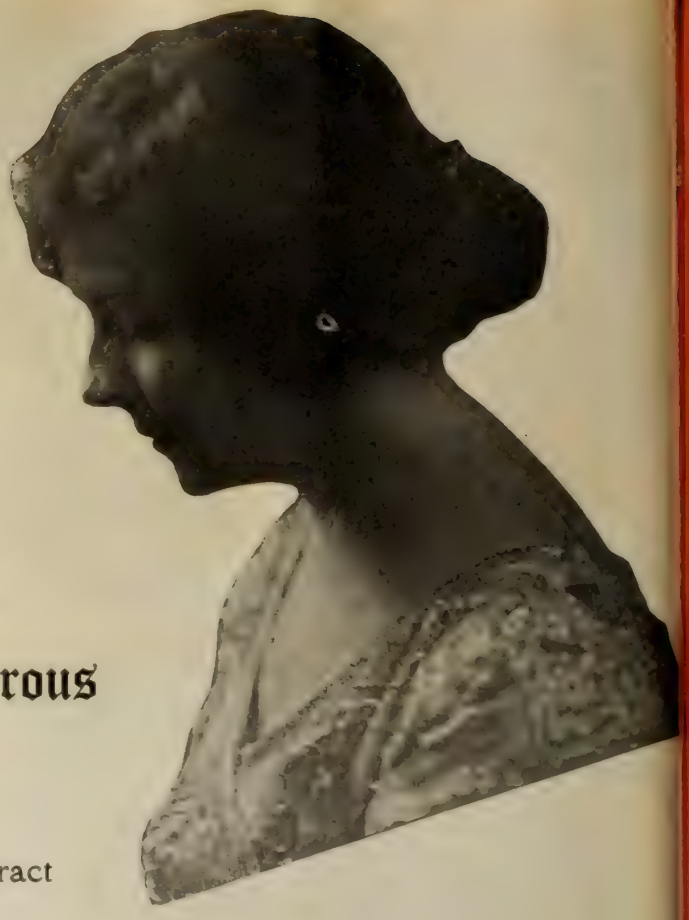
WRITTEN AND PRODUCED BY
S·E·V· TAYLOR

RELEASED
JANUARY 10TH

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

Gertrude Bondhill

one of the cleverest little women in pictures, makes her bow and wishes all the good people who may remember her as the star of "SWEET CLOVER" which she played from Coast to Coast, the friends and admirers she made during her stock engagements in Portland, Boston, Detroit, Baltimore, Washington, and her home town, Cincinnati; and all the friends she will yet please on the screen



A Happy and Prosperous New Year

She has signed a long-term contract to star exclusively in

Lariat Films

The first two five-reel features are now completed. Exchange men everywhere who are interested in handling these high class features in their territory should write or wire at once and get our proposition.

Lariat Films 401 Longacre Bldg. New York City

WATCH FOR FUTURE ANNOUNCEMENTS

COMING METRO EVENTS

METRO PICTURES

IS THIS EXHIBITOR SATISFIED?

OTTOWAY THEATRE CO.
Incorporated
CHARLOTTE, N. C.

December 3rd, 1915.

Metro Pictures Co.,
Chattanooga, Tenn.

Gentlemen:-

Under date of December 1st, we authorized your representative, Mr. J. W. Day, to have the price of our film service increased 16 2/3 per cent, beginning January 1st, 1916; and we further advised him that we hoped to be able to grant you an additional increase some time during the first of the new year, and if business continues to meet with our expectations you may expect to be advised of this additional increase at any time.

We wish to say that this voluntary increase in rental is being given through no motive other than we wish to show some concrete evidence of our appreciation of the consistently good shows that you have been giving us and of the courteous treatment and the cordial co-operation that your office has always shown us.

We are METRO enthusiasts, and should there ever an occasion arise that you would like to refer some exhibitor to us, we assure you that we would deem it a pleasure to answer any inquiries with reference to your service.

Trusting that the coming year will bring you abundant success, and with best regards, we are

Yours very truly,
Ottoway Theatre
by J. W. Andrews

MOTION PICTURES CORPORATION

METRO PICTURES CORPORATION

presents

MARY MILES MINTER

in

THE ROSE of the ALLEY

supported by Thomas J. Carrigan and an admirable company.

A vital drama of New York's underworld by Harry O. Hoyt
shot through with the golden thread of romance"

Directed by Charles Horan, produced by

ROLFE PHOTO PLAYS INC.

Released
on the
METRO
Program
Jan. 17th
METRO
PICTURES

"THE PICTURES THAT

Call Henry Ford an illusionist, a fanatic or the greatest self-advertiser ever—the fact remains his judgment changed him in a few short years from a working man to one of the greatest money powers of today. Ford has passed judgment on these greatest of all war pictures.

This is what he told the New York reporters in an interview before sailing "to end the war":

The Picture Ford Saw Is

The Horr

3 Reels, Releas

THE PATHE E

EXECUTIVE

25 WEST 45TH ST

WILL STOP THIS WAR!"
—Henry Ford

"The other day a moving picture plant showed me a picture of war. I saw a field covered with dead. Wounded men were kicking in agony. Other men came on and stripped them of their clothes. Then came wagons and the dead and half dead were piled on like so much cordwood. If pictures like that would be shown to the people war would be stopped."
—From the New York Journal, Friday, Dec. 3, 1915.

ors of War

ed January 17th

XCHANGE, INC.

OFFICES

REET, NEW YORK

PATHÉ OFFERS THE KING'S

George Probert

A GOLD ROOSTER Play
in 5 parts, featuring
PEARL WHITE
GEORGE PROBERT
and **SHELDON LEWIS**

Sheldon Lewis

Supported by a cast each one of whom is worthy to be featured. "THE KING'S GAME" is a virile drama in which James K. Hackett starred for two seasons. It was written by George Brackett Seitz

Production of Arnold Daly, and direction by Ashley Miller. RELEASED JANUARY 7th

The PATHÉ EXECUTIVE
25 WEST 45th ST.

GAME

PEARL WHITE

EXCHANGE inc.
OFFICES
NEW YORK

There is Only One News Reel

Hearst-Vitagraph

For over four years the term "News Reel" has been mis-used—abused. Never before January 1st, 1916, has the full significance of these words been realized.

A news reel meant a hodge-podge of scenes—in some cases a flash of real news—but generally a motley assembly of topics, poorly chosen.

ONE IN TEN

Thus far we have received ten thousand feet of negative from our camera men. This film comes from every corner of the globe. Out of ten thousand feet we have selected eight hundred. We scrapped the balance of the negative because it did not contain the type of news strong enough for Hearst-Vitagraph. The subjects were strong enough for news reels of the old type but not the kind of news that has made William Randolph Hearst the greatest journalist in the world.

THE INTERNATIONAL FILM SERVICE is a part of the Hearst-Vitagraph organization. They supply pictures to nearly every paper in the country. They have the greatest aggregation of camera men in the world. This is one reason why Hearst-Vitagraph will contain the latest, most up-to-the-minute, most startling news of the world—the kind of news that will bring your patrons back week after week.

AND HEARST-VITAGRAPH WILL BEAT ALL OTHER NEWS REELS IN THE FIELD FROM THREE TO FIVE DAYS.

Order from V. L. S. E. NOW!

HEARST-
NEWS-PICTORIAL.

IT IS ADVERTISING

Any organization can make claims to the superiority of their news reel.

BUT THE ADVERTISING IS THE MOST IMPORTANT FACTOR.

From the signing of the contract between Hearst and Vitagraph (each the greatest factor of its respective field) the success of this news reel was assured.

The publicity and advertising campaign on Heart-Vitagraph will be the most gigantic ever launched in connection with a news service reel. William Randolph Hearst controls the largest papers in the country. The International News Service, in conjunction with the International Film Service, supplies stories, photographs and news materials to over two hundred papers. These papers will advertise your business. Imagine what publicity in over two hundred newspapers could do for you. Imagine the cost of this campaign if you had to pay for it

THERE IS NO EXTRA CHARGE FOR THIS ADVERTISING CAMPAIGN. We consider it as part of the service.

BEFORE RELEASE DATE EVERY PUBLICATION IN THE UNITED STATES WILL BE TALKING ABOUT HEARST-VITAGRAPH. THEY WILL BE THINKING HEARST-VITAGRAPH. THEY WILL BE LOOKING FOR YOUR POSTERS AND ADVERTISING ON HEARST-VITAGRAPH. PAGE ADVERTISING HAS ALREADY APPEARED IN THE LEADING HEARST PAPERS. THIS IS ONLY A FORERUNNER OF THE GIGANTIC CAMPAIGN OUTLINED BY HEARST AND VITAGRAPH.

Are YOU Going to Be the Exhibitor Who Shows Them?

VITAGRAPH

(Formerly HEARST-SELIG-Now Better)

FRENCH OFFICIAL WAR FILMS

Fighting with France

OR

The Allie on the Firing Line

Thrilling, Soul-Stirring Battle Scenes Direct from the Front
The Flower of the French and English Armies in Action

The Battle of the Vosges

Heroic French Soldiers falling before your eyes. Thousands shedding their blood on fields of ice and snow to save France!

Canada's Crack Regiment

The beginning and the end of "Princess Pat's Own"—1,128 responded, only 93 returned from the Field of Honor!

GENUINE SCENES OF A RUSSIAN BATTLEFIELD

that you will remember as long as you live

Played two weeks to packed houses at advanced prices at the Grand Circus Theatre, Detroit, Mich. Booked for return date at the Royal Theatre, Detroit, Mich.
Booked in St. Louis indefinitely in connection with the ST. LOUIS STAR.

6,000 Feet of Actual War Pictures Packing Theatres to Overflowing Wherever Shown

Theatre Managers

Wire Immediately for Bookings. One-week Bookings Shortest Time Considered.

State Right Buyers

Wire, Phone, or Call Immediately for Your Territory.

ADDRESS

FRENCH OFFICIAL WAR FILMS

Suite 1503, 110 W. 40th St. New York City

Telephone, Bryant 5426

MUTUAL PICTURES

Wild Jim, Reformer

A powerful two part American "Mustang" drama of early Western life —

Featuring

Jack Richardson
Lizette Thorne
E. Forrest Taylor

Directed by Frank Cooley

Released Jan. 21st

Other New American Releases

The Silent Trail

Two-part "Flying A" Drama

Nan Christy **Ashton Dearholt**

Directed by Charles Bartlett **Released Jan 18th**

The Thunderbolt

Single Reel "Flying A" Drama

Helene Rosson **E. Forrest Taylor**

Directed by William Bertram **Released Jan. 21st**

Johnnie's Birthday

American "Beauty" Comedy

Carol Halloway **John Sheehan**

Directed by James Douglass **Released Jan. 19th**

Mischief and a Mirror

American "Beauty" Comedy

Neva Gerber **Wallace McDonald**

Directed by Archer McMackin **Released Jan. 23rd**

Special Notice! The Mutual 12-page color insert elsewhere in this issue contains an announcement relating to *The Thoroughbred,* a five reel American Mutual Masterpicture, De Luxe Edition, to be released Jan. 17th. Read it carefully.

Each of these releases distributed throughout the United States exclusively by Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON
President

Chicago, Illinois

MUTUAL SP

CIAL FEATURE

Big Scenes—Terrific Action!

Never before have such tremendous thrills been experienced. Each chapter of "The Girl and the Game" is chock full of thrills — thrills of vital human interest, with a beautiful girl as the heroine. The illustration is but one of the outstanding thrills in chapter three.

Helen Holmes, the fearless film star in this great railroad film novel, is drawing great crowds every day in hundreds and hundreds of theatres. The public stares, open mouthed, at this girl's most wonderful daring.

This Great Story in 1,000 Big Newspapers!

Leading newspapers all over the United States are publishing Frank H. Spearman's wonderful story, "The Girl and the Game," and their millions of readers are literally carried away with the story of this motion picture masterpiece. Among the big newspapers printing this great story are:

New York World	*Detroit Journal*	*Philadelphia North American*
Pittsburgh Press	*Baltimore American*	*Memphis Commercial Appeal*
Atlanta Constitution	*Boston Globe*	*Milwaukee Sentinel*
Omaha Bee	*Cincinnati Times-Star*	*New Orleans Times-Picayune*
Buffalo Courier	*San Francisco Chronicle*	*Los Angeles Tribune*
Indianapolis Star	*St. Louis Globe-Democrat*	*Dallas Journal*
Chicago Evening Post	*Cleveland Leader*	*Seattle Post-Intelligencer*

Kansas City Journal, and nearly a thousand others!

Arrange now for your showing of "The Girl and the Game." A new, two-act chapter released each week. Three chapters now are appearing. There are fifteen chapters in all. Don't overlook this big special feature. Act!

For booking information apply to "The Girl and the Game" department of your nearest Mutual exchange, or write "The Girl and the Game" department of the Mutual home office, New York City.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 South State Street CHICAGO, ILLINOIS

MUTUAL MASTERPICTURE

Great Scott! It's a Woman! Look!! She leaps!!!

EDWIN THANHOUSER

PRESENTS

"THE WOMAN IN POLITICS" 5 REELS

WITH MIGNON ANDERSON, GEORGE MARLO AND A UNIFORMLY EFFECTIVE CAST

This Production is Sensational, Timely and Vital! It will prove the box-office surprise of the day!

STAGED BY W. EUGENE MOORE STORY BY LLOYD LONERGAN

THANHOUSER FILM CORP.

NEW ROCHELLE, N. Y.

MUTUAL FILM CORP., SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA

"Forgive Me---It Was I Who Told the Police"

sobs conscience-stricken Roxane—But that was after she learned of St. John's weird "double"—

It's a story of double identity—of a clever crook, who, finding his exact likeness in physical appearance, engages him to impersonate HIMSELF while he, the crook, takes advantage of the helpful alibis thus furnished—

Miriam Nesbitt
and
Marc MacDermott
in
Edison's
"The Catspaw"

have been given the opportunity of their careers for dramatic, forceful, vivid work in this curious drama founded on the popular novel of that name by William Hamilton Osborne.

"THE CATSPAW" is a tale of thrills—five reels of speedy, snappy **story** that keeps you guessing every minute.

It's an EDISON—on the KLEINE-EDISON PROGRAM

FOR RELEASE JANUARY 12th

George Kleine

805 East 175th Street, New York City

NEW YORK
226 W. 42nd St.
CHICAGO
166 N. State St.
ATLANTA
71 Walton St.
BOSTON
14 Piedmont St.

DENVER
405 Railroad Bldg.
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Mrs. Fiske, international star, in an extraordinary production of Thackeray's best novel, **"Vanity Fair,"** picturizing her famous "Becky Sharp." In seven acts. 400 people in cast.

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It is the heart-interest situations that makes a story successful or unsuccessful

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Have heart-interest situations—They are the best three-reelers in the world

Big love redeemed in the story of a brutal father who makes a mental degenerate out of his own daughter by hitting her over the head.

Should this father be tried for murder?

A wonderful operation restores the daughter's mentality—The father eventually reaps his reward.

THE STORY

Nell, a motherless young girl, is continually abused by her brutal father, who is trying to make a thief out of her In a fit of rage he one day hits her over the head with his revolver and, thinking he has killed her, escapes. Four years later Nell has apparently recovered, but in reality suffers from bone-pressure, caused by the blow, and in consequence is now a petty criminal. John, a lad of her own age and her only friend, is heartbroken as he sees the girl going slowly down the crooked path of life, and the remarkable two-sided nature of the girl comes out as she rushes to help a woman struck down by an auto, then surreptitiously rifles her pocketbook John secures a position with Allen Drew, an artist, and when the latter needs a pickpocket model, John gets Nell the job. While she is posing, the artist's best friend, Dr Strong, a famous surgeon and student of criminology, calls and Nell succeeds in picking his pocket unobserved; but her theft is discovered, and John interests the surgeon in her case The doctor operates, and Nell recovers normal mentality She secures a position as a maid, but her Nemesis, her father, appears and tries to force her to help him rob the safe A struggle follows which results in the accidental death of her father Then John receives the reward of his faith and love by Nell's promise to become his wife

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STORIES OF HEART-INTEREST WITH NOVEL THEMES MAKE

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"MRS. DANE'S DANGER"—Four-part Drama

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Featuring LILLIAN WALKER and Other Eminent Vitagraph Stars and

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Produced by Rollin S. Sturgeon, presenting an all-star cast

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Featuring George Holt and J. Carleton Weatherby

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Featuring Mr. and Mrs. Sidney Drew

"BY LOVE REDEEMED"

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For fifteen years VITAGRAPH has led the world in photoplays.

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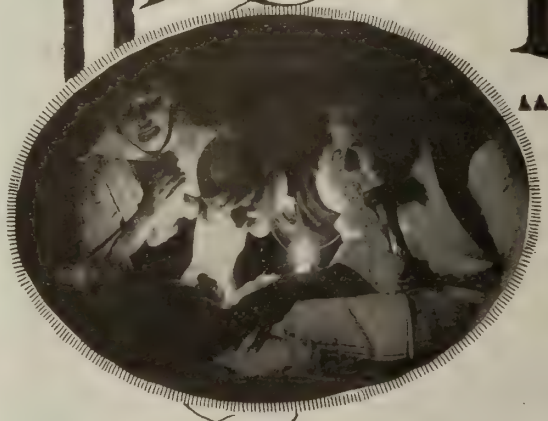

"THE CITY OF FAILING LIGHT"
FOUR ACT DRAMA

"A BATHTUB MYSTERY"
DAVE DON COMEDY

ALSO

JAN. 10TH
"THE LOST BRACELET"
1 ACT DRAMA

JAN. 11TH
"THE OLD WATCHMAN"
2 ACT DRAMA

JAN. 13TH
L. C. SHUMWAY
IN
"THE BOND WITHIN"
3 ACT DRAMA

JAN. 15TH
BILLIE REEVES COMEDY
"A SKATE FOR A BRIDE"
ONE ACT

GENERAL FILM
LUBIN
RELEASES

Pa Says
"PREPAREDNESS
is a Big WORD
meaning Beat
the other
FELLER TO IT"
—PREPARE
TO LAFF!—CAUSE
I'm in the movies NOW

SIR. HOPKINS
(MYSELF)

TRADE KALEM MARK

The Two-reel series with all the attributes of a feature---that' "Stingaree".---Pocket the extra rentals and profit by its big advertising possibilities and consistent, uniform merit.

A Duel In the Desert

Ninth Episode in the series by E. W. HORNUNG, creator of "Raffles," has the fascinating desert for a background and the red-blooded action of strong men on their mettle for its theme. Released Wednesday, January 19th

Remember that you can get "Stingaree" at any General Film Company branch office or the Greater New York Film Rental Company. Twelve two-act episodes, one released every Wednesday, each telling a complete story

Are You on our Mailing List for the New Kalem Bulletin? Better Write Now!

Striking 1, 3 and 6-sheet, four color lithographs on each issue. Other advertising aids, too.

KALEM COMPANY

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THE BLACK CROOK

The Spectacle That Has Been Advertised by Two Generations

TO AID YOU, MR. EXHIBITOR:

The complete line of advertising matter is headed by a **Twenty-four-sheet stand of dazzling beauty** that you must not fail to see. Also two styles of one-sheets, two styles of three-sheets, and a six sheet. In addition, **Special Music** has been prepared for this spectacular feature by **Walter C. Simon,** which is being offered to exhibitors at the low price of fifty cents. This score will greatly enhance your showing of "The Black Crook" and will also prove of value to your orchestra later. It gives you $2.00 worth of music for 50 cents.

IN FIVE PARTS

A General Film Release, January 10

KALEM COMPANY, 235-239 West 23rd Street, New York City

THE HAZARDS *of* HELEN

THE ORIGINAL RAILROAD SERIES, FEATURING

HELEN GIBSON

The Most Daring Actress in Pictures

In railroad pictures, Kalem leads and others follow. This was never more strongly illustrated than in the releases promised for the latter part of January and the month of February. In "Tapped Wires," issued Saturday, January 29, five reels of thrills are compressed into the one reel length. Helen's thrilling pursuit of a train in an automobile, her leap from the speeding machine to the road as the auto crashes over a forty-foot cliff, burying its other occupants beneath it, are but two of the exciting moments in this release. Is it any wonder that the "Hazards" have been

Imitated for Seven Years—But Still Supreme

Live-wire publicity backing is given you on the "Hazards." Striking 1 and 3-sheet, 4-color lithographs, newspaper mats, etc.

SNOOP HOUNDS

A Bud Duncan Burlesque Comedy

You can imagine the laughs in this picture when it is said that Bud and Gus are rival Sherlocks, working for opposing parties in a divorce suit. Their blundering methods are a scream.

Released Tuesday, January 25th. 1 and 3-sheet, 4-color lithographs on this comedy.

THE FATE OF AMERICA

An Episode in the "Ventures of Marguerite"

The first of three "Ventures" dealing with the timely theme of America's unpreparedness. "The Wolf," an international crook, with amazing powers, is the center of the stirring action.

Released Friday, January 28th. Attractive 1, 3 and 6-sheet 4-color lithographs.

THE VILLAIN WORSHIPPER

Two-Act "Stingaree" Episode by E. W. Hornung, creator of "Raffles"

"Stingaree" increases in interest as the bushranger nears the close of his adventurous career. In "The Villain Worshipper" he takes in hand a young man who has set Stingaree up as his idol and seeks to emulate his feats. The bushranger succeeds in his efforts to cure the misguided youth, but at the cost of a great sacrifice on his own part. There is a surprise in store for "Stingaree" rooters in the closing scene of this episode. Released Wednesday, Jan. 26.

Eye-catching 1, 3 and 6-sheet, 4-color lithographs are issued on each "Stingaree" episode. Other advertising aids, too.

These pictures obtainable at all General Film Company offices or the Greater New York Film Rental Company

Better drop us a postal now and get your name on the mailing list for the new Kalem Bulletin. Don't put it off again.

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*The Index for this issue will be found on page 312*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 8, 1916

Facts and Comments

WE are being discovered. When we say "we," we mean of course the plain, ordinary motion picture man, such as you, dear reader, and our humble selves. Great literary geniuses send us marked copies of their discoveries of and in filmland. We are certainly learning things. Some of the discoveries are accompanied by terms of approbation, while on the other hand some of the comments are shockingly unfavorable. It seems we are getting into literary "society." Well, the motion picture is a hardy plant and will survive in spite of it.

INVALUABLE is the aid which we are getting from the daily press in our fight against federal and other forms of censorship. The newspaper with the largest circulation in the metropolitan district devotes its leading editorial of two days ago to a forceful and convincing argument against federal censorship. This triumph of public sentiment over narrow fanaticism ought to encourage us all in keeping up the good fight. Do you, dear reader, realize that you can help considerably without much effort on your part? Send for THE MOVING PICTURE WORLD's Anti-Censorship pamphlet. Send for the article "If Shakespeare Fell Among the Censors." This article has done much to turn the laugh on censorship. It has been reprinted wholly or in part by most papers that maintain a motion picture section. If you will offer it to your local editor he is very likely to thank you for it. Ridicule, when it is deserved and founded on reason, is a powerful weapon in any cause.

* * *

IF you are engaged in the exhibition of motion pictures in the State of New York do not fail to read the appeal for a great meeting to be held in Albany, March 1 and 2. You will find the appeal very interesting reading. If there is a local organization in your city we hope the question of a strong representation at the meeting will be taken up without delay. Censorship and Sunday closing bills will be introduced in Albany at an early date, according to our best information. An impressive gathering at the state capitol, while the law-givers are in session, is bound to have a salutary effect. Then there are many vital questions affecting the welfare of the exhibitor, such as film service, methods of payment, etc., etc. All these questions can be brought nearer to a satisfactory solution by intelligent discussion. There are some fine locals in this state, notably in The Bronx, in Yonkers, in Rochester, and in Utica. These we have no doubt will be represented in force. We want to see as many exhibitors there as possible, whether they are members of the league or not. The exhibitors of this state are an intelligent and progressive body of men. If they were not they could not have furnished the splendid co-operation which resulted in the crushing defeat of the constitution. Remember the place—Albany, and the time—March 1 and 2.

* * *

IN deciding to aid the National Board in its work, the producers have shown commendable wisdom. We realize as does every other friend of the motion picture, that the work of the Board cannot be dispensed with for some time to come. We do urge the Board to take that word "censors" and throw it into the river where the river is deepest and swiftest. It is a misnomer. The Board does not censor, it advises. The work of the Board rises above the plane of so-called censorship. It suggests standards and discusses ethical as well as aesthetical points with directors and producers. It works constructively, while legalized censorship is merely an engine of graft and tyranny and never has benefited one single solitary human being except, of course, the men of the legalized boards, who are maintained out of the public treasury. The men in the National Board render their services gratuitously; they are interested in social welfare, they are representatives of civic and social bodies, and their work they offer up as a gift to society at large. The maintenance of the necessary clerical force, expense of office, etc., is in large part provided by the producers. Narrow-gauged "reformers" and self-seeking politicians may howl themselves hoarse about that; they cannot howl away the genuine public service which the reviewing committees render without reward or expectation. Do get rid of the word "censorship."

"Dress'd in a Little Brief Authority"

By Louis Reeves Harrison.

HEROINE at piano, playing softly to herself. She is normal and well-educated, has never exhibited any mental weakness and is in a state of perfect health. Enter villain in a dress suit and an insidious smile. There is treachery in the air. He leans over heroine and fastens his eyes on hers. She does not have him ejected. She does not even resent his familiarity. Her face wears a troubled look, and she stares vacantly. He makes a few passes with one hand. Presto! She is now at his mercy, completely dominated by his will.

It is the rare producer who gives attention to the truth of what is being portrayed in his releases, and the director is usually after effects and emotional opportunity, so it is up to the author to eliminate what is false and silly in the use of such influences as that exerted by hypnotic suggestions. If he is not posted, it will repay him to study the subject. Its history is one of such bad associates and cheap trickery that it has become an object of popular distrust, if not of popular derision, whereas it really offers a rich field of dramatic incident.

Interest in hypnotism could be intensified, rather than dulled, by adherence to well-established facts and no harm done among the credulous and weak-minded. It is possible to depict some marvelous aspects of human conduct due to unconscious suggestion—it opens up wondrously beautiful possibilities in what has come to be recognized as an interesting abnormal condition. The truth about it, as about other mental conditions, is so modest that it must be sought out. The truth is that the results of hypnotism do not depend upon the will of the operator at all, but upon the compliance and suggestibility of the "subject."

Mesmer stumbled upon enough knowledge of hypnotic suggestion to fool the whole world, himself included. He pretended to possess in himself a sort of magnetic radiation which deeply affected his magnetically sensitive subjects, and while he was justly suspected by men of science, his popularity was so great that royalty was impressed, and he was granted an annuity to pursue his "good work." His subjects were really those of hypnotic suggestion, and it was eventually discovered by scientists that all Mesmer was able to do with his "subjects" could be done without any mysterious passes, without any magnetism.

We are no longer living in the age of Mesmer, and the true nature of hypnotism was discovered by an English surgeon named Braid, long before most of us were born, hence it is tiresome, if not nauseating, to intelligent people to see a wild-eyed individual making passes in front of a sensible-looking heroine and obtaining complete control of her mind through supposed occult powers. We might watch the experiments of a greedy old alchemist with mild curiosity, but when the screen deals with a subject where the faith of the ignorant and the credulous may be entrenched on the wrong side, the New Art is belittled where it should be engaged in building up respect.

It is in equally bad taste to attempt to promote through moving pictures some superficial theory of mental suggestion which shrinks from the bright light of scientific investigation and hides behind the barrier of one or another religious movement. The screen is not for the perpetuation of fanatical theories nor for the advocacy of vulgar shams designed for no better purpose than that of preying on the feeble-minded. Its language must be that of logic, of sound sense.

The United States Government tolerates a great variety of sects, bodies of men and women holding on grimly to certain doctrines, closely attached to certain teachings and interests, because there are still plenty of people in the world whose religious sentiments can only be aroused through such organizations. They are useful in a doctrinal way to the awakening of spiritual nature in humankind, but the New Art is only concerned with a healthful development of right living in a non-sectarian way, through whatever recommends itself to enlightened intelligence.

The promotion of this or that sectarian view on the screen is not only in bad taste, offending people not in accord with it, but it is opposed to what is bound to be a big and popular factor in future development, the educational release. Probably the most popular and profitable development of screen portrayal in the near future will be the educational release, but this new trend fairly bristles with unforeseen dangers. There are bound to be enthusiasts on the subject, many of them anxious to publish cherished opinions, whose fervor and interest do not specially qualify them as to the course to be pursued.

When we enter upon the navigation of dangerous waters, we naturally trust to pilot and captain qualified by long training and familiar with their duties rather than attempt to point out channel intricacies ourselves. On the same general principle, as a matter of good common sense, we should consult the greatest scientific authorities of our period, just as the President of the United States has recently done, before seriously embarking an enterprise deeply concerning our national life, our national safety, our national character. It is absolutely necessary that we discriminate between what is true and what is false in any projected educational system.

Truth is bound to win popularity for educational releases. It is bound to win that kind of support which brings the New Art constantly-increasing respect, hence the author of an educational release has a responsibility which should make him extremely careful in distinguishing between right and wrong in the presentation. He is morally accountable to those whose confidence in screen portrayals is most to be desired.

We all feel that we participate in what science has accomplished during the past fifty years, but we are not entirely conscious of what science has NOT accomplished, that its logic has not succeeded in weeding out delusion and supersitition from the human mind. This may be done through moving pictures. A big hope lies hidden there. It will not do for those of us now in authority, from author to producer, to consider ourselves more important than the art we are using. The author in particular should rise to his opportunity. He should not only familiarize himself with all facts bearing on his subject, but he should seriously attempt their right interpretation.

"The vital knowledge," says Herbert Spencer, "that by which we have grown as a nation to what we are, and which underlies our whole existence, is a knowledge that has got itself taught in nooks and corners, not the mumbling of dead formulas." There is the cue for the author who would become an educationalist. An author must have brains in order to teach aspiring millions to observe, to use keen logic and to attain fine judgment. If he has not, he will only be like the gentleman mentioned by Shakespeare.

"Man, proud man!
Dress'd in a little brief authority
Most ignorant of what he is most assured."

*Copyrighted, 1916, by Louis Reeves Harrison.

Our Chances in Europe

By W. Stephen Bush.

IN a recent letter to The Moving Picture World, J. D. Williams, of Australia, who has had considerable experience in both export and import of films, raises a very interesting point. He speaks of the neglect of the American producer in covering the vast non-American market in detail. We are now beginning to wake up to the possibilities of the South American market, but are we prepared to supply motion picture films to the other continents when the present European war will have passed into history?

There are many close students of foreign markets and especially the European market, who believe that after the war, London will no longer be what it is now—the American distributing point for the rest of the world. In the first place, the high duty now levied by the British government on films, will keep a good many American productions away from England. The British film men, of course, regard this situation with perfect calm, and their anxiety about the profits of the American producer is under perfect control. They believe that the import duty will stimulate domestic productions and only keep out inferior productions of foreign origin.

Of course, there are two sides to this. If other countries with important sea ports, either on the Baltic or on the Dutch, French or German coast, deal in a more liberal spirit with American films, it is entirely possible that the center of distribution will be shifted from London to some city on the continent.

Let us, however, assume for the moment that conditions after the war will remain substantially as they are now. This, of course, is an assumption entirely favorable to London as the American producer's central point for European distribution. Even in that event the American producer, if he wants to enlarge his markets and increase his sales, will have to depart from his present policy of making London his first, last and only point of distribution. There are importers of American film in London who represent American films in every European and a good many Asiatic countries, and who have never left London except for occasional short trips to the continent. London has until now, fixed the number of copies absorbed by the rest of Europe. London laid down the rule, for instance, that Holland and Belgium use one copy each and that Italy was rarely good for more than five copies. London practically regulated the sale of American film in Germany and Russia and Austria. The claim for the better, which is bound to come, especially now, when the British sales of American films have steadily decreased, will be exceedingly simple. It means that a Russian agent, staying all the year round at St. Petersburg and being in constant intimate touch with all the important centers of population in Russia, will be able to sell more copies in Russia than can be sold by correspondence via London.

Germany has been compelled to reduce her production of films to probably twenty per cent. of its normal output, while Austro-Hungary, which never produced very much, has stopped production entirely. These countries will be most promising markets for the American producer if he will try to sell directly to these countries and not make his profits dependent upon the imagined facilities of a London broker.

At present, there are only two American manufacturers who have attempted to gain a foothold on Continental Europe, without the aid of London. Both these companies have found their experiment profitable until the war broke out and cut off the Central Powers from the rest of the world. Conditions in our own country at this time are slowly settling down to something like a permanent basis. There is an intelligent desire in every quarter to recognize and to meet the changes that have come about. As soon as our producers are perfectly sure of their ground and know just what is expected of them, the foreign market holds out greater possibilities than ever before in the history of the American motion picture.

An era of prosperity seems to be ahead for the American motion picture producer, though here and there one may go to the wall. The growth in system and efficiency, which is plainly visible in dealing with the problem of distribution, will weed out incompetents all along the line.

The South American Market

By W. Stephen Bush.

IN considering the possibilities of the South American market, one fact will bear a lot of repetition; there is not an inch of moving picture film produced in any part of Latin America. With the sharp decrease of the European supply, there are but two problems to be solved by the American producer before he can play an important part in the South American market. One of these questions is the question of credit, and the other is the question of catering to the tastes of the South American public. Of these two questions, the last is, of course, the most vital.

How and to what extent have the French and the Italian and the German producers, who have heretofore divided this market up among themselves, catered to the South American tastes? There is, of course, a similarity in tastes between the Italian and the French and the Spanish peoples. Upon this similarity in taste the French and Italian producers have relied entirely. As far as our observations and investigations carry us, we have been unable to discover that a special appeal has ever been made to the South American taste. Latin America is far more akin to Spain and Portugal, both in race and taste, than to either France or Italy. Films of Spanish origin have been negligible in quantity. As far as we know, the Spanish market has been supplied almost entirely from other countries.

It seems to me that, under these circumstances, the American producer has before him an extraordinary chance of making a more practical appeal to the Spanish-American market and the Portuguese-American market than any European producer has ever thought of making. The literature of Spain and Portugal is the heritage of all Spanish and Portuguese America, just as the literature of England is our heritage. With one or two trifling exceptions, this vast storehouse of Spanish and Portuguese literature has never been touched by any European producer. There is, to be sure, a Spanish-American literature and a Portuguese-American literature, and the latter especially offers great opportunities to the film producer. In the main, however, the literary possessions of Spain and Portugal are the literary possessions of Central and South America. The names of Cervantes, Calderon, Lope de Vega and Camoens mean just as much to the people of the Argentine Republic, of Chile and Brazil and all the rest of Spanish-America, as the names of Shakespeare, Milton, Dryden or Pope mean to us. The comparison may limp like all comparisons do if viewed from a purely literary standpoint, but it is unassailable from the practical or commercial aspect.

Why is it not possible to smooth the road into the South American market by making such a special and practical appeal as I have sought to outline here?

An European producer recently said to me that it paid him to cater to American tastes and standards because

whatever picture went well in America was sure to go equally well in Europe. Something of this policy might enter into our dealings with the South American market.

There is little doubt that in the literature of Spain and Portugal and of Spanish America and Portuguese America, there can be found a number of subjects which will appeal, not only to the South American, but to our taste as well. The drama and the heart story know no geographical or racial boundaries. Every great story and every great drama that succeeded in striking the right chord in the human heart has always been translated into every language. No one will deny that the screen is a much better translator than the dictionary.

It goes without saying that work of this character calculated to win a firm hold in the South American market, could be successfully undertaken only under the guidance and with the constant co-operation of Spanish or Portuguese Americans. Our producers have the facilities in greatest abundance; what is needed is proper direction. It is not unreasonable to suppose that the first American manufacturer who will heed this suggestion and produce a picture of special appeal to the Spanish-American and the Portuguese-American tastes and traditions will gain an inestimable advantage over all competitors.

Novel New Year Subject

Universal Film Manufacturing Company Issued a Reel of New Year Greetings From Leading Government Officials.

WHAT can be justly termed the most novel idea that has yet been adapted to the screen was seen in the reel of New Year greetings from President Wilson and other leading members of the present official household at Washington, D. C., to the people of the United States. The subject was made up of a telegraphic message together with a picture of the sender of the message, usually showing him seated in some characteristic pose at his desk. It was issued by the Universal Film Manufacturing Company.

Among those whose messages were thus transmitted were President Wilson, Postmaster General Burleson, Secretary of Interior Lane, Secretary of Commerce Redfield, Secretary of the Treasury McAdoo, Secretary of the Navy Daniels, Secretary of War Garrison, Secretary of Labor Wilson, Speaker of the House Champ Clark, the British Ambassador, Sir Cecil Spring-Rice, German Ambassador, J. von Bernstorff, Governor Charles S. Whitman of New York, William J. Bryan, Mayor John Purroy Mitchel' of New York City. and Rabbi Stephen S. Wise.

The reel was completed and distributed so that all theatres using Universal service were able to show it during the holiday season and reports indicate that the idea was well received by both exhibitors and patrons.

No Decree Yet Entered

Attorneys for the Government and Attorneys for the Defendants in the Suit of the United States Against the Picture Patents Co. et al., Conferring on Form of Decree.

THE attorneys representing the government and the attorneys representing the various defendants in the suit of the United States against the Motion Picture Patents Co., the General Film Co. et al., have within the past few days held repeated conferences to agree upon the form of decree which is to be submitted to the Federal Court. The decree must, of course, embody the findings of the court, which were to the effect that the defendants were unlawful combinations and operating in violation of the Sherman law.

It is understood that the attorneys for the government have served a copy of their proposed decree upon the attorneys for the various defendants. It is expected that the attorneys for the defendants will serve copies of their proposed decree upon the attorneys for the government some time within the next two weeks. On the final settlement of the order and decree the attorneys for both sides will be heard in Chambers before Judge Dickinson in Philadelphia. After the entry of the decree of dissolution, the defendants have the right to appeal within sixty days. None of the attorneys for the defendants would commit himself as to whether an appeal would be taken or not.

Sidney Drew with Metro

Under Long Time Contract for Single Reel Comedies—Fourth Addition to Metro's Barrymore-Drew Family.

THE Metro Pictures Corporation announces that Mr. and Mrs. Sidney Drew have joined the Metro family of celebrated screen stars. Mr. Drew, who gained a unique place in the comedy world on the legitimate stage before he became famous as a star and a director of comedies for the screen, will produce one-reel subjects on the Metro program.

The coming of Mr. and Mrs. Drew to the Metro forces marks the fourth addition of the great Barrymore-Drew family now under long contract with Metro, the others being Ethel Barrymore, and her brother, Lionel, who have achieved great success appearing in stellar roles provided for them in Metro photo plays.

The new Drew comedies, one of which will be presented each week, will be of the distinctive type in which Mr. Drew has become famous. They will be high class comedies not farces or burlesques, and in anticipating the contract just consummated with the Drews, Metro exercised great care in the selection of suitable vehicles looking to the unusual talent of these gifted artists.

The contract, which covers a period of years, and which calls in its first provision for a series of fifty-two comedies, was signed in the Longacre Building, New York, just before the bells began to ring out the old year. President Richard A. Rowland and Treasurer Joseph W. Engel, of the Metro Corporation, together with Metro's chief counsel, J. Robert Rubin and Mr. Drew completed their negotiations in time for a mutual participation in a New Year's feast at the Claridge, when the plans for the new comedy releases were gone over in detail. They were completed in their entirety and the first release was scheduled for the final week in February.

There will be one comedy each week thereafter, one reel in length, and Mr. and Mrs. Drew will be starred in each feature. In line with all previous activities Metro will surround these two stars with an exceptionally strong supporting cast, which will include some of the foremost artists in the comedy field of the silent drama.

The new releases, which were hinted at in announcement made by Metro late in November, will be called Metro-Drew comedies, and they will be polite in character and suited to accompany the big Metro feature releases.

After signing the contract Mr. Drew said: "It is very gratifying to me to be able to produce comedies for Metro under the unusually fine studio conditions which have been arranged for me at 3 West Sixty-first street, and I am proud to be with what I regard as the most progressive motion picture organization in the world. The esprit de corps of Metro is wonderful. Already I am as enthusiastic as a boy, and I know I shall do the best work of my career under the Metro banner. Under arrangements in my new contract I will be given ample opportunity to work out some novel features and innovations I have had in mind for some time. I am sure it is going to prove a highly satisfactory arrangement for all concerned and will result in the biggest kind of a success. Our productions will be, I might add, a decided departure in comedy reel features."

Mr. Drew will begin production within the next few days, and as soon as a selected company of players can be engaged. The comedies will be made in one section of the Sixty-first street studio, where the Rolfe Photoplays Inc. and the Columbia Pictures Corporation are now producing Metro pictures. Mr. Drew now has in hand the first group of ten comedies, which were made from original stories, and are ready for production. Metro promises a specific announcement regarding these comedies and the personnel of Mr. Drew's supporting cast, at an early date.

PARAMOUNT TO HAVE HOUSEWARMING.

Gathering all departments of its big organization under one roof except that dealing with the Newspictures, the Paramount Pictures Corporation has now moved into its new offices in the recently completed Rogers Peet Building at 485 Fifth avenue, corner of Forty-first street, New York. The executive offices occupy the whole of the ninth floor and in addition to this a large suite has been engaged on the floor below, for the accounting, shipping and stenographic departments.

Invitations were sent out for a reception to be held on the evening of January 5 and another on January 7, at which Mary Pickford, Marguerite Clark and other stars appearing in Paramount Pictures produced by the Famous Players, Lasky, Morosco and Pallas Companies will be present. It will be in the nature of a housewarming.

Sees Change of Front by Exhibitors

William Wright of Kalem Company Declares There Is a Tendency to Return to Regular Program.

EXHIBITORS are changing front on the long subject as a money-making proposition is the opinion of William Wright of the Kalem Company. Mr. Wright, who has recently returned to New York from a three weeks trip taking in the territory bounded by Boston, Buffalo, Cleveland, Detroit, St. Louis, Cincinnati and Pittsburgh, believes that for the great majority of picture theater men more money is to be made in a carefully selected program of short subjects than with longer and more expensive productions. By no means does he minimize the importance to the large house of the feature of quality. His point is that the long subject can make money only when it has real merit, and then only in a house of such size that it can afford an extensive advertising campaign.

"The situation in the motion picture business is undergoing one of the most radical changes it has experienced since the coming of the feature picture," said Mr. Wright. "That is my conclusion after a three weeks' trip, covering the greater part of the film territory east of the Rocky Mountain States. I would advise New York film men who do not wish to be caught napping during the coming year to make the same trip and learn from personal contact with exhibitors the way the wind is blowing before it is too late.

"Reports that come to you sitting at ease in your New York office may very easily be completely discovered. One exhibitor or exchange man visits the city one week and he replies to your question as to business by saying 'Rotten.' Another man comes to you the next week and he is glowing with enthusiasm. I have found to my own satisfaction the why and wherefore of both answers.

"I talked with exchange men, but of even greater importance with every exhibitor I could possibly meet. I found only one story. The exhibitor running a general program made up of short releases is making money, in some instances big money; the theaters offering long films so-called features are not making any money, and in many cases they are losing. While at the exhibitors' ball in Boston on December 1, I met a man who operates many theaters, two of them large houses. In these big houses he is running features and just about clearing expenses. In his small theaters he is offering his patrons a regular program, and he tells me he is cleaning up from $150 to $400 a week profit at each small house.

"This same story was repeated to me so often with varied details that it became old before I had neared the end of my trip. I do not say that there are no feature theaters making money. That would be foolish. But in every instance I found that the only exhibitors making any money with long films were the very largest houses, those selecting their features carefully and operating their theaters in a high-class manner. These are so few and far between, however, that they offer no indication of the general business outlook. A safer guide is the condition of the medium-sized houses that have been vainly striving to play the feature game. Running long features at high rentals, profiting by all the wonderful 'exhibitor co-operation' of which we hear so much, these houses have found it a nip-and-tuck struggle to keep receipts within reach of the steadily mounting expenses.

"Many exhibitors informed me they are planning to return to a general program made up of short releases. But in doing so they intend to profit by one lesson which they have learned while paying the feature-maker's fiddle. They plan to pick out each week pictures of superior quality that they can feature in the same manner that they have been boosting the long films, for they feel that they can get just as much business as formerly, while their profits will be augumented by the difference in cost between the regular service and their feature rentals. I found many exhibitors doing this already with our two-reel Stingaree stories. Several exhibitors I met called my attention to the fact that in the name of E. W. Hornung, author of this series, they have just as big an advertising card as had been presented by them in connection with a long feature, while the beauty of it was that the releases were condensed. In a similar manner I found other exhibitors featuring the daring personality of Helen Gibson, who appears in our railroad pictures, while many were planning advertising to profit by the return of Lloyd V. Hamilton to the Ham Comedy Company.

"Taking it all in all, it is my conclusion that from now on the long film will wane in popularity and the backbone of the motion picture business will be the short subject. This is not theory. I will leave to others the time-worn argument of whether the patrons really want varied programs or long films. This conclusion is the result of observations from the viewpoint of the exhibitor—the man who pays the bills."

The Kalem Company has definitely decided on the players who will be seen in the new series by George Bronson Howard. The work of production on the initial episode of the series is already well under way. In addition to the stars Marin Sais and Ollie Kirkby, who will share honors as the "Love Pirates," the principal players in the support will be True Boardman, Paul C. Hurst, Thomas Lingham, Frank Jonasson, Edward Clisbee and Joseph Marber. These players have parctically all appeared during the course of the "Stingaree" series. As announced last week the series is being produced under the direction of James W. Horne.

Sis Hopkins and the director of the comedy company and the players who will be seen in her support in the coming Kalem series, have gone to Jacksonville. A farewell party was held by the members of the company at the Nineteenth street studio on New Year's Eve, which also served as Sis Hopkins' introduction to the interior of a motion picture studio. Work on the first subject comedy started Monday, no time being lost, as a technical crew had been busily engaged at the studio for a week.

The company which made the journey South on Saturday included, in addition to Rose Melville, the creator of Sis Hopkins, the director, Robert Ellis, Frank Minzey, Olive West, Arthur Albertson, Henry Murdock, Richard Purdon and cameramen and other assistants. Frank Minzey is well remembered through his long connection with the Sis Hopkins of the stage, and he is expected to prove equally popular when seen in similar roles on the screen.

National Board Fully Indorsed

Its Activities in the Anti-Censorship Fight Will Be Aided by the Manufacturers.

THE conference between the representatives of the National Board of Censorship and the representatives of the producers which was partially reported in last week's issue, resulted to the entire satisfaction of both parties.

There was some discussion as to just what form the activities of the Board should take hereafter. The representatives of the Board declared that censoring pictures was by no means their most important task. Their most important work was to spread the gospel of the freedom of the screen. The Board said one of the representatives wants to conduct a campaign of education. It wants to make known as widely as possible its philosophy of voluntary supervision and prove how much superior it is in every way to legalized censorship. The Board, the speaker continued, was not interested in the fight against legalized censorship because legalized censorship might hurt this or that manufacturer, but solely because it regarded censorship as a political heresy and as a very serious menace to the freedom of expression. The Board looked upon its co-operation with the producers as a very important part of the civic and social work which had been advanced through all the societies represented in the People's Institute.

There was a general assent to this approval of the Board's policy. It was decided to support the Board in all its missionary work against censorship. The expense incident thereto was apportioned among the producers in accordance with the number of films which each product submitted for the Board's examination.

QUICK WORK BY MUTUAL WEEKLY.

Within twenty-four hours after the ship was sighted off New York harbor, the Mutual Weekly was showing at the Palace theater, New York, animated pictures of the Ford Peace Party on its way to Europe aboard the Oscar II. This is extremely quick work, since all film must suffer an inevitable delay going through the custom house. However, the desire of the Mutual Weekly to give its patrons the quickest service took the editor himself, Pell Mitchell, down the bay on a tug to expedite delivery.

NEW PRODUCING COMPANY AT SALT LAKE.

Briant Stringham Young of Salt Lake City, formerly president and general manager of the Satchwa Film Corporation, will, in the future, be connected with a new company now in process of formation, to be called the Pioneer Film corporation, with headquarters in Salt Lake City. The new corporation has several contracts on hand, in addition to a large number of negatives from completed pictures. These will soon be put on the market in regular releases.

Metro Busy with New Year

Many Promising Feature Productions Are Planned as 1916 Dawns.

METRO begins the new year with a rush that bodes well for the coming season, according to an announcement made at the new offices of that corporation at the Longacre Building. Two new directors have been added to Metro's already large staff, and a new star will shine from the Metro firmament, a new leading woman, who later will doubtless achieve stellar rank, will be seen and the initial work has been done on many new and elaborate motion picture productions.

O. A. C. Lund, who has a long line of motion picture achievement to his credit, is one of the new directors, and the first feature he will produce for his new connections promises to be one of the most notable and unusual ever planned for the Metro program. The locale of this feature, which is yet unnamed, is in the snowy wilds of Labrador, and thither Mr. Lund will go with a company of Metro players, headed by Hamilton Revelle and a very well-known leading woman, who has been selected, but whose name is at present withheld. The production will be made under the auspices of Rolfe Photoplays, Inc., for the Metro program. An unusually strong supporting cast has been engaged.

Metro also announces that Julius Steger, the popular dramatic actor, who recently joined forces with Metro as a permanent star, will begin work immediately upon the strong five-act feature production, "The Blindness of Love." This dramatic vehicle, which was especially selected with Mr. Steger's gifts in mind, was written by Ruth Mitchel Comfort, the well-known dramatist and novelist. The production will be made by Rolfe Photoplays, Inc., for the Metro program, and will be directed by Charles Horan. Mr. Horan recently completed "The Rose of the Alley," in which little Mary Miles Minter is starred.

Mabel Taliaferro, who achieved fame on the speaking stage in "Polly of the Circus," "Rebecca of Sunnybrook Farm" and other notable productions, will begin work on two new Metro wonderplays. Edwin Carewe, who directed Emily Stevens in the two wonderful features, "Destiny, or the Soul of a Woman" and "The House of Tears," and Ethel Barrymore, in "The Final Judgment," will direct Miss Taliaferro in the two new feature productions.

William Nigh, who is at present directing Va'li Valli, in "Her Debt of Honor," has a few exterior scenes to make before completing the feature, and as soon as they are finished he will begin work on another big Metro production in which Lionel Barrymore and Marguerite Snow will be starred. This five-part photodrama is still unnamed, and was written by Mr. Nigh himself. This feature will be produced by the Columbia Pictures Corporation for release on the Metro program.

Howard Truesdell, who has been associated with Charles Horan, as assistant director at the Rolfe studio, is already at work on a new Metro production as co-director with Fred Balshofer, which will be made by the Quality Pictures Corporation. Mr. Truesdell and Mr. Balshofer will go to northern Maine to make the exterior scenes, where scores of thrilling and exciting situations, including a chase by a pack of ferocious timber wolves and a hand-to-hand fight with a bull moose will be photographed. The production is still unnamed, but will be made by the Quality Pictures Corporation for the Metro program.

Mary Miles Minter, who is in St. Augustine, where she has just completed the final scenes in "Dimples," a five-part Metro feature released February 14, will begin work immediately upon another feature production, "Love Triumphant." The exteriors of this feature will be made in Florida, and a majority of the strong supporting cast, that appeared with Miss Minter in "Dimples," will remain to work in the new picture. Thomas J. Carrigan, her new leading man, will be featured in "Love Triumphant" with Miss Minter.

A CORRECTION.

The Premier Program Corporation wish to announce that it has not leased the studio at 11 East Fourteenth street, formerly occupied by the Biograph and Kleine companies. Premier Program is exclusively a marketing organization, although two of its producing companies already have permanent eastern studios. One is located at Tappan, N. Y., and the other at Cliffside, N. J. Both of these studios are fully equipped, have ample room and are modern in every respect. For the present they are sufficient to meet the needs of the Premier Program, although negotiations are now pending and options have been secured for additional studios in the south during the winter months.

Frederick Montague Appears in "The Bait"

THE completed cast of "The Bait," the first five-reel Mutual Masterpicture, de luxe edition, production David Horsley will release under the Mutual's new expansion policy, includes not only such well-known players as William Clifford and Betty Harte, along with others of reputation, but has been materially strengthened by the engagement for the picture of Frederick Montague, a legitimate player of many years' experience. He has been cast for the character of Tom Sloan the gambler, a part he is particularly fitted to portray.

Frederick Montague.

Mr. Montague brings with him, besides his legitimate stage experience, the fruits of five years' work before the camera. His first film engagement was with Thanhouser. Later he joined the Vitagraph Company in the east and came to the Coast, eighteen months ago, remaining with the same company only a short time, for Lasky engaged him for Col. Moreau in "Cameo Kirby"; Police Inspector Cregan in "A Gentleman of Leisure"; Fairfax in "What's His Name" and parts in other productions.

Mr. Montague was born in London, England, in 1860. He made his debut on the dramatic stage at the Globe theater in London twenty-five years ago, appearing in "False Shame." Following this he played important parts in companies headed by Edwin Booth, Thos. W. Kean and Mr. Sothern and for a number of seasons was leading man for Mme. Modjeska. Eighteen years ago he came to America from London with an Augustin Daly company.

"THE NE'ER-DO-WELL" BREAKING RECORDS.

Not since the release of "The Spoilers" has filmland taken more notice of a film drama than that evidenced in "The Ne'er-Do-Well." There are many similar details in connection with these two great dramas filmed by the Selig Polyscope Company. Both stories were written by Rex Beach, the novelist; both run about the same length, nine reels; both were produced by Colin Campbell, the well-known director; both were filmed under the personal supervision of William N. Selig, president of the Selig Polyscope Company; both deal with red-blooded Americans and true American life. The record achieved so far by "The Ne'er-Do-Well" is unusual. Rights for this wonderful film drama are going like hot cakes and demands by mail and wire have been received by the Selig Company even before the film was ready for general release. Kathlyn Williams takes the leading role in "The "Ne'er-Do-Well," being supported by an exceptional company of players, including Wheeler Oakman, Frank Clark, Sydney Smith and Eugenie Besserer. A majority of "The Ne'er-Do-Well" scenes were filmed in the Panama Canal Zone. Life as it was during the work on the Panama Canal is faithfully reproduced; interior scenes of old Panama prisons; odd nooks and corners in Colon; work along the big canal; and the interiors of the homes of Spanish aristocracy are shown with every attention to true detail. The story of "The Ne'er-Do-Well" opens in New York City, and there is a battle every bit as realistic as that shown in "The Spoilers." Wonderful photography, acting, and an exciting story combine to make "The Ne'er-Do-Well" one of the greatest of film productions and a drama that will add to the laurels of the Selig Company.

PRESIDENT LAEMMLE GOES TO COAST.

President Carl Laemmle, of the Universal Film Manufacturing Company, left the day before Christmas for Universal City, where he will spend five or six weeks in looking over the city and attending to certain business details of the company. Afterward he will leave for Hot Springs, where he intends to spend three weeks, unless called home by business.

Next Week's Vitagraphs

There Will Be Nine Reels of Drama and Comedy of the Usual Good Quality.

THE Vitagraph weekly program announced for release during the week commencing Monday, January 10, will consist of nine reels of drama and one of comedy. Monday's releases will comprise a four-part drama and two

Scene from "The Surprises of an Empty Hotel" (Vitagraph).

single-reel dramas. A "Sidney Drew Comedy" is announced for Friday, and on Saturday a three-part Broadway Star Feature will close the week's releases.

The four-part drama announced for Monday in the Personally Picked Program is "The Surprises of an Empty Hotel," written by Archibald Clavering Gunter and produced by Theodore Marston with an all-star cast including Charles Richman, Leo Delaney, Arline Pretty, William Dunn, Robert Gaillard and Ethel Corcoran. The story holds the interest from the beginning and in a thrilling climax audiences will see a large steam yacht blown to pieces by 50 pounds of dynamite.

The plot tells of the efforts of rascally attorneys to push the claims of common law widows to the estate of a wealthy man. They plan to rid themselves of the real widow and endeavor to obtain evidence by spying on her in her room in a huge hotel, emptied by a scare of sickness. It is a mystery story of unusual originality handled in a different manner, capably directed and splendidly acted.

"A Cripple Creek Cinderella," a one-part drama released with the locked reel program, was produced at the Western studio of the Vitagraph Comany by Ulysses Davis and was written by Daisy Smith. The cast includes William Duncan, George Stanley, Alfred Vosburgh, Mrs. Vosburgh and Carleton Weatherby.

"When Lin Came Home," a single-reel drama, completes Monday's releases. This drama is one of real heart interest

Scene from "By Love Redeemed" (Vitagraph).

and employs a cast of players including George Holt, J. Carleton Weatherby, Miss Wolbert and William Weston. The story was written by L. Case Russell and produced by William Wolbert.

Friday, January 14, "When Two Play a Game," a one-part comedy featuring Mr. and Mrs. Sidney Drew, is announced for release. The story was written by William B. Courtney and produced by Mr. Drew. The theme shows a wife with many women friends daily at the house, knitting socks for soldiers, much to her husband's discomfort. He plans to escape this unpleasantness and suddenly becomes a victim of aphasia, with the help of a friend. His wife hears of his plans and resolves to teach him a lesson by playing the "lost memory game" herself. After many complications both confess and "make up."

A three-part Broadway Star Feature, "By Love Redeemed," written by Alice Williams and produced under the direction of C. Jay Williams, is announced for release on Saturday, January 17. The cast includes Jewell Hunt, Logan Paul, Garry McGarry, Anders Randolf, Paul Hornung, and Belle Bruce.

In the story is a young girl abused by her brutal father, who one day, in a fit of rage, strikes her on the head with the butt end of a revolver. The girl suffers from bone pressure, caused by the blow, and in consequence becomes a petty criminal. Later a prominent surgeon performs an operation and the girl recovers her normal mentality. She secures a position as a maid and one day her father appears and tries to force her help him rob the safe. In the struggle which follows he is killed and the girl is left to marry the man she loves.

Motion Pictures in Honduras

Conditions Prevent the Establishment of More Than One Photoplay House in Tegucigalpa.

CONSUL E. M. Lawton, Tegucigalpa, says that there is but one motion picture theater in the consular district of that city, viz., the Teatro de Variedades. A number of causes combine to prevent the industry from being more successful, among which are poor transportation facilities, the small purchasing power of the masses, the sparse population generally, and the lack of electric service in all the other interior towns.

In this city shows are given three or four evenings a week, commencing at 8.30 or 9 p. m., and lasting until midnight or after. The prices of admission vary with the quality of the subject. Old pictures of the ordinary type of drama, comedy, etc., are sometimes displayed at prices ranging from 10 to 30 cents United States currency, depending on the location of the seats. Other nights, when such well-known films as "Les Miserables" are run, the prices are trebled; and for ordinary new subjects the usual charge is about 50 cents for the best seats.

No attempt has been made here to try continuous performances. The Tegucigalpa consulate has been endeavoring to interest persons in establishing small theaters with popular-price continuous shows. One firm, which is equipping a restaurant with a Japanese garden, has asked to be informed about films and accessories, and another firm has inquired for apparatus which can be operated by a portable light for use in towns where there is no electric service. With outfits of that sort a service might be established in some eight or ten towns within a reasonable radius of this city. The local theater rents its films from Panama on a basis of 50 per cent. of the receipts. So onerous is this charge that the question naturally arises, why would it not pay some American manufacturer to send a representative to tour Central America and contract with the established theaters for film service? There are probably 20 or more theaters in the five Republics that could use films for an average of 20 programs per month, and one central office, say in Guatemala City, could attend to the distribution and service generally. The writer has no positive knowledge of conditions outside of the Tegucigalpa consular district except as told by the owner of the local theater, but the latter is greatly interested in the development of some such plan and states unequivocally that such a project is much needed and could be made very successful.

All classes of pictures are popular, including comic, tragic, cowboy, chases, historical, war and detective stories. Perhaps the most popular are Wild West scenes, where feats of horsemanship and quick gun play are generous components. All reading matter should be in Spanish.

HARRY PALMER WRITES COMEDY FOR "BUDD" ROSS.

That not all Harry Palmer's time is given up to animating "Keepin' Up with the Joneses" for the Mutual program is evidenced by the acceptance of a scenario from his pen for the use of "Budd" Ross, a Gaumont star. Cartoonist Palmer's offering is called "Ham and Eggs." It will be released as a Casino Star Comedy January 16. It is being directed by Edwin Middleton.

Eight Busy Directors

They Are Making Forthcoming Equitable Releases—President Spiegel Pleased.

EIGHT Equitable directors are at work on forthcoming features, soon to be released by that company. This excess of four more productions a month than the releasing activities call for permits of the optimism of President Arthur H. Spiegel in the anticipation that very shortly eight productions ahead will afford the opportunity of diversifying the program to a greater extent than has been possible, with the concern just entering its third month of actual production.

Frank Sheridan.

John Ince is at work with Frank Sheridan, Arthur Ashley and Mary Charleson in "The Struggle," which is in the course of work at the Flushing studio.

Frank Powell is busily engaged assembling casts and securing locations for the initial work of the noted author, Richard Le Gallienne, "The Chain Invisible," in which Emmett Corrigan is to star. Mr. Powell is to take his company to the middle west, where the exteriors will be staged. The middle west being opulent in rugged landscapes and mountain scenery, will furnish admirable backgrounds for the stirring story to be enacted.

E. Mason Hopper is at Naco, Ariz., in the very heart of the great American desert, where Gail Kane and a supporting cast of twenty principals are staging the principal scenes in "Her God," which will be the second Gail Kane-Equitable production under Hopper's supervision.

Charles Seay, directing Muriel Ostriche, has been traveling throughout the southland for five weeks, he and his company being the honored guests of Con T. Kennedy's itinerant circus. The play being staged by Seay, "Babette of the Ballyhoo," calling in its entirety for circus surroundings and atmosphere, is being staged with the most faithful adherence to the author's ideas.

Harry Handworth is in charge of production of "The Pain Flower," in which Marguerite Leslie, formerly leading woman with Sir Henry Irving, will make her debut on the screen. "The Pain Flower" is being staged at Flushing, L. I., with several out-of-town places figuring in Handworth's itinerary for the exteriors.

Mary Boland.

S. E. V. Taylor will begin work this week on the elaborate production of "Passersby," contemplated by Equitable. "Passersby," from the pen of C. Haddon Chambers, is being scenarioized by the author himself, and Equitable has promised Mr. Taylor an all-star cast. Mr. Taylor completed "Her Great Hour" a few days ago, but fortunately was in possession of the scenario of "Passersby" some weeks ago, and this promises more novelties than characterizes "Her Great Hour," which is enthusiastically referred to by the Equitable concern as a picturesque and startling story.

Joseph A. Golden and Edmund Lawrence, of the Triumph staff, are working on "The Ransom," in which Julia Dean stars, and "Three Pairs of Shoes," with Mary Boland in the star role.

All in all, President Spiegel considers the activities of his concern seriously progressing toward a goal of class and distinctness to which his ambitions have been directed since he began studying the field a year ago.

Mutual Has Noted Writers

Several of Wide Fame Are Supplying Material for Mutual Features.

IN ITS determination to present the very best in story and plot in the motion pictures released through its service, the Mutual Film Corporation is drawing upon the services of the best fiction writers of America. Among its regular and occasional contributors to the scenario departments of the Mutual's producing companies are the names of some of the most widely read short story writers.

One of the most frequent scenario contributors to the American Film Corporation at Santa Barbara is Kenneth B. Clarke, the fiction writer whose short stories appear in the Saturday Evening Post.

The series of humorous motion picture stories by Charles H. Van Loan, which were published in the Saturday Evening Post, "Buck Parvin in the Movies," are being released tri-weekly in the Mutual as Mustang Star Features.

A third well-known fiction writer and contributor to the current magazines who has been engaged to write a series of Mutual photoplays, is Frank H. Spearman, the author of numberless railroad yarns, whose efforts at scenario writing are now being directed to the Signal Film Corporation's picturized novel, "The Girl and the Game."

Then there is Roy McCardell, the New York newspaper man, and the winner of the $10,000 prize for furnishing the idea and the scenario for the spectacular serial, "The Diamond from the Sky," which recently finished its first run releases.

Rufus Steele, another writer for the Saturday Evening Post, has contributed a worthy addition to the Mutual Program in the plot and story of "The Deathlock," a Mutual Masterpicture, to be released Dec. 30.

"The Secret Agent," a Gaumont three-reel "Rialto" release featuring Robert T. Haines, is the filmization of a Saturday Evening Post story by Arthur E. Stringer.

"The Other Side of the Door," an American Mutual Masterpicture, to be released January 6, is taken from a book by the same name written by Lucia Chamberlain.

Rennold Wolf, the well-known New York dramatic critic, and the author of many of the most popular musical and theatrical successes for several seasons back, has written several comedies for the Gaumont Company. "Hunting," a one-reel funny picture featuring Budd Ross, is the most recent offering from Mr. Wolf's pen to be filmed for Mutual release.

LUCILLE TAFT AND ALEXANDER GADEN IN "THE DRIFTER."

The big five-reel feature Richard Garrick will next direct for the Gaumont for release on the Mutual program will star Alexander Gaden and Miss Lucille Taft. The play is "The Drifter," from the pen of John B. Clymer. Miss Iva Shepard will also have a prominent part in the production. A great many scenes require a race track setting. Since there will be no race meet at Jacksonville in the near future, Director Garrick will transport his company to the nearest meet of the winter circuit. It is thought the players will go to New Orleans, although there is a possibility the work may be organized in time for the meet at Havana, Cuba. "The Drifter" will follow Gaumont's "As a Woman Sows" as that company's Mutual Masterpicture, edition de luxe, contribution to the Mutual program.

GOFF VISITS MIDDLE WEST BRANCHES.

A. W. Goff, assistant general manager of the V-L-S-E, left New York last week for a tour of the Big Four exchanges which will take him to Pittsburgh, Kansas City, Minneapolis, Chicago and St. Louis. Mr. Goff's visit to these offices of the Big Four is eagerly looked for by the branch managers of the V-L-S-E, for the reason that the new sales director can advise from a practical as well as a theoretical viewpoint, having conducted branch offices throughout the entire section of the country in which he will travel.

Mr. Goff will spend part of his time in promoting the cause of open bookings, of which he is one of the most ardent apostles.

Zukor Raps Sex Plays

President of Famous Players Film Company Discusses Method of Discovering What the Public Wants.

"THERE is just one way of determining what the public wants," said Adolph Zukor, founder and president of the Famous Players Film Company, in discussing the old yet ever new question, "and that is to take the consensus of opinion of as many exhibitors as possible. This opinion should be based solely upon the actual record of the results obtained by showing various types of film in their respective theaters. It is in accordance with this view that the Famous Players receives from the Paramount Pictures Corporation, its releasing medium, weekly reports on every feature that is produced.

"This report covers every section of the country and a similar index extends to the foreign nations as well. From a careful study of its averages, it is simple for the producer to determine exactly what kind of films are well received and those of inferior popularity. There is no more effective method devisable for the obtaining of accurate and detailed information of a really comprehensive nature. No one exhibitor, however judicious or well informed, can ever draw proper conclusions from his own limited field of observation.

"Though the exhibitor can, of course, determine his own needs, it is impossible for the producer to accede to the demands of the individual exhibitor. To paraphrase a familiar line, he must meet the greatest needs of the greatest number.

"The producer who attempts to determine on his own initiative just what the public wants, or who attempts to force the public to want what he thinks that it ought to want, is predestined to come to grief. There are those who consistently attempt to foist upon the public a salacious type of film, either under the guise of preaching sermons or with the frank intention of appealing to the sexes. The temporary success of that style of production has lured several manufacturers to release plays of this sort, but the records of the stage play and of the photoplay prove absolutely that the success is merely temporary and that the releasing of such pictures is poor judgment from a business standpoint. 'In the long run,' clean pictures pay best, whether they are comedies or dramas.

"That the frankly suggestive film is a detriment to the industry as a whole there can be no question, inasmuch as it spurs the censors to increased activity and gives the agitators for censorship grounds upon which to base their arguments.

"Our records show that clean comedies and the powerful dramas of the better sort are the supreme favorites today. The lasting success of films of this type and the heavy demands for the appearance of the stars in them proves beyond doubt that the public today is getting what it wants. Any new attempt to gauge 'what the public wants' by different standards than those of country-wide reports on the successes of the immediate past and of the present is doomed to failure. As I have said before, it is a physical impossibility to produce films to suit the requirements of any given locality. The standards of measurement must be broad and there is no possible way in which to make them so except that which has already been adopted.

"Individual reports are also made on the productions grouping them according to the star which appears in them. In this way we are enabled to keep strict account of the popularity of Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn and John Barrymore, and to see at a glance in what type of play they are best received. The constant tendency of our popularity pendulum to swing toward the stronger dramatic plays and toward the lighter comedies has determined our policy for the coming year.

"So far as the source of material is concerned, experience has shown that to be of no importance whatever. It makes no difference whether a play or a novel is being adapted, or whether the subject which is being produced is an original scenario prepared especially for the screen. There is just one point of importance: has the finished product real screen value; is it a good photoplay?"

FREE TO EXHIBITORS.

The Moving Picture World will send free of charge to any exhibitor who asks for it its literature on the censorship question and its brochure on the Sunday Law. Sooner or later every exhibitor will have use for either the one or the other and, in most cases, probably he will need the two pamphlets. We have distributed a large number and we want every exhibitor to have this extra service which goes free to all readers and subscribers of The Moving Picture World. SEND FOR THIS USEFUL LITTLE LIBRARY TO-DAY.

The First Selig-Tribune

Initial Edition of the New News Pictorial Weekly Is Just Out—Covers a Wide Field.

THE first edition of the Selig-Tribune News Pictorial was released by the General Film Company on Monday, January 3. Though it is rather early to estimate the degree of popular favor with which this new picture weekly will be received a glance at the titles of subjects covered indicate that it will cover a wide range of territory and subjects and should be, in consequence, a welcome number on the program of any motion picture theater. It is in reality a semi-weekly as it will be issued twice each week. A few of the interesting features are:

Scenes from the various battle fields of the great European conflict, supplied by John D. McCutcheon and other war correspondents; the new $8,000,000 bridge at Memphis, Tenn.; exclusive views of Col. E. M. House, friend of President Wilson, about to embark for Europe, On the same vessel leaving New York City are shown Captain Boy-Ed, formerly naval attache at the German Embassy, recalled at the request of President Wilson, and also Brand Whitlock, novelist, former Mayor of Toledo, and now U. S. Minister to Belgium, who returns to his duties. Kewpie, the baby elephant at the Selig Zoo, at Los Angeles, is shown partaking of breakfast and how he gets it is a study in natural history.

At Washington, D. C., the pages of the U. S. Senate are entertained at dinner by Vice-President Marshall, while guards watch plants manufacturing war ammunition at Aetna, Indiana. At Revere Beach, Mass., a roller coaster, wrecked by a gale, falls and crushes two houses and injures many persons. How the holiday spirit invades the Navy and how the bluejackets on the battleship Nebraska act as hosts to hundreds of poor children will prove of true heart interest.

Waldo Walker Becomes Assistant Director

WALDO WALKER, formerly of the publicity department of the Oliver Morosco Photoplay Company studios in Los Angeles, has been made assistant to Director Frank Lloyd. Mr. Walker has had a varied career, starting out as a newspaper and magazine writer. He "broke into" the Century Magazine with his first story while a student at the University of Chicago, and subsequently contributed to various eastern magazines, being perhaps best known for his "Green Book" series of stories on "Sammy's," a noted Chicago theatrical cafe, which he wrote under the name of "Bailey Lane."

Waldo Walker.

At College Walker was a member of the Dramatic Club of the University of Chicago, and appeared in both amateur and professional theatrical productions. At night he worked as manager of the Chicago Telephone Company, and on leaving college his employers induced him to abandon an artistic career by appointing him day manager of the north side exchanges. Unable, however, to resist the lure of the footlights, Walker returned to the stage, going out with the eastern road company of "A Stubborn Cinderella," the musical hit of a few seasons ago. After various engagements and also further excursions in the newspaper and magazine field, he came to the Pacific coast and went into the motion picture field by becoming connected with the Morosco film offices. Waldo Walker has made many friends in the business during his short career in filmdom and receives the hearty well wishes from all. His first work as Assistant Director commenced with the production of the Anna Held subject, "Madame La Presidente."

ANOTHER LONDON AGENT COMING.

George B. Cormack, of George B. Cormack & Co., Cinematograph Film Distributors, London, is in New York to complete some important film contracts.

Herrington Against Tax on Gross Receipts

President of National League Declares Himself on Important Principle.

IN THE course of an interview with a Moving Picture World man on the question of federal taxation, President Herrington said: "I cannot understand the purposes of the men who advocate taxation upon the gross receipts of any business, especially that of the motion picture exhibitor. Should Congress enact such a law it will be necessary to put every motion picture theater in the country under immediate government supervision. This could be done in two ways only: Either the exhibitor will have to make daily or weekly sworn statements of his receipts and file them with the Internal Revenue Office or the Federal Government will have a special agent in the box office who collects the tax on the spot. In either event your business would cease to be your own. What becomes everybody's business willl then be nobody's business. I know of on other business in the country where such a tax is being imposed. The imposition of such a tax is every bit as foreign to the spirit of our institutions as the establishment of censorship. Nothing of this sort exists in England. There is but one government in Europe claiming to be modern and progressive which has such a tax and that government is the government of France.

"Now, you can make this as strong as you like: The National League is unalterably opposed to any form of Federal taxation under any pretence whatever, but it is especially opposed to the imposition of such a percentage tax and it will fight the influences back of it with all the power at its command.

"FRED J. HERRINGTON.
"President M. P. E. L. of A."

CINCINNATI EXHIBITORS ELECT OFFICERS.

The annual meeting and election of officers of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce, as its full title now is, was held at the Hotel Sinton on the afternoon of December 28, after a heated but friendly campaign between two duly nominated tickets. The count of ballots after the fight showed that the entire Red ticket, headed by F. L. Emmert, had won, other officers elected being as follows: First vice-president, A. G. Hettesheimer; second vice-president, M. Marcus; treasurer, John J. Huss; managing secretary, H. Serkowich; sergeant-at-arms, Jesse J. Meis. A clever and fetching feature of the Red propaganda was the presentation at the door, to each entering member, of a red carnation by a red-haired young lady, the daughter of Mr. Hettesheimer. President Emmert and several of the other newly-elected officers were called upon by the members for remarks after the election, responding in happy style, and predicting for the organization as well as for exhibitors in general the best year in history. President Emmert laid special stress upon the necessity for maintaining high standards, in order to impress upon the public the fact that moving pictures are intended to elevate, and not to play down to public taste. A Dutch luncheon was served to the members after the election.

Adrien Avare, Colorist

Expert in Tinting and Toning Will Embellish the Product of the Raver Film Company.

FOR the coloring, tinting and toning of the first release of the Raver Film Corporation, Mr. Raver, president of the company, has secured the expert services of Monsieur Adrien Avare. Mr. Avare for many years was connected with some of the biggest producers of motion pictures in France. He was in complete charge of their technical departments. While he has a thorough knowledge of every branch of the business, he has given particular study to the coloring of film. He has compiled several very successful formulas for duo-tone work that are astounding. Those who have experimented with this end of coloring know well what great difficulty is encountered in securing perfect separation of the colors. They invariably blend, forming a third color that is not desired and form an unevenness that mars the beauty. Mr. Avare has solved several of these double coloring problems.

He has avoided hasty jumps from one extreme color to another, but has blended with his duo-tone process so that it appears as though one hue flows into the other. The tints were also picked with a view to the scenery and setting to which they were to be applied. They are true to the objects they dress.

Less than 200 feet of the six reels which comprise the production of "The Other Girl" will be uncolored. As Mr. Avare remarked, "It is a production that adapts itself splendidly to colors." However, he does not believe in applying tints where the natural black and white will deliver its message a bit more forcefully. Coloring demands a deep study, as it must be applied or not applied from both the scenic and story standpoint.

Thomas H. Persons

THOMAS H. PERSONS, superintendent of the Selig Jungle-Zoo, at Los Angeles, Calif., was recently snapped at a time when he was giving two automobile loads of Selig actors and actresses starting out on location the "once over." Now that all the Selig players have been transferred to the Pacific Coast for the winter months, it keeps genial Tom hustling and adds to his already manifold responsibilities. Photographs of Mr. Persons are few and far between, but his many friends in Filmland will immediately recognize Tom's smiling face. By the way, Tom recently granted an interview to Charles Van Loan of Collier's Weekly, in which he told Van Loan new facts anent the operations of the first motion picture company ever working in California. William N. Selig, president of the Selig Company, had an idea that the Golden State, with its perpetual sunshine, would be an ideal locality for motion picture production, and he sent the late Francis Boggs to Los Angeles.

Thomas H. Persons.

Madeline Traverse

IN MADELINE TRAVERSE the World Film Corporation has a star acknowledged to be one of the most important women players in the film world. Miss Traverse comes by her success naturally, being the descendant of an old theatrical family. Her father was Richard W. Trellegan, one time proprietor of the Boston Museum and of many important stock companies playing throughout the United States. Miss Traverse had her first experience under her father's direction. Being always a large child for her age, she was playing important ingenue parts at twelve, and at fifteen was intrusted with the leads in all the old standard stock plays produced by her father's company.

After her father's death she traveled all over Europe studying music, fencing, dancing and spending much of her time on horseback. On her return to this country she resumed her theatrical career with Rose Stahl in "The Chorus Lady," both in New York and en tour to the Coast and to London. She then played in "Joseph and His Brethren," understudying Pauline Fredericks, and playing her role on numerous occasions. With Cohan and Harris she played the adventuress in "Seven Keys to Baldpate" throughout the Chicago run of the piece, and afterwards in New York. Her picture career has been varied and important. She began with the Reliance Company, appearing in such pictures as "The Other Woman," "For the Love of a Man," "The Flower Girl" and "Leah Kleschna." She came under contract with the World Film Corporation, to support Robert Warwick in the picturization of the novel, "The Ambition of Mark Truitt," after which she is to be seen in numerous striking portrayals.

Madeline Traverse.

"What Ruby Did"

A Comedy in Eight Hours Produced at New Rochelle and Thereabouts—How Five Reporters Became Actors.

THE title of this comedy of newspaper life is "What Ruby Did." It was enacted last week at the Thanhouser studio and on the road between New York and New Rochelle, Leon L. Rubinstein playing the leading role, supported by Cissy Fitzgerald, Edward Earl, Charles E. Kimball, Hal Ford and others—five newspaper men, if you please.

SCENE 1.—Office in Which Scattered Papers Denote Great Activity.—Ruby, seated before desk, dictates a note to stenographer, naming the Hotel Hermitage, New York, as the place and 11 o'clock Tuesday morning as the time for the gathering of a party of newspaper men bound for New Rochelle to play reporters in "What Doris Did," a picture

Scene from "What Ruby Did."

featuring Doris Grey, selected as the most beautiful girl at the Boston Exhibitors' Ball. The reporters are asked to bring evening clothes.

SCENE 2.—Lobby of Hotel Hermitage at 11:15 Tuesday Morning.—Casual loungers reading the morning papers. Young man with suitcase glances around expectantly and, seeing no one he knows, finds seat on lounge. Presently another young man, also with suit case, repeats much the same business. Ruby enters hastily at 11:20 and gathers a party of five, including the two men seated on the lounge He addresses them collectively.

CUT IN.—"We Will Start Right Away."

Ruby exits into cafe. Men standing in group converse, indicating the exchange of brilliant repartee.

INSERT.—Fifteen Minutes Later.

SCENE 3.—Same as No. 2.

Men in group register impatience. Ruby enters, accompanied by Cissy Fitzgerald, Charles E. Kimball and Hal Ford. Expressions on the faces of waiting men brighten.

INSERT.—"Now We're Off."

SCENE 4.—In Front of Hotel.

Party is distributed in three cars—one rickety taxi, one antiquated limousine, one modern limousine. Reporters enter the two first mentioned.

SCENES 5 TO 10.—Glimpses of Merry Party en Route.

SCENE 11.—In Front of Edison Studio.

Three reporters exit from taxi and look for other machines.

CUT IN.—Ten Minutes Later.

Antiquated limousine draws up to curb and party of newspaper men is complete as in hotel lobby. Faces again indicate impatience.

CUT IN.—"Where Is Ruby?"

Modern limousine appears. Ruby jumps out. Much activity. Driver of taxi goes for gasoline. Edward Earl shakes hands with reporters.

CUT IN.—Ten Minutes Later.

Taxi returns—Mr. Earl enters car with reporters and the three machines move up road.

INSERT.—Some Time Later.

SCENE 12.—Thanhouser Studio.

Actors and actresses, electricians and property boys are moving about. Reporters meet Director George Foster Platt and Doris Grey. There is much conversation and glancing at watches.

SCENE 13.—Dining Hall at Pepperday Inn.

Ruby at head of table presides over an elaborate luncheon—animation increasing with each course, reaches a climax in impromptu dancing.

SCENE 14.—Thanhouser Studio (set in duplication of Exhibitors' Ball).

Reporters, in evening dress and otherwise, stand around with extras waiting their turn to be used by Director Platt.

CUT IN.—One Hour Later. Reporters still waiting.

CUT IN.—Two Hours Later. Reporters still waiting.

CUT IN.—Two Hours and One-half Later. Reporter looks uneasily at watch, then approaches Messrs. Platt and Rubinstein. Brief conversation—Ruby nods.

CUT IN.—"In Five Minutes."

Consultation among volunteer extras while ball scenes are being photographed.

INSERT.—5:30 O'clock.

SCENE 15.—Platform for Reception Committee.

Doris Grey shakes hands with newspaper men.

SCENE 16.—Outside of Thanhouser Studio (rain and darkness).

Mr. Earl and three reporters with bags enter taxi.

INSERT.—One Hour Later.

SCENE 17.—Taxi with Punctured Tire at Curb of Deserted Road. Chauffeur and reporters confer dejectedly. Chauffeur examines tire, then looks up.

CUT IN.—"It's Too Bad I Ain't Got the Stuff to Mend It." Passengers gather luggage and disappear in the night.

SCENES 18 to 50.—Wet streets unpeopled save for three figures plodding onward.

SCENE 51.—The Third Avenue Elevated Road.

Miss Alleen Faye

MISS ALLEEN FAYE, late of the European stage, has recently made her way to America, afire with enthusiasm born of a knowledge of America's vast opportunities and remarkable screen accomplishments. Miss Faye has herself had considerable experience in pictures and is able to write her own scenarios. It is also interesting to know that she began her theatrical career in Hamburg, at the age of eleven, and has played before the late King Edward of England acquitting herself so well that he presented her with his photograph in memory of the occasion.

Miss Alleen Faye.

Some time later Miss Faye turned to the terpsichorean art and after several years of hard study became the prima ballerina of an opera company. After turning the second time to the playing of what is known in America as straight parts, her unusual adaptability to the drama in all its phases was noticed by a film producer on the Continent, who tendered her an excellent offer to enter the realm of the more popular silent drama.

Miss Faye is a beautiful young woman, with a wealth of hair of the Titian variety. She has, as would be expected, a charm of manner which should make her popular among American people and American studios. This young actress displays a large admiration for the American way of doing things, and will no doubt fall easily in line with American methods of screen production.

MacNAMARA WRITES UNIVERSAL STORY.

"The Poet's Progress" is the title of a poet's comedy with a different plot, which has been written by Walter MacNamara for Matt Moore and Jane Gail. Miss Gail plays the role of a Smiling Slavey and Matt is the poet. Mr. Moore is cast in Director Paton's submarine picture, and for that part has to have long, wavey hair. This long hair so impressed Mr. MacNamara that he wrote a poet photoplay for him, which is now being produced at Universal City Junior, Leonia.

Chicago News Letter

By JAS. S. McQUADE.

Wm. N. Selig's Opinion of the Selig-Tribune.

SPEAKING of the Selig-Tribune, the first release of which was made Monday, January 3, William N. Selig, president of the Selig Polyscope Company, said the other day:

"In my opinion the Selig-Tribune will meet a want long felt by exhibitors of motion pictures. These exhibitors desire a news film that is strictly up-to-date, interesting and entertaining. The patrons of the various motion picture theaters have felt there was something lacking in the news pictorial films and have not hesitated so to express themselves not only to the exhibitors of motion pictures, but to the film manufacturers. It has been my ambition to supply that something.

"When I concluded to sever our connection with the Hearst-Selig News Pictorial and to manufacture and release a news film that would be something 'different,' I naturally was pleased to co-operate with the Chicago daily and Sunday Tribune, as the reputation of that publicity medium for universal pictorial and news service is flattering. I am sure that the pictureplay public will be more than satisfied with the Selig-Tribune. No time, money, or thought will be spared to make this news film everything it ought to be."

Lucien C. Wheeler, editor-in-chief of the Selig-Tribune news film, has been working with mathematical accuracy and with the speed of a whirlwind in the Selig general offices ever since he was appointed. An able and well trained correspondent, Mr. Wheeler, has seen service on the staff of the New York World, of the Washington Post and of Collier's Weekly. Besides, he is a fine judge of news pictorial "scoops," and is an adept in securing them.

At the time of writing, the completed plans for the opening releases of the Selig-Tribune give fine promise of success and popularity, and this is still more confidently assured when it is remembered that the pictorial productions are under the expert supervision of H. C. Hoagland, general manager of the Selig Polyscope Company.

The first number of the Selig-Tribune made its first appearance in Chicago theaters on Sunday, January 2. A number of theaters, including the Kedzie Annex, 3214 West Madison street; the Parkway, South Michigan avenue; the Keystone, 3912 Sheridan Road, and the South Chicago theater, 9220 Commercial avenue, booked it for the day mentioned. Monday, Tuesday and Wednesday, following the initial presentation, the Selig-Tribune was booked by a large number of Chicago playhouses, including McVicker's theater. The Selig Polyscope Company says that the Selig-Tribune is being cordially received by the trade and that the advance bookings are at least twice as large as at first expected.

Among the interesting news pictures shown in the first number of the Selig-Tribune were intimate views of Colonel E. M. House, the President's confidential adviser, who has sailed for Europe to consult with U. S. diplomats. The pages of the U. S. Senate are shown at an entertainment given by Vice-President Thomas R. Marshall. Captain Boy-Ed, recalled by the German Government, is shown going aboard the S. S. Rotterdam, en route to his home country. "Kewpie," the baby elephant at the Selig Zoo, is seen at breakfast, and the German Reserves are shown digging themselves in for a hard winter in Russia. In all thirteen interesting and timely subjects are presented in the first number of the Selig-Tribune. The photography is good, and the titles are attractively written.

Unique posters have been issued in connection with the first release of the Selig-Tribune. The posters are made so as to resemble the make-up of a large newspaper. The Selig-Tribune poster is three columns wide and carries regulation headlines and text, in magnificent form.

Meeting of Mutual Branch Managers.

A meeting of the branch managers of the Mutual Film Corporation in the middle west was held in the old Union League Club, Jackson boulevard and Custom House place, this city, Tuesday, December 28.

The occasion was marked by a luncheon at which John R. Freuler, president of the corporation, presided. The chief object of the gathering was to formulate plans for the new program, in conjunction with the de luxe edition, which will be released on Monday, January 17.

An able address was delivered by President Freuler after the business discussion terminated, after which those present proceeded to the plant of the American Film Co., Inc., in North Edgewater. There some of the future releases of Mutual were viewed, the visitors being taken in charge by Richard R. Nehls, general manager for the American.

Supper was afterwards served at the Broadway Inn, North Edgewater, and the guests departed for their hotels and homes at 10 o'clock p. m.

The following were present at the meeting in the Union League Club:

J. R. Freuler, president; Joe Finn, of the Nicholas-Finn Advertising Co., Chicago; B. N. Judell, division manager of the middle west, Chicago; E. H. Duffy, Chicago; Mr. Trosk, Detroit; Mr. Christensen, Cleveland; Mr. Haines, Cincinnati; R. I. Ballantyne, Des Moines; Mr. Goltz, Milwaukee; Mr. Miller, Indianapolis; Mr. Weiskopp, Minneapolis; Mr. Geary, Nichols-Finn Co., Chicago, and F. J. Flaherty, manager H. & H. branch, Chicago.

Chicago Film Brevities.

The Photodrama Club of Chicago, 3018 Jackson boulevard, was reorganized by its president, Clarence A. Frambers, on December 20. Thirty-two members were present. It was decided to change the former policy of the club, which confined the membership to scenario writers in Chicago, to a universal membership. All scenario writers are eligible, whether they have sold their first scenario or not. Those associated with Mr. Frambers, who organized the club, are Maude Moore-Clement, S. A. VanPetten, Louis W. Bass, Charles J. Buckley and Miss Minnie Strehz, all successful photoplay authors. Mr. Frambers states that, backed up by his experience as scenario editor for the Selig Polyscope Company and the success attained last year, better work may be hoped for the coming year, in which outside writers can participate. All scenario writers interested in belonging to this organization will receive full particulars relative to membership by sending a stamped envelope to Mr. Frambers, at the club's address, given below.

* * *

E. B. Smith, for five years operator at the Bell theater, 2407 West Madison street, this city, called at the World office last week. The Bell seats 300. An admission of 10 cents is charged on Sunday and Wednesday, when seven or eight reels are shown. Gold Rooster pictures are shown Sundays, and Mutual masterpieces on Wednesdays. Five cents is charged on the remaining days of the week, when five reels of first run Universal service are shown. Mr. Smith reported good business. W. H. Bell is owner and manager. His son, John, now engaged in other business, was the former manager.

* * *

Dwight Elmendorf will give another series of his travelogues at Orchestra Hall, beginning Wednesday evening, January 12. His travel talks will be given on five Wednesday and Friday evenings and five Saturday afternoons, the first Friday evening entertainment being given January 14 and the first on Saturday afternoon, January 15. The travel lectures and pictures will treat of the British Isles, Holland, Switzerland, Northern Italy and Southern Italy.

* * *

Burton Holmes has returned to town and repeated the most popular travelogue of his 1915 series, "The Panama-Pacific Exposition," on Saturday afternoon, January 1, at Orchestra Hall.

* * *

Nortman Bros. & Fecher, who are the present lessees of the Lexington and Imperial theaters on East Sixty-third street, recently took over the Drexel theater, 858 East Sixty-third street, near Cottage Grove avenue. The Drexel seats 800 people. A. Karzas, the former owner, is said to have

received $15,000 cash for the theater. The new addition gives Nortman Bros. & Fecher full control of all theaters on Sixty-third street, east of Cottage Grove avenue.

* * *

L. W. O'Connell has been appointed assistant to the secretary and treasurer of the Industrial Moving Picture Co. Mr. O'Connell has had wide experience in the advertising agency field and is thoroughly conversant with that branch of advertising. He occupied an important position with the Husband & Thomas agency, this city, for several years, and has resigned to accept his present position. Previous to his connection with Husband & Thomas, Mr. O'Connell was employed by the Lord & Thomas agency, and also did considerable general exploitation-advertising work for important interests on the Pacific Coast and in Canada.

* * *

Wm. Havill, city examiner of candidates for moving picture operators in Chicago for several years past, died recently of heart disease. Mr. Havill was a genial, capable man and gave good satisfaction in the above capacity. He had numerous friends, who sincerely mourn his loss. At one time Mr. Havill was president of the Moving Picture Operators' Union, Local No. 45, I. A. T. S. E.

* * *

M. M. Kravetz, manager of the Capitol Film Exchange, Denver, Colo., which distributes the Apex product as well as other state rights features, called at the World office last week. while in the city looking over the field. Mr. Kravetz will spend a few days in Chicago, after which he will return to Denver.

* * *

One day last week the members of the Advertising Club of Chicago were given a noon entertainment in the club dining room, the chief feature of which was the showing of the film, "Farming with Dynamite." This film was made by the Industrial Moving Picture Co. for the Du Pont Powder Co. Robert L. Ford, in charge of the Chicago office of that company, accompanied the presentation of the film by an interesting lecture. This is the second event of the kind presented by the industrial moving picture committee of the club, of which Ed. H. Philippi, of the Industrial Moving Picture Co., is chairman.

* * *

On Thursday afternoon, December 30, the Essanay Film Mfg. Co. filmed several scenes of "The Strange Case of Mary Page" and of "Captain Jinks of the Horse Marines" at the Bush Temple theater, this city. Henry B. Walthall and Edna Mayo were the leads in the first mentioned picture, and Richard C. Travers and Ann Murdock took the principal roles in the second. The theater was crowded to suffocation by the general public, who were advised of the novel entertainment by announcements in the morning papers on the day mentioned.

* * *

Mabel Normand, Mr. and Mrs. Roscoe Arbuckle and Al. St. John, of the Keystone Company, stopped over for a few hours in this city Wednesday, December 29, on their way from Los Angeles to New York City. Mr. Arbuckle, it is understood, will take his company to Fort Lee, N. J., and will occupy the former Willat studio there for several months. The party had a pleasant time during the stopover, and were introduced to quite a number of admirers. It will be remembered that Mrs. Arbuckle is better known on the screen as Minta Durfee.

* * *

Wm. Weiss, formerly salesman for the World Film Corporation in its Chicago office, was recently added to the sales force of Metro's Chicago office.

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A. W. Howell, exchange auditor of the moving picture service for Metro, spent most of last week in Chicago. Mr. Howell's headquarters are in Pittsburgh, and he visits the Chicago office once every two months. Mr. Howell left for Kansas City and the Des Moines office, after concluding his business here.

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J. P. Seeburg, president of the Seeburg Piano Co., this city, returned from a week's visit to New York, on Wednesday, December 29. Mr. Seeburg was well pleased with the results secured for his company in the Metropolis.

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The first of the Vogue comedies, released Monday, December 27, through the Mutual, is giving much satisfaction, from all that can be learned. These comedies are produced by several companies in Los Angeles under the supervision of Samuel S. Hutchinson, president of the American Film Co., Inc., and Joseph H. Finn, of the Nichols-Finn Advertising Co., this city. The first two releases will consist of two reels and those following will consist of one or two reels, according to the subject. These comedies are strictly of a clean variety. They are advertised as "slap-stick with a reason" comedies, and introduce a new personality in films, known as "Sammy."

* * *

During George Kleine's brief stay here, he informed me that shortly after the opening of the new year a series of one-reel comedies, in which Watson and Bickel are featured, will be released through Kleine-Edison. Several of these comedies are all ready for release, and I hope to have the pleasure of reviewing a bunch of them in the near future. Mr. Kleine told me that nothing suggestive or vulgar is permitted in these films, although they are, in a way, of the slap-stick variety.

* * *

"How Molly Made Good," a six-reel production the state rights of which for Illinois, Southern Wisconsin, Indiana and Kentucky are owned by the General Feature Film Co., Chicago, is showing to remarkable business at the Fine Arts theater, where it opened Sunday, December 26. The picture has been liberally complimented by Chicago photoplay critics and some prominent Chicago citizens. E. M. Newman, the well-known travelogue lecturer, said, after viewing the films: "A very novel picture, and pleasing in every respect." The feature is booked for a three weeks' run at the Fine Arts.

* * *

The Chicago offices of the Metro Pictures Service were recently changed from the fifth to the fourth floor of the Mallers Building. Harry Weiss, manager, is so pleased with the new quarters that he requires a hat several sizes larger than that formerly worn by him. The new offices occupy large space, nearly one-third of the entire office space on the fourth floor. The various departments are excellently arranged and the appointments might almost be described as sumptuous. The provisions made for the accommodation of patrons are especially lavish in appearance. A large anteroom is fitted up with Spanish leather-covered furniture. An information booth enables exhibitors to secure any information they want regarding past, present and future releases of the Mutual programs. Even the services of a stenographer are at the disposal of any exhibitor or visitor. The manager's office is luxuriously fitted up in mahogany and blue, and the auditing department and the shipping room are models of their kind. The inspection room is one of the largest, safest and finest in the city. Mr. Weiss gives out that nearly 500 exhibitors in the states of Illinois and Indiana are booked from the Metro office each week, and he claims that 129 of the 646 exhibitors in Chicago use Metro service. It is unnecessary to state that Harry Weiss is responsible for much of the wonderful growth of the Metro business handled in Chicago. He has been ably assisted by my old friend Phil. Solomon.

* * *

F. Kantack, owner of the Western theater, 2311 West Lake street, called at the office one day last week and renewed his subscription for the World. The Western seats 300 people and programs of the General Film Company's product and mixed features are offered at 5 and 10 cents. Mr. Kantack purchased the Western about last Thanksgiving day, and announced that the business had steadily increased since he became owner.

* * *

Rex O. Lawhead, manager of the Universal booking offices in Chicago, tells me that the demand for features of the "Bluebird" brand far exceeds what had been expected by the Bluebird Photoplays, Inc., at the outset, and this notwithstanding the dull business during the holiday season. Joe Wolf, formerly city salesman for the Celebrated Players Film Co., has been appointed to fill a similar position with the Bluebird Photoplays, Inc. His office is at 107 North Dearborn street.

* * *

Henry McRae will head a Universal company of players and assistants on a trip embracing China, Japan, India and South Africa, during which it is the intention to make a series of five-reel features, with natural backgrounds of the various countries in which the stories of the films are laid. The party will leave on the steamship Tenyo Maru, from San Francisco, on January 8. Mr. McRae directed several pictures for the Selig Polyscope Co. here, about three or four years ago. The trip will last about eight months.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

CHRISTMAS ON THE COAST.

"More Like the Fourth Than Christmas," says Jesse Lasky—Film Hub Enjoys Vacation and Exchange of Greetings.

MERRY CHRISTMAS was a much used subtitle in the chief producing city this week. Everyone was happy and merry and glad to be alive and living in the West. At least they all said so when we saw them.

Jesse L. Lasky said that it seemed more like the firecracker day than Christmas. The air was light and balmy and the sky was not marred by a cloud.

The various studios celebrated by big trees, vacations, presents, talks and other forms of merrymaking for the season.

The exchanges were dressed up for Santy, and the most jolly place for the week was the Fox office, where Winfield R. Sheehan, manager of the Fox firm, greeted exhibitors, players and everyone. Harry Leonhardt was also on deck with the open cigar box, and presided under the tree, in the limelight of the Edison candles which glared welcome from the tree. William Farnum came down from the studio and shook hands with the showmen and others and helped along the spirit of the evening.

Several companies that were away getting scenes returned for the holidays, and many happy little reunions were enjoyed by filmers here.

FILM ACTOR KILLED.

Charles Harron, Brother of Bobbie Harron, Dies When Car Turns Too Short a Corner.

While speeding in a car driven by a chauffeur, Charles Harron, moving picture actor employed by the Fine Arts studio, met with an accident which cost him his life here Christmas Eve. The car swung from one street into another at too high a speed and overturned, running into a tree. Mr. Harron, who was only 24 years old, was instantly killed beneath the heavy automobile. The other occupants of the machine escaped with minor injuries. Robert Harron left with the body this week for the east, where it will be given burial.

CARL LAEMMLE ARRIVES.

Head of the Universal to Spend Month on Coast—May Have Announcement Soon.

President Carl Laemmle of the Universal Film Manufacturing Company, arrived on the Pacific side of the United States this week, just in time to enjoy a bit of our western Christmas. Mr. Laemmle expects to remain here for a month, inspecting Universal City, meeting the people, and looking over business in general. He may have some good news soon, he says.

ACTORS FUND ON COAST.

Mayor of Los Angeles Meets Film Men and Promises to Aid Charity.

At a meeting held this week in the office of Mayor Sebastian prominent film men discussed plans for holding benefits during 1916 to aid the Actors Fund of America in its strenuous campaign to raise a million dollars. The West has promised to furnish a third of the amount, and if the film men are as successful as they are enthusiastic they will pile up that sum.

De Wolf Hopper explained the objects and good done by the fund. Samuel Goldfish, in charge of the picture men's interest in the fund, who left the next day for New York, told of the plans for the coast men, and appointed Jesse L. Lasky to represent him here as chairman of the executive committee. Mr. Lasky named the following to aid him and act on this executive committee, which will meet during the month to formulate plans for benefits to be held during 1916: Thomas H. Ince, Frank E. Woods, De Wolf Hopper, Mack Sennett, W. H. Wyatt, J. A. Quinn and Clarke Irvine.

Prominent and wealthy Angelenos are to be named as patrons and will aid the fund. Days will be set aside when theaters will adverise the fund and give a percentage of their receipts.

Mr. Lasky said that inasmuch as local charitable organizations, when holding benefits, had always enlisted the help of photoplayers and stage actors, and had always been aided to the fullest, they could now reciprocate when the acting fraternity for the first time in the history of the business called upon the public for aid. The Mayor said he thought the idea a good one and that he and the citizens of Los Angeles would co-operate as much as possible to aid the good work.

ROSE TOURNAMENT AT PASADENA.

Annual California Pageant of the Flowers to Be Filmed. Universal Company Will Make Picture—Stars to Parade.

The annual rose tournament at Pasadena this year is to be a great affair. It is always attended by thousands.

The pageant consists of a long parade of beautifully decorated automobile floats. Carl Lammle will be present to see the parade and watch a feature picture in the making. Joe De Grasse will direct a story written by Ida May Park which features the pageant.

The story deals with the love of a man and a maid, their separation and final accidental reuniting when they meet at Tournament park on New Year's day, she as queen of the Tournament and he as hero of the big football game. This gives Mr. De Grasse a chance to stage at Tournament park a magnificent coronation pageant. The queen will be Louise Welch, and she will be crowned in the presence of the multitude at Tournament park. In her pageant will be over 100 members of the Universal company, while the big crowd will form an unusual background for the picture.

So impressed has President Laemmle become by the opportunities that he is here from the east to attend the affair.

"For seven years I have planned to visit Pasadena and attend the Tournament of Roses on New Year's day," said Mr. Laemmle. "At the last moment something important has developed and it has been necessary to call off my trip. This year I have decided to allow nothing to interfere with my plan to be at Pasadena."

BEERBOHM TREE REACHES COAST.

Distinguished English Actor, Who Will Appear in "Macbeth" at Fine Arts Studio, Is Given Ovation.

The arrival at Los Angeles of Sir Herbert Beerbohm Tree, to make a photoplay of "Macbeth" at the Fine Arts Studio, has stirred the film metropolis. Sir Herbert was given an ovation at the train by Mayor Sebastian and other city officials, prominent representatives of the British Red Cross and scores of motion picture players and film men.

At the studio his welcome was equally hearty. As he arrived his car was surrounded by the band of real western cowboys attached to the studio, who fired a salvo from their six-shooters. Several hundred players had gathered and warmly applauded. For the players Sir Herbert was welcomed by De Wolf Hopper, dean of the Fine Arts stars, and George Stone and Francis Carpenter, the two youngest actors, aged four and six. David W. Griffith and members of the executive staff received the distinguished guest, who was accompanied by his daughter, Iris. They spent the morning watching the various companies at work on the big outdoor stages, a new experience to both. Speaking of the selection of "Macbeth" for his first American screen vehicle, the famous actor-manager said:

"I am more and more convinced that the selection is an ideal one and I am eager to be at work on the production. 'Macbeth', apart from the power and beauty of its dialogue, is a highly pictorial narrative. Its characterizations are strongly developed and it is throughout a story of action. It is, too, one of the world's great classics and to be taking part in its photodramatization is at once a responsibility and a distinguished opportunity."

Unusual preparations are being made by the Griffith staff

for its first Shakespearean production. An extraordinary amount of research work has been called for in order to secure accuracy of detail, and the settings will be of impressive magnitude where opportunity offers.

HUGE BLAST FOR SCENE.

Inceville and Surrounding Territory Rocked by Big Explosion in Picture.

There was a big explosion this week at Inceville, where Thomas H. Ince is turning out features for the Triangle program. This is expected to be one of the most spectacular explosions ever staged for a motion picture. A three-story concrete and brick building was dynamited and then burned for realistic effects in scenes for the subject in which William Collier, the noted comedian, will be starred.

Dynamiting Building at Inceville.

Three hundred persons took part in the scenes, yet none suffered injury. Nine cameras were focused on the explosion. Twenty-five sticks of dynamite and three kegs of powder were used. The building was on a plateau within the Ince domain, and so substantially was it constructed that six weeks were required for its completion. It represented an office building.

Mr. Ince, assisted by Raymond B. West, instructed the players to race from the building the moment the signal was given. Following the explosion tons of sticks, stones, cement, glass and steel were thrown into the air. The concussion rocked the surrounding country as far as Santa Monica, where for a time there was consternation. When the smoke had cleared, it was found the skeleton of the building stood intact. This was unexpected, the producer saw even more realism, and he hurriedly revised the scenario and set fire to what remained of the structure and slowly it burned to the ground.

With Our Exhibitors This Week.

Los Angeles show houses are devoting much time and space to the moving picture productions this week, and much advertising space has been used.

The Monday night openings were notable. At Quinn's Superba, one of Broadway's best houses, Geraldine Farrar is compelling a lineup with her superb Lasky picture, "The Temptation," which is shown here for the first time on any machine. At the evening premier there were present a notable gathering headed by Mr. Lasky, Cecil B. De Mille, who made the picture; De Wolf Hopper and Sir Herbert Beerbohm Tree. "Temptation" looks good for two or three weeks run.

At the Majestic Thomas H. Ince's production of "Peggy," with Billie Burke, is packing them in to this house which heretofore has been run as a "legitimate" place. This film is now in its second week, and the prospects are for more time. The program is electrified with Mack Sennett's comedy, "Crooked to the End."

W. H. Clune is smiling over the box office at his big Auditorium with Selig's wonderful picture "The Ne'er Do Well," with the second week half over and the house totally gone for each show. Next week, unless this picture continues, "The Spoilers" in revised film work will be presented.

Down Broadway, at Tally's, Valeska Suratt is showing them something in "The Immigrant," made by Lasky. One day the censors swooped down on the house when the boss was out and nearly caused the place to close for some funny little reason or other.

Notes of the Studios and Players.

Marie Doro, who is starred by the Triangle Film Corporation in "The Wood Nymph," has secured a reel of duplicate scenes of her Fine Arts play which she has forwarded to her mother, who now resides in Cairo, Egypt. Miss Doro has been parted from her mother for three years. In this reel Miss Doro inclosed a message written on the film.

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The "Brotherhood of Justice" is the name of a new Triangle play being rehearsed this week at the Fine Arts studios. The story is by Frank E. Woods and Bernard McConville.

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A free moving picture show is to be opened this week for the public at Hamburger's big department store. A complete theater has been equipped on the fifth floor of the building and continuous performances will be given each day from 11 to 5 o'clock.

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To boost the city of Los Angeles a "Made in Los Angeles" label on films produced here is being advocated by the daily papers, the Mayor of the city, the Merchants and Manufacturers Association and many other public spirited bodies. Mayor Sebastian has called a meeting at the City Council Chambers January 3, when the joint committee of representatives of every big booster organization in the city will meet representatives of the film manufacturing concerns here to present their plan. A number of the leading film producers have expressed themslves in favor of the project.

* * *

Enterprising criminals on a number of occasions lately have got away with some of the most brazen hold-ups and daring robberies on the streets of Los Angeles, in broad daylight, by impersonating moving picture operators and making people believe that they were taking scenes for a moving picture production. To put a stop to such activities Chief of Police Snively has this week announced his intention of tagging motion picture operators using the city streets for crime scenes. A director will therefore hereafter require a permit to take motion pictures in public places. These permits will be made out on bright colored cards of sufficient size and so displayed that police officers or the public may know that a moving picture is taken. If, in the future, a citizen sees a man rush into the street and shoot another and sees no permit card posted on the scene, he will know that a crime is being committed.

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William R. Russell diplomatically let it be known that he had added a six-foot cozy corner bench to the living room of his ranch at Santa Barbara, with the satisfying result that a Christmas shower of sofa pillows arrived to make the qualification "cozy" a true one.

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Bessie Barriscale returned this week to Inceville after a prolonged vacation, to resume her work in a forthcoming Kay-Bee feature. Miss Barriscale looked refreshed from her sojourn in the mountains. Her first vehicle will be a virile drama of domesticity from the pen of James Montgomery, whom Ince recently engaged for his scenario staff. The cast includes William Desmond and Franklin Ritchie, formerly leading man with the Biograph Company.

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Clara Williams has returned to the Ince studios this week fully recovered from her recent attack of pneumonia.

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Under the direction of Charles Swickard 200 persons are working this week at Inceville in a set depiciting the barracks at Delhi, East India. The scenes are for a Kay-Bee feature in which H. B. Warner will be starred.

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U. S. "Doll" Andrews, film cutter at Inceville, is this week receiving the felicitations of his associates over the arrival of an eight-pound daughter.

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William S. Hart and his company of players are still snowbound in the mountainous regions of Boulder Creek, where they are filming scenes for a Kay-Bee feature. Word came in the nature of a telegram that had been relayed by carriers from the wilderness to Santa Cruz, the nearest city to the location. Mr. Hart stated that some fine effects have been obtained.

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Owing to the fact that the town of Avalon, Catalina Island, has been destroyed by fire, the Lasky Company has chartered a small passenger steamship to be used as a hotel for the members of the organization appearing in the "To Have and to Hold" production in which Mae Murrary is to star.

The company will remain on the island for nearly two weeks filming the exteriors of the story. Wallace Reid will play the role opposite Miss Murrary.

* * *

"The Unborn," the play by Lucy Paton and Franklin Hall, which is meeting with a great deal of opposition from the censors in the east because it deals frankly with questions relating to eugenics, is to be put in film form by the Universal. Lois Weber is adapting the play for the screen.

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Bessie Eyton and "Totem."

Bessie Eyton, of "Spoilers" fame, posed for a picture for us this week with her cat Totem. The cat is a regular moving picture actor and actually posed for the photo.

Totem is a wonderful cat. He was presented to Miss Eyton after the "Spoilers" was released last year. Since joining the Selig forces, Totem has become quite proficient in the art of playing before the camera.

* * *

Arthur Shirley, by furnishing a large bungalow in Hollywood, thereby announces his intention of remaining in this country for some-time and sets at rest the rumor that he had succumbed to the request of the Australian theatrical public and would return to that country to resume his place on the Australian speaking stage. He is now under a two years' contract with Thomas E. Dixon and is taking the role of Colonel Vassar in "The Fall of a Nation."

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J. Slipper, representing G. A. Metcalfe & Co., of San Francisco, has opened a local branch at 728 South Olive street and already is delivering Power and Simplex machines and showing the Baird.

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The Los Angeles High School has adopted pictures as a means of educating its athletes. The proper way to do the many track stunts is shown by films run in projectors which can be slowed or even stopped when a particular stunt is being observed.

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Last week it was necessary to employ a billygoat in a current Rolin picture. Among other amusing stunts the "Billy" did was the confiscation and swallowing of three scenarios from Director Roach's hip pocket. When Mr. Roach discovered the loss the only part of the scenarios in sight was a portion of one of the final pages on which was written "finis."

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Allan H. Frahlich is the latest addition to the Rolin Company staff, and is now playing juvenile. Gilbert M. Pratt has been promoted from assistant to lead.

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W. H. Matthews, well known in motion picture and theatrical circles in New York, has purchased a half interest in the Optic Theater, formerly controlled by "Pop" Fischer. This is one of the best houses on Main Street.

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A reel of film exploded Christmas eve in the Western Theater, 255 South Main street, causing a near panic among the audience. The crowd made a rapid exit, and the loss was confined to $300 by the quick work of the house attaches. W. B. Allan, in charge of the machine, averted serious damage by closing the steel door to the cage as he escaped.

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Because of the recent epidemics of grip and diphtheria, Barker Brothers, owners of the Mission Theater in Monrovia, Cal., are having their house thoroughly fumigated every week. Thoughtfulness of this kind is always appreciated by the public and good advertising for the house.

Miami, Arizona, has three moving pictures theaters. The oldest and largest is the Unique, which is owned and managed by Fred Green. The Unique is equipped with a stage and runs vaudeville and musical comedy acts in addition to the pictures.

The Crystal Theater is the newest house in Miami, having been open only a few months ago. The theater is owned by Kenney & Harris and is under the management of Justus B. Norcross.

The Lyric, formerly the Gem, is owned by Nenes & Company. George Nenes is the manager.

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G. Fritz Martin of Tempe, Arizona, is building a first class moving picture theater on East Fifth street. The house will seat over four hundred.

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"Credit where credit is due." Hence a correction has to be made. A most plaintive letter from Doris Schroeder of the Hollywood Vitagraph studios asks that we correct a mistake on the part of someone somewhere in the mysterious tangle of wheels of film making. George Stanley put on a one-reel comedy "He Got Himself a Wife," with a bunch of bathing girls in it, and the chief performer was Vivian Marshall. She is the one who deserves the credit.

* * *

It is not often that we can present any player in a new or different picture, but we have secured one this time which is decidedly distinctive. It is a snap of Bobby Harron of the

Bobby Harron.

Fine Arts aggregation as he appeared one day this week at the studio. A set was up on the stage and he went in behind the bars and looked out. The picture was not posed, and it cannot be appreciated unless it is looked at upside down.

Credit Association Elects Officers

Meeting Held in Milwaukee—D. H. Hoyt Made President—Other Officers.

D. H. HOYT, of the Metro film service, was elected president of the Milwaukee Film Men's Credit Association at a meeting Tuesday night, December 28. Joseph Mergener, manager of the Mutual Film corporation, was named vice president and W. A. Baier, of the Jacob's film booking office, was elected secretary-treasurer of the new organization.

The meeting was attended by representatives of the various motion picture film exchanges of Milwaukee. The object of the association is to eliminate undesirable and untrustworthy exhibitors and to cultivate closer and better social and business intercourse between the film exchanges and the desirable exhibitor.

The association will be national in scope. Minneapolis has an association, and Mr. Baier will go to Chicago Tuesday, January 4, to interest the Chicago film exchanges in the plan of forming an organization there.

Following are other local members affiliated: J. F. Van Meter, General Film; J. R. Thomson, Universal exchange; B. C. Smith, Casino Feature Film; William Aschmann, Pathe; Leo Eckstein, Famous Players; E. S. Benham, Klondike Feature Film; I. P. Rink, Milwaukee Feature Film exchange.

The next meeting of the local association will be held on January 10 in the offices of the Universal Film Exchange, 133 Second street, Milwaukee.

Triangle's Patriotic Play

"The Flying Torpedo" Is Said to Be a Sensation—A Fine Arts Production.

"THE FLYING TORPEDO," a war story of the year 1921, has been shipped East and will soon be disclosed at the Knickerbocker theater, with general release a few weeks later. The Triangle-Fine Arts, in making this war play, preferred to pack the material in five reels

Scene from "The Flying Torpedo" (Fine Arts).

instead of extending it a la the familiar type of military serial or of a long-reeler taking up an entire evening.

The motif of an impending foreign invasion of the United States controls the action of the piece. In response to an appeal of the National Defense Board, an old inventor (Spottiswoode Aitken), perfects an aerial torpedo controllable by wireless mechanism. A band of international outlaws who sell their booty to foreign governments steal the plans and the torpedo boat itself and murder the inventor. Prior to his death he has made one duplicate of the mechanism. Winthrop Clavering, chemist, detective and Conan Doyle type of novelist (John Emerson), enters the action vigorously at this point. Aided by a clever servant girl (Bessie Love), his tracing of clues brings him finally to the crooks' den, whither the police are summoned and the robbers and their spoil are taken. Clavering and Haverman (W. E. Lawrence) start the manufacture of the torpedo. An army of yellow men from the Far East invade the West Coast. The deadly swarm of novel missiles annihilate most of the enemy, and those that are not killed are driven back ignominiously to their ships, thus removing forever the threat of foreign invasion of these shores.

The exciting war scenes of "The Flying Torpedo" were directed under D. W. Griffith's supervision by W. Christy Cabanne, whilst the earlier scenes were staged by Jack O'Brien. Besides Mr. Emerson, the star, and those already mentioned, the cast includes Ralph Lewis, Fred J. Butler, Raymond Wells, Viola Barry and Lucille Younge. The working title of the story was "The Scarlet Band," changed to "The Flying Torpedo" recently. A notable characteristic, lifting it out of the class of ordinary war-plot dramas, is the strong vein of comedy that runs through it.

CHRISTMAS GREETINGS FROM FAR AWAY.

The Moving Picture World has received a seasonal message from far-away Cape Town, South Africa. Mailed on November 18 it reached New York on December 31. It is from Joe Fisher, proprietor of the Grand theater, of that city. There is a splendid photograph of the big community at the foot of Table Mountain, with the pier in the foreground. Mr. Fisher was a visitor to the convention and exposition held in the Grand Central Palace in New York in 1914, and made many friends among his fellow-exhibitors and among film men and screen players. While here he appeared in an impromptu story staged at the Edison studio. Mr. Fisher carried back home with him the film, which showed him surrounded by the Edison stars.

The Moving Picture World reciprocates the good wishes of Mr. Fisher. It hopes that he will enjoy a full measure of happiness and prosperity during the year that is to come.

World Film's Tropical Annex

Selznick Says He Is Going to Build a Studio in Cuba—Thinks It the Best Location.

WITH the announcement of the departure at an early date of Clara Kimball Young and company for Cuba comes the news that Lewis J. Selznick, vice-president and general manager of the World Film Corporation, has completed plans for the establishment in that island of a great studio and picture plant to be known as the World Film's tropical annex.

Negotiations have been closed for the long lease of large sections of land near Santiago and the Dykeri mine district. The property includes long stretches of sea coast, many acres of dense jungle and cane fields and every possible variety of tropical settings. The sea coast included in the World Film holdings, ranges from flat sandy beaches to cliffs of the most rugged and massive character. At points along the sea front the full force of the Atlantic sweeps in majestically in great rollers of green and white, while at other points are quiet lagoons of still water many feet deep, but so translucent as to permit the taking of motion pictures from above, in which the figures of divers and submerged wrecks can plainly be seen.

"We secured the lease to the Cuban property at a remarkably low figure," said Mr. Selznick, "and the architectural plans for the studio and living quarters for the company and working force have been passed upon. The work of construction will begin this month. It is our purpose to use the Cuban studio for many of our winter productions. It will be large enough to accommodate at least three companies at a time. On our property are locations available for almost every sort of scenic environment, from mountains to sandy beaches."

A Pertinent Question

By Theodore Wharton.

ONE of the most unhappy situations in the motion picture world today, which militates against the making of many a beautiful picture, is the relation of the theater to the children in its community and to the law as regards them.

I am not the only director in the business who has looked with high appreciation upon the possibilities in the field of pictures solely for children; and Wharton Incorporated is not the only producing company that has tried to solve the existing condition in a way that would allow of the presentation of pictures that would draw and interest and instruct and delight little patrons. But the fact that state laws here, there and nearly everywhere, prohibit the attendance of children unescorted by elders, has led to such a problem for the exhibitors themselves, in discriminating between children of proper age and those who have not arrived at that age, that the exhibitors cannot be blamed for wishing to do away with the whole matter by refusing to show pictures for children at all.

There is no field more attractive than that of child-life; there is none as yet so nearly untouched; and the reason stated above is the true one. The recently started movement on the part of certain very good people of fine ideals and high intent to secure "better pictures for children" has the sympathy of The Whartons and probably of practically every other producer in America. We would all be working for better pictures for children, if the condition described did not stand like a stone wall in our way. If our friends outside the profession could find a gate for us in that wall, they would discover that we are quite sincere in our desire to promote the very end for which they are striving and talking.

It would seem feasible that matinees could be given for children weekly in thousands of theaters all over the country, and that such a thorough understanding of the law and the difficulties it creates for the local exhibitors could be so made known to local patrons that the problem of the unattended child could be eliminated, and so make a way for child-pictures to come into their own. No one in the business of making films to delight the hearts of America's picture-lovers is any keener than my brother and I to use the wonderful material in child-life or to give to American children the joyous entertainments of picturedom. Wharton Incorporated has undertaken some pictures of the sort and will doubtless undertake more; with the hope that we shall help the campaign along. But it needs the intelligent cooperation of all agencies concerned to bring about the right result. I, for one, would like to see a discussion along this line, with a free expression of opinion from as many men, in the business and out of it, as could be given space—not to neglect the women—who should have a word—and who will have the last word, anyway, on this subject perhaps most properly of all.

Points for Picture Players

Viola Dana, Edison Star, Tells What Makes for Greatness on the Screen.

THE recent statement of an actress, who may be safely said to enjoy an eminent place on the stage, that she attributed her success to her acquirement of telling theatrical tricks, would not hold good nor insure equal success on the screen," declared Viola Dana, the little Edison star who is featured in her first Kleine-Edison release, "The Innocence of Ruth," with Edward Earl.

Viola Dana.

"While success on the stage is possible, I believe, by the use of a certain technique in which the emotions—the feelings—of the actor or actress do not enter as a part of it, I should say that, judging from my ten years' experience on the stage and what experience I have had on the screen that real, lasting success cannot come to a player who does not genuinely feel the part he or she portrays.

"To this reliance of the stage stars upon the use of well-known effective tricks to gain effects is due, I believe, their failure to attain the same heights on the screen. By this I do not mean that all stage stars do this. But I think that those who do succeed on the screen, to the expected degree, realize the greater and higher demands of the screen and meet them accordingly. For instance, every well experienced player knows just what inflection of the voice will produce certain effects on the audience. But in the picture the voice is absent. The player cannot any longer, on the screen, place reliance on the voice's myriad messages. And no matter how conscientious an artist a stage player may be, I believe there is always more or less, though perhaps unconscious, dependence upon the voice's inflections to 'get over' their biggest moments on the stage.

"For the screen there is left only the face and gestures. With the unsympathetic eye of the camera to catch every little thing that the eye would likely miss on the stage, the screen player cannot simulate thoughts and emotions. His or her face must really reflect what is passing in the mind. The successful screen player must use every phase of the suggestive power of thought to inspire the same thoughts and feelings in the photoplayer. Imagination, alone, in a screen player will not suffice. For instance, a good 'set'—appropriate to the scene or character. If I am playing a girl of the East Side as I did in 'The Children of Eve,' I can enter more immediately into the thoughts and feelings of that character if my, say, 'home' in the set really is like what a girl of that station would have in actual life.

"One, to succeed out of the ordinary on the screen, must not alone feel what is portrayed, but feel it deeply. And the player cannot really express all phases of life until his or her life has encompassed much—loved deeply and sorrowed. As for myself, I feel my stronger emotions so that I never rehearse them; if I did they would, if the second time played, lack the spontaneity, the stamp of reality."

BARSKY WRITES COMEDY WAR PICTURES.

"Ike, the War Correspondent," is the title of series of comedy war pictures written by Irving J. Barsky, director of publicity for the Associated Program. The pictures are being produced by the Federal Company, of which Will Rex is the director. These subjects are said to have been completed: "Ike Goes to the Front," "Ike with the German Army," "Ike Captures a Fort," "Ike Stops a Battle," "Ike on the Mountain" and "Ike Flivvers with Ford."

DAVIS NOW AN ASSISTANT DIRECTOR.

James G. Davis, who has been identified with the Gaumont forces for some time, has been appointed assistant to Director William F. Haddock.

Universal Plans for Miss Lawrence

Famous Screen Star to Make Her Reappearance in Adaptation of Marie Corelli's "Thelma."

FOLLOWING an announcement made in the columns of our last issue regarding the return of Florence Lawrence to the screen we learn from the Universal Film Manufacturing Company that an adaptation of Marie Corelli's famous novel, "Thelma," is to be her first picture. Already a Fifth avenue modiste is busy fashioning for her gowns appropriate to the production. It is said that there are fifty of these gowns to be worn by Miss Lawrence in "Thelma." Reference to Miss Lawrence's wardrobe recalls the fact that the first individual costuming given to any picture play was introduced by her in a Biograph production entitled "Lady Helen's Escapade," a rollicking comedy in which she wore new and elaborate costumes appropriate to role of "Lady Helen."

Bluebird Names Special Representative

N. H. Spitzer Begins in Canada a Tour During Which He Will Advise Exhibitors.

TO GET in touch with exhibitors and suggest to them the proper methods to pursue in exploiting Blue Bird features, N. H. Spitzer, special representative of Blue Bird Photo Plays, Inc., left for Montreal, Canada, Monday, on the first leg of a country-wide tour. To exhibitors who are familiar with Mr. Spitzer's success as general manager of Canadian territory with a prominent feature organization, his affiliation with Blue Bird will come as a surprise. As a matter of fact, it is due to his success in that field that he was offered his present position with the newest feature organization.

N. H. Spitzer.

The Blue Bird representative is considered an authority on motion picture merchandising methods. As a proprietor of theaters in Los Angeles and Seattle he obtained a first-hand knowledge of the problems which confront the exhibitor—a knowledge that will enable him to be of great assistance to the men who book Blue Bird features and desire to know the best methods of exploitation.

"The fact that we have added Mr. Spitzer to our forces is a further indication of our determination to do more for the exhibitor than merely sell him our service," declared a Blue Bird official in commenting upon the reasons back of his organization's move in acquiring the services of the special representative.

"What has been of assistance to me in my recent work," declared Mr. Spitzer, "is the fact that I have been an exhibitor. Ask the average theater owner why the appeals which reach him from the average manufacturer fail to move him and he will simply reply: 'He doesn't know my business!' Because I have solved the exhibitor's troubles to the extent of making my own theaters pay I am in the position to tell him how to make his theater pay.

"The experience I derived while putting life into my Seattle theater taught me that if the same procedure were followed in handling almost any 'dead' house it could be brought to life." Mr. Spitzer said it was his intention to get in touch with Blue Bird exhibitors in the cities he visited and demonstrate to them the business methods pursued by the most successful motion picture theater proprietors in the country. If necessary, the Blue Bird representative will make his headquarters in a house which has failed to return a profit on the capital invested and without cost to the owner whatsoever will take charge of the theater until an efficiency system has been installed and the business placed on a paying basis.

While in Montreal Mr. Spitzer will make his headquarters at the Blue Bird offices, 295 St. Catherine street. From Montreal he will go to Toronto, where the Blue Bird offices are at 106 Richmond street. The rest of his itinerary will be announced shortly.

Going South

Another Metro Company, Headed by Bushman and Bayne, Off for Florida.

ANOTHER Metro company of players, the third so far this season, headed by Francis X. Bushman and Beverly Bayne, left for the south this week, where more than fifty exteriors will be made for two Quality-Metro features. "Man and His Soul" and "The Red Mouse." The group of artists will go on a special car direct to Jacksonville, Florida, where they will work from two to three weeks. "Man and His Soul" is scheduled for release on the Metro program January 31, while "The Red Mouse" will not be presented to the public until sometime in February.

John W. Noble, who is directing Mr. Bushman and Miss Bayne in these Quality-Metro productions, accompanied the party. William "Bill" Bailey, assistant director, associated with Mr. Noble, was sent several days in advance, to obtain the necessary locations for exteriors.

Most of the exteriors will be made for the five-part production, "Man and His Soul," which promises to be notable among Metro's screen achievements and it will be the most elaborate feature in which Mr. Bushman and Miss Bayne have ever appeared. The theme of this really distinctive photodrama deals with Conscience. In an allegory the creation of the world is shown. Then is seen a realistic sand storm, one of the big scenes which will be made in Florida. In the midst of the storm is shown the birth of Conscience.

The next scene, which also will be made amid the wonderful everglades and foliage of the southland, will be the Garden of Eden, where Conscience again appears and possesses Adam and Eve. Down through the ages, the development of Conscience is demonstrated, until the present day is reached. Conscience is then seen atop a skyscraper in New York City, looking over the great city and weeping that the city is almost devoid of Conscience. In another scene a factory is burned to the ground. This scene will be made on the outskirts of Jacksonville, and more than 1,000 people will be used.

Besides Mr. Bushman, Miss Bayne, Mr. Noble and Mr. Bailey, others in the party include J. W. Davidson, Etta Mansfield, Fred Sittenham, Edward Brennan, H. O. Carleton, cameraman; Marty Malone, assistant cameraman, and J. W. Powers.

AUTO DRESSING ROOM.

In order to make the quick changes necessary for the hazardous scenes in "The Girl and the Game," Helen Holmes, star of the big Mutual-Signal special feature, has rigged up a portable dressing room. Recently Miss Holmes suffered a severe cold following a plunge into the ocean, because of

The Auto Dressing Room.

a lack of a place to change her clothes. But now she has solved the problem.

A limousine has been converted into a dressing room. Equipped with running water, a dressing table and all the appurtenances of make-up needed by a leading woman, this auto-boudoir de luxe is Miss Holmes' portable home, carryher to outside locations and housing her between scenes. The accompanying picture shows Miss Holmes in her auto-boudoir, the dressing table in the background, with coat hanger over it. The big cushioned seat of the limousine has been displaced by a wardrobe trunk and an especially designed wash-stand, thus affording the young star all the comforts of home afield.

Universal's New Feature Brand

Red Feather Productions Will Be Substituted for Broadway Universal Features Beginning January 31.

THE first announcement Joe Brandt made after becoming the general manager of the Universal was a change of name under which Universal features shortly will be released. Heretofore all features have been released on a program called Broadway Universal Features, which has gained prestige throughout the United States and Canada. As many confused the regular Universal program with the Broadway Universal program, it was thought best to have a non-conflicting name. Therefore, it was decided to use the name Red Feather Productions, the first of which will be Violet Mersereau in "The Path of Happiness," to be released January 31. Mr. Brandt is confident this change will appeal to both exchanges and theater managers, and will serve to assist theatergoers in differentiating between the two.

Following "The Path of Happiness" will be productions even bigger than anything that has ever appeared on the Broadway Universal Feature program, which will include in the near future King Baggot's initial appearance on the feature programs. So, too, will be seen Mary Fuller, Jane Gail, Harry Benham, Paul Panzer and other Universal stars who have appeared in Broadway features.

For the first time King Baggot will make a picture for release in the feature program. He has preferred to do the one and two reelers which have made him famous, rather than going into the making of the longer pictures. Constant demand for his appearance on the feature program has prompted him to make the change. Beginning with the advent of the Red Feather Productions, Mr. Baggot will appear regularly on that program.

Lasky Company in New Offices

Feature Picture Concern Has Top Floor of Rogers, Peet Co. Building on Fifth Avenue.

WHILE the Jesse L. Lasky Feature Play Company's studios at Hollywood, Cal., have been spreading out over a large tract of land, the executive offices of the firm, situated in New York, have been moved to larger and more commodious quarters also. The New York offices, heretofore comprising the entire top floor of the building at No. 120 West Forty-first street, are now situated in the new Rogers, Peet Company building, No. 485 Fifth avenue, where they take in the entire eighth floor of the building.

The process of moving from the old quarters into the new took place on New Year's Day, soon after the return from Hollywood of Samuel Goldfish, executive head of the company.

In the arrangement of the new offices of the Lasky Company there has been a marked departure from the conventional system of office architecture. The first thing that will surprise the caller is a big waiting room, handsomely and comfortably furnished with easy-chairs and lounges, reading table and writing desks. The entire Fifth avenue frontage is divided into private offices for Mr. Goldfish, Mr. Lasky, Arthur S. Friend, and a director's room. On the Fortieth street side will be the offices of Whitman Bennett, business manager, and John C. Flinn, publicity manager. In the rotunda the stenographic department is situated, and in spacious quarters to the rear of the floor the shipping department is placed.

The move to No. 485 Fifth avenue is the third time the executive offices of the Lasky Company have been changed in order to obtain sufficient room for the business transactions of the increasing activities of the firm.

"A FOOL'S PARADISE" BEING FILMED BY IVAN.

Ivan Abramson's latest work especially written for the screen is now being produced by him at the Frohman studio for the Ivan Productions is "A Fool's Paradise." The company is headed by Chrystine Mayo, who portrays a vampire role. Paula Shay, the Ivan discovery; James Cooley, one of filmdom's best-known leading men; Jack Clarke, long Gene Gauntier's principal man, and Joe Burke. "A Fool's Paradise" is the Ivan regular monthly release scheduled for February.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

COMMENTS and statements made in these columns recently in regard to the attitude of exhibitors in Ohio to each other has paved an avenue which may not require a repetition of the question: "What is the matter with Ohio?" It has called forth a communication from an exhibitor known to the writer for many years, and his letter only confirms what we have always believed him to be—an exhibitor who embarked on the motion picture field to make that field his business and give his endeavors for its welfare. We think our acquaintance with him dates back to the first days of our knowledge of the motion picture business in Ohio—and that was before nine-tenths of the present number of Ohio exhibitors thought of engaging in the business. No, we are not flattering. What has been said is merely a prelude to the communication that is to follow. A plea, as it were, for attention to the voice of a veteran. Many more younger men may feel, and to some extent are, more enterprising and energetic than those who entered the field in the days of the nickelodeon, but that does not bar the sentiments of the veteran from a calm and judicious consideration. So here she goes:

"Mr. Man About Town," Moving Picture World.

Your query in current issue, "What Is the Matter With Ohio?" is not a very difficult one to answer and, as you say, it is "being asked by the exhibitors of other states." I will try to enlighten them and I hope the facts presented herewith will be accepted in the spirit in which they are written, for I have no motive in writing, except to see all Ohio as strongly united as the Cleveland district.

You say, "Despite appeals of their friends on the outside these exhibitors seem unable to stifle personal jealousies and ambitions and combine for the common good." Again, "factional strife seems to have gained such a foothold that the Ohio exhibitors are more divided now than they have been at any time," etc. In the first place any of Ohio's "friends on the outside" who are conversant with league history know full well that no "personal jealousies" have ever, as yet, caused any factional strife in Ohio. The one and only cause of factionalism in Ohio has been, and is yet, with those few who refuse to harmonize with us—*censorship*. I challenge anyone to refute this statement. It is fortunate for the business that the anti-censorites of Ohio have refused to O. K. this menace to our business, for by so doing we have assisted some forty states in preventing its introduction. Even as it is the political "uplifters" of other states and Canada quickly grasped the opportunity to "point with pride" to Ohio, the breeding spot of the pest, and some of them are now more handicapped than are we, for Cleveland treats it as a legalized joke.

No, "personal jealousies" never, never permitted even poor Neff's strongest opponents to enter a controversy with him upon any subject but censorship and it was only after the chaotic condition produced by the workings of the censor law that his staunch Cleveland supporters reluctantly withdrew their support from him, in July, 1914, following the repudiation of legalized censorship by the National Convention at Dayton the same week. The following February, this year, Cleveland sent eighteen delegates to the Columbus "harmony" convention and Max Stearns, though a recognized follower and champion of censorship, was elected state president and his election made unanimous on motion of President Sam Morris, of Cleveland local. Certainly an "olive branch" proceeding. Surely that should have ended "factionalism" in Ohio. And it would if Max had grasped his opportunity, but he failed to do so, and what has been the result? Instead of co-operating with us at once in reorganizing Ohio Max, who is very popular with our boys even yet, never made the least effort in that line.

At that time Cleveland's per capita tax was paid up to last April, otherwise we could not have attended the February convention of this year. In July last we were informed that State and National Secretary Wilson had failed to credit Ohio with any per capita tax paid into the national treasury and, as Cleveland local did not want to be without a national and state head, both Max and Wilson were appealed to by National President Herrington. We have seen the correspondence. Both refused to recognize President Herrington and Cleveland local's existence was totally ignored when a letter or a visit from Max would have been welcomed. Herrington then called an "open" convention October 18 at Cleveland and as Ohio state branch had automatically ceased to exist, for the above reason, we formed a *new* state branch of the Motion Picture Exhibitors' League of America and today, December 15, President Herrington granted us a charter as *the* Ohio branch. Our organizer, C. E. Megown, received exactly *twenty-five* applications for membership last week and has been invited to visit Toledo, Cincinnati, Columbus and Dayton, the exchange "zone" centers of distribution where we fully expect to organize locals upon the "zone" basis drawing membership from the towns in each "zone" as Cleveland is now doing with Akron, Youngstown, etc.

Does this look "factional strife" or that "Ohio exhibitors are now more divided than ever?" *Censorship*, and *that alone* divided us. *Censorship* is now a problem for the manufacturers to solve with what trade assistance we may render. That answers the query, "What is the matter with Ohio?" Now, M. A. T., kindly help the good work along and believe me to be

Fraternally yours,

SAM BULLOCK.

Cleveland, Ohio, December 15, 1915.

So, the exhibitors "outside of Ohio" will understand, according to Mr. Bullock, that the root of all evil in that state, so far as the moving picture exhibitors are concerned, is the censorship question. Mr. Bullock's letter is given in full in acquiescense to his evident desire to answer the query as to the state of affairs in Ohio with facts as he sees them. As to the difficulties which have arisen between Ohio exhibitors and the state and national officers the exhibitors "outside of Ohio" cannot be expected to take cognizance until they come before them at a time that is set apart for such considerations. The least said in public print of internal difficulties in organizations the more easy is it for the members to adjust those difficulties. The question of official censorship is quite a different matter. It is a matter that appeals to the intelligence and manhood of every citizen of the country whether or not he be engaged in the moving picture business and a discussion of it cannot be given too much publicity. Mr. Bullock is emphatic in his declaration that there is no jealousy or factional strife existing among the exhibitors of Ohio and any difference of opinion that exists hinges solely upon censorship. And this is the only question in which the "outside exhibitors" can be interested.

* * *

It is hoped that a divided body will not be required to settle the question of censorship in Ohio. With the gradual growth of strength in the trend of public opinion throughout the country it is honestly believed that the time will come when the exhibitors of Ohio will be united in the belief that official censorship is not only entirely un-American and unconstitutional, but also one of the most pernicious weapons ever placed in the hands of grafters. On such an issue the sponsors must inevitably suffer defeat. The most puzzling feature of the situation in Ohio is that that state stands alone. Its organization of exhibitors has become disrupted by the official censorship question while in all the other states of the Union the exhibitors are united in their opposition to it. An attempt to explain Ohio's situation was made recently by an exhibitor from that state. He said that exhibitors favoring censorship had been guided in a large measure by the opinion of Senator Foraker and a subsequent sustaining of a test case by the United States Supreme Court. He said the pro-censors were honest and unselfish in their belief. All of which may be true. But Senator Foraker was more of a politician than a lawyer and at no time did he place himself on record as successfully controverting the declaration of Judge Gaynor that official censorship was unconstitutional. The latter was a man whose experience at the bar and on the bench made his legal status soar high above his political side of life, and today his opinion is a controlling spirit wherever the question of censorship is under discussion. Unfortunately, the test case that went before the United States Supreme Court from Ohio was not presented with the same force that Judge Gaynor viewed the censorship question. However, the Foraker opinion and the test case, this exhibitor claims, left an effect which has been responsible for the present situation in Ohio; but there is one thing that will ultimately set matters right, and that is public opinion. That is the power which is unmistakably manifesting itself throughout the country. It is a powerful lever and can control the action of all legislative bodies.

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In concluding his letter, Mr. Bullock says: "Censorship is now a problem for the manufacturers to solve with what trade assistance we (exhibitors) may render. There are many who differ with him. Official censorship is not a problem. It is an abominable condition which everybody interested in equal and just government should co-operate in suppressing and abolishing. It is not a condition which only manufacturers of moving picture films, with the assistance of exhibitors, are to contend. Every one connected with and interested in the moving picture business must "get on the job." It is not a commercial condition, but a political one. The boards are created and filled by political influence and if a successful and definite fight is to be made against them, that influence must be met with political activity. It was through that channel that its sponsors spread its tentacles in spite of all appeals to reason and justice and it is the most effective channel now in view to get prompt results against them.

COMEDY BY JOSEPH TRANT RELEASED.

Miss Cissy Fitzgerald appeared upon the screen January 2, in a Casino Star Comedy written by Joseph H. Trant, "Leave It to Cissy." It was written by Mr. Trant to give the greatest value to Miss Fitzgerald's screen methods. The production was directed for Gaumont by Edwin Middleton.

Spokes from the Hub

By Marion Howard.

THE Hub is "de-lighted" to have that prince of men, S. L. Rothapfel, come over here and put new life and artistic touches into the Boston theater, now the home of the Triangle. There has been quite a transformation under Mr. Rothapfel's guiding hand, in and about the stage, to say nothing of the screen developments, and the vocal artists he brought over. They have a personality quite compelling and I'd go a long way to hear De Manby sing a ballad. Mr. Rothapfel's reputation in connection with the Strand Theater and elsewhere had preceded him, so we were not surprised at his achievement. He wisely puts on some short subjects of an educational value, and has so arranged the musical numbers that it is a joy to hear Mrs. Nichols and her white-gowned players, aided by the new organ. I saw "The Golden Claw," with Bessie Barriscale, who is excellent all through and a refreshing addition to the list of star catches. Her face films well, even in a close up, and she has intelligence back of it all. We are sure to enjoy her in "The Painted Soul." Another Triangle play we liked was "The Lily and the Rose," with Lillian Gish in a strong emotional part. Also in the cast were other players of "The Birth of a Nation," like Mary Alden, seen by me for the first time out of the colored make-up and playing the fine lady. Then the young lover was Elmer Clifton, one of the Stoneman boys, and we caught a fleeting glimpse of dear Josephine Crowell, the spartan mother of the Camerons. There was no mistaking "the fine Italian hand" of David Griffith in this splendid production.

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Quite the best film seen here since my last letter was "The Cheat," notably in the settings and detail, perfect all through, so far as a critical eye could discern. Fannie Ward is sure to make good, but we were not prepared for the fine work of Sessue Hayakawa, the clever Japanese actor, who first aroused our admiration in "The Clue" last year. The scenes in this play will long be remembered when the plot is forgotten, especially the interior of the Jap's ornate residence with Oriental splendor everywhere, but in perfect taste. The branding of the Cheat's shoulder was a masterpiece in stage business. I liked the trial scene, the dramatic situation revealed by the branded woman, the efforts of the courtroom spectators to mob the Jap and beat him; the acquittal of the innocent husband, and the finale were all one long thrill worth while, for it spelled artistry on the part of the director. I hope the day will come when we can have a reissue of such masterpieces, for we had it at only two local theaters, and these during holiday time when so many were unable to see it.

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"One Million Dollars" was refreshingly new as to plot, and with the detective strain all through it held attention. Mr. Faversham had an opportunity to do better work than in "The Right of Way," and was consistent. We were glad to see George Le Guere, that clever young man in "The Soul of a Woman." Certainly the Metros have given us rare treats with their well-balanced company of real players.

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Through a slip of the types in my last letter I was made to give Lillian Lorraine credit for being the mother of that clever young actress, Ethel Gray Terry, who is a daughter of Lillian Lawrence in "The Galley Slave" film.

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At the World Film run-off the other day I saw two unusually good pictures, though widely different in theme, moral and staging. The first was "Sealed Lips," a splendid dramatization of "The Silence of Dean Maitland," which I read years ago and still recall. We had our first glimpse of William Courtenay on the screen, and it will be a pleasure to pass the good word along, as he in the flesh is a favorite here and is a college mate of Governor Walsh, who will be sure to see him when the film is put on. He had the good part in the play and has proved himself all right in filmland. Arthur Ashley struggled with the part of the minister, who was a pretty bad lot, and was excellent in the closing scene in the pulpit, from which he makes his confession. By the way, that church scene deserves mention, for it was the real thing, and even the Episcopal ritual was worked out perfectly by the large audience. The perspectives were great, and the ornate details were admired. Then, too, the interior of the country homes of the two families were flawless. Certainly John Ince is some director.

Then we had that delicious comedy "Over Night," featuring Herbert Yost as Richard Kettle, the part created by Ernest True. Dainty Vivian Martin was Elsie Darling and big Sam Hardy was Percy. Florence Morrison was a typical suffragette and good to look at. Most laughable was the scene on Broadway picturing the Kettles (long and short) marching in the suffrage parade. Then, too, we get the Hudson River in action with the Palisades in view, and a real hotel nestling in the Catskills. I did not like the ending as compared with the speaking version when Mr. Kettle asserts himself and brings his bossy wife to terms. In the picture the four are put out of the hotel as undesirables, in a pouring rain, minus proper clothing and luggage. It is inconsistent and neither "points a moral nor adorns a tale."

* * *

Edgar L. Davenport came over from New York for the holidays to visit with his charming family here and found time to look up old friends and do a bit of business. While here he enrolled himself and daughter Margery in the Film Club. It was a joy to hear him enthuse over the film industry in general, the work of the directors especially, and he had many good words for the players, of which he is one, as you know. His brother Harry has given us proof enough of his art as a director for the Vitagraph, and in other ways he has distinguished himself. Harry's daughter Dorothy, we know, is one of the film stars and has made good with the Lasky forces and earlier. Another niece of Edgar's, Fanny Davenport Seymour, was married January 8 in New York to young Richard Field, a grandson of the late R. M. Field, of Boston Museum fame, and under whom May Davenport Seymour, the bride's mother, played a generation ago. I thought the wedding party at the church worthy of being filmed. Later we all were entertained most hospitably at the Seymour home, 34 East Thirty-second street. While over I was the recipient of much courtesy at the hands of directors and other film people, and am glad "dear old New York" is only five hours away from my den in the Hub.

* * *

Macklyn Arbuckle is a local favorite, so I was not surprised to find the Modern crowded to overflowing to see "The Reform Candidate." He has not done anything better even on the speaking stage, and no lines are necessary to convey a situation. He had a good company, including Myrtle Stedman, the reliable in serious parts. The child episode was cleverly worked out, and next to Arbuckle the best work was done by Charles Ruggles as Looney Jim. Space forbids extended mention of the many reels seen, but I like to emphasize the good bits that seem to stand out and live in memory. Mary Ruby was an ideal child grown up, and the pathetic ending for the man Art Hoke, who was bereft of his adopted daughter, caused a lump in the throat.

* * *

Lou-Tellegen, who wants to lose his hyphen, has outdone himself in "The Unknown"—a most carefully staged picture and out of his line of work a bit. It is difficult to realize that the scenes were not staged in Algiers instead of in our own California. Such stage settings are the acme of art. A young prattler said audibly, "What a shame to give that handsome man all those lashes; it must have hurt him terribly at the rehearsal." She failed to read the secret, or draw upon her imagination (?) to see how the trick was done. I dare say she actually feels sorry for him.

* * *

I went out of town the other night to see "Tess of the Storm Country," having heard of the excellent work of Mary Pickford, and not here when it was first produced. Such a play is mighty wholesome and should be reissued in all communities, for the younger set.

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Well, after seeing the speaking version of "The Misleading Lady" with its daring adventures, we are wondering how Henry B. Walthall and Edna Mayo will manage that bungalow scene. A devotee of H. W. declares it quite impossible for "such a perfect gentleman" to be a bully even in fun. Well, I'll bank on Walthall's versatility every time, but what a contrast to his work in "The Raven"!

* * *

The Exeter put on "Stolen Goods" last week with a strong cast—if one cares for Blanche Sweet, the lackadaisical. For the life of me I cannot see where she fits, for she never can "play up" to the company the Laskys surround her with. Playing opposite was big, virile House Peters, and then we had Cleo Ridgeley, who is artistic to her finger tips. In small parts we easily recognized Tom Forman, Theodore Roberts, Ernest Joy and dear old Mrs. McChord. What appealed to me was the scenic effects taking us into France in the midst of the bombardment in this war, showing the Red Cross hospitals under fire, the refugees and other horrors. Great skill was shown here and in the California scene in the last reel. We wondered how

Helen North got away from the war zone and with all those good clothes when she apparently was without a penny. However, we still have imagination. The ending was too abrupt, for when the heroine had served a jail term for another's crime she ought to have been set right. But then the author gave her consolation in her six-foot lover, with whom she made her exit "to live happy ever after."

* * *

Among Paramount pictures seen at two theaters here are scenes depicting Central and South America, revealing how abreast of the times they are and how they go in for good architecture in their public buildings, and how well trained along military lines the police are. I saw a film showing a penitentiary inside and out. It was most artistic architecturally, and was a model. Can you imagine prisoners in North America being given manicure sets and other luxuries for their cells? Well, that is what they do in that prison and the men looked like human beings rather than derelicts. An offering on the program that day was "The Valley Feud," with Anna Little as the heroine, capitally done in true Western style, and put on by the American Film Company. There was a wonderful sheep herd in it which pleased the young folks—for it was a matinee—the only time "kiddies" would be let loose at the picture houses. Another offering by the same producers was "To Rent Furnished," with Vivian Rich and Walter Spencer doing good work. Then we had one of Bobby Connelly's plays, "The Family Party," with lots of fun and a wholesome touch through it all.

* * *

Well, "The Immigrant" is a daring play, not for the young to see, for the immorality is not even under cover. It gives an opportunity for Valeska Suratt to pose and wear fine clothes at the expense of honor. Why in Heaven's name does she wear her hair a la washlady? It is hideously unbecoming and does not go with the evening gowns. On leaving the ship she appears with a Castle cut, quite in contrast, and it frames her hard face well. Theodore Roberts (does he ever sleep?) the dependable, has some part and meets with the end he deserves and in a scene which eclipses anything seen this season in the flood line. Some stunt that for the actors! Thomas Meighan, to my mind, is one of the best leads on the screen, never a poser, but the artist ever. He played the hero to the limit, even to taking the immigrant to his manly arms, despite her record, which she did try to atone for.

* * *

The Park theater management is being congratulated on securing Bell Yeaton Renfrew and her Bostonia orchestra, which gives selections and accompanies the films. Mrs. Renfrew is a handsome woman, widely known all over the country, which she has toured with her orchestra and has been heard at expositions. She directs the music for the annual shows of the fashionable Vincent Club here, and is a member of the Professional Women's Club. Thomas D. Soriero, the new manager of this playhouse, is making other changes of value to the public. He is young and enthusiastic; furthermore, he invites criticism and suggestions, being there to please the constituency. What a scream Jane is, staged by Oliver Morosco with the inimitable Charlotte Greenwood! It is always a pleasure to attend the Park, where Paramount pictures and travel films prevail. In Jane I recognized my old friend Lydia Yeamans Titus, daughter of the only Annie Yeamans, who died in harness at eighty or so.

MINNA PHILLIPS MAKES HER PHOTOPLAY DEBUT.

For many years Corse Payton's theater in Brooklyn played to capacity houses. People came from all parts of the borough to see Minna Phillips, their favorite, portray leading roles at this theater. And after her eleven years of service there, when the theater changed its name to the Lee Avenue and the policy became motion pictures, Minna Phillips decided still to play the same old stand if not in stock, then in photodrama.

So the Lee Avenue theater, for years Minna Phillips' stage, will have the first run on "Forbidden Fruit," the most powerfully dramatic play yet conceived by Ivan Abramson. In "Forbidden Fruit," Miss Phillips creates the role of Mrs. Reverend Dr. Ancaster, wife of a kindly old minister whose daughter makes a supreme sacrifice to save her husband from imprisonment. The sympathetic work of Miss Phillips in this drama will endear her more firmly to the vast army of her admirers.

BRITISH NOTES

A REFRESHING sign of the times to an industry already sufficiently hampered by the iron fetters of censorship hails this week from Hull. A deputation of anti-kinema cranks and self-appointed governors of public taste in moving picture films who petitioned the local justices to immediately ban the production "Five Nights" were politely but firmly recommended to mind their own business.

* * *

At the recent London Licensing Sessions a number of exhibitors in the area made applications to include vocal music in their programs, but except in those cases where similar licenses are in operation this permission was refused. Upon new moving picture theaters which are obviously constructed in every way along better lines than those converted from unsuccessful music halls, skating-rinks, etc., the authorities persist in exercising a most stringent control not only on issuing specific unalterable licenses for pictures and instrumental music, but in defining to a great extent the manner in which the house shall be conducted. The motto of the London County Council is clearly one of "look after the new ones and the old ones will take care of themselves," for while a modern hygienic picture theater constructed and managed upon the best principles known to the trade is regarded as lucky if it gets licensed for pictures and an orchestra, we have other decrepit wood-built survivals of the skating craze fully licensed for pictures, variety stage turns, any and every kind of music, dancing and refreshments.

* * *

The Glasgow branch of the Exhibitors' Association in considering how to penalize certain offending members the other day adopted the following resolution: "Upon proof being forthcoming that any exhibitor has signed a contract with the Essanay Company, the following firms pledge themselves that their charges for films will be increased to such exhibitors fifty per cent. on open market films and not less than five pounds per thousand feet upon exclusives for each three days irrespective of age." This was signed by the principal renting exchanges in the city.

* * *

"What's wrong with the British film productions?" is a question that is so frequently discussed in the press that it is inclined to flag in its interest to the trade. Leonard Williams, who is not distantly associated with moving-picturedom in dissecting the "ensemble" of the home product addresses a few pertinent remarks anent the exploitation of unsuitable works. In the specific instance of—to lift the veil from Mr. Williams' allusions—the British produced "Five Nights," he says, the producers apparently hoped for a "success de scandale." Be this as it may, the play is the apotheosis of dullness. The philandering hero is simply a super-bore and you feel as he dallies with love-stricken dames that immediate conscription would do him incalculable good."

* * *

The film exchanges in Scotland are forming themselves into an association, and when complete hope to be affiliated with the central body in London.

* * *

I hear there is every probability of the import tax upon foreign films being modified. The financial secretary to the treasury has already suggested a revised scale for blank film and negatives instead of the present imposition. Positive stock is not mentioned, so presumably it will remain at two cents per foot. The new provision for blank or undeveloped stock is two-thirds of a cent (a third of a penny) per foot instead of the present duty of one cent per foot, while for negatives the tariff may be reduced from the current rate of sixteen cents per foot to ten cents per foot. If this amendment materializes (and coming from the treasury itself there is every likelihood) a standard width may be instituted. That is, no film imported must be wider than one inch and three-eighths. It would appear from this that attempts have been made to evade the tax by importing film of greater width and cuttng it into strips after assessment upon its lineal length.

* * *

Walter H. Mather, of New York City, is at the moment in London as the promoter of a metropolitan Screen Club. Mr.

Mather proposes with the co-operation of the trade in general to establish a club along the lines of the one in New York and to this end he has the backing of a private syndicate and an option upon commodious premises in Oxford street, London.

* * *

The amount collected to date by the Cinema Ambulance Fund now exceeds £35,000.

* * *

The reputation of Manchester as a musical center is known to the uttermost ends of the earth and an event this week will considerably enhance its record. This is the inauguration at a local moving picture theater of a symphony orchestra of close upon fifty picked performers who will daily accompany the "pictures."

* * *

The clown for many years at the old Drury Lane theater pantomime, best known by the sobriquet "Whimsical Walker," has been recruited to the ranks of film comedians. The Trans-Atlantic Co. has secured a lease on his services and announces his initial appearance in a screen comedy entitled "The Nut and the Kernel."

* * *

The Lasky Company's version of "Carmen," admitted by viewers a praiseworthy conception of the noted opera, is at last to be issued to the exhibitor for exhibition on the 20th of January, after being held "in bond" a few weeks on account of the alleged Germanic utterances of Geraldine Farrar. As I intimated in the World some time ago, a certain section of the press inflated these stories to scaring dimensions and branded the actress as a pro-German agitator. Mr. Lasky personally has issued a categorical denial of the statements attributed to Miss Farrar as a prefactory explanation to the release of "Carmen." That the exhibiting fraternity accepts Mr. Lasky's explanation is proven by the long booking list for the production, yet on the other hand there is no gainsaying that the public mind has been extensively prejudiced against the picture through gross distortion of the facts.

* * *

The Gaumont Company, in association with Jury's Pictures, is next week releasing the first batch of war pictures taken under the authority of the British Government.

* * *

Percy Nash, the new film director of the Trans-Atlantic (Universal) Company, is engaged upon a drama, "Temporal Power," for his company in Rome. It will run to four reels in length and will be released as a Trans-Atlantic British production.

* * *

It is now nearly three years since the Kalem Company issued "From Manger to Cross," and it is a remarkable tribute to the evergreen qualities of the production that it is re-screened here every Christmas. This year its revival is to be seen as the Christmas attraction at several theaters in the South of England.

* * *

In the pre-war days the legions of American tourists visiting Stratford-on-Avon, Bath, York, Edinburgh and other centers of antiquarian and historic interest would, one would think, have stimulated some producing genius to prepare a sort of moving picture pilgrimage to these places or perhaps a suitable photoplay enacted upon historic ground and designed to be of special appeal to the thousands of American people familiar with the place by reputation only. Then again, such a venture need not be without a topical aspect as an event of the next week proves. President Wilson, not by virtue of his office, is the cynosure of all eyes in the United States on the eighteenth inst., and of the miles of moving picture film that will tell the general public all about the different scenes in and around the capital there will probably be none illustrating the ancestral home in the old country of Mrs. Galt. My reason for mentioning this is because up to the time of writing no moving-picture man appears to have yet discovered that Bolling Hall, near Bradford, the family home of Mrs. Galt's (whose original name was Bolling) immediate ancestors is a place both sufficiently historic in its associations and picturesque in appearance to justify the exposure of a few feet of film upon a singularly topical subject. The copies of such a film that would be exhibited in America should make the proposition a financial attraction not to be snubbed.

* * *

A new condition inserted in moving-picture show licenses issued by the London County Council is "that no films shall be exhibited except such as have received the certificate of the British Board of Film Censors and local and topical films dealing with current events."

London Trade Topics.

Of the handful of British films that find their way to the picture-going public of the United States those bearing the Beefeeter trade-mark are perhaps as well known as any. No better expression of the conservative principles of the London Film Co. is necessary beyond the firm resolve of the directors at the recent annual meeting to maintain the present standard of quality in face of the heavy financial debit. Their latest production, "The Christian," after Hall Caine's novel and play of the title, amplifies to the full this deliberation. It is a ten-reeler and contains many fine scenes acted in the city.

* * *

Two confusing duplications in the titles of dramatic productions are worrying exhibitors in the release calendars for the week, and their recurrence suggests the advisability of some weekly or monthly exchange of titles of films under production in the two countries. Nothing can be more disconcerting to an American producer who ships a film to this country than to find another production of the same story with the identical title announced for release about the same time as his own. And for the home producer the situation is equally annoying. When the British Motion Picture Chamber of Commerce comes into being, if ever it does, a little co-operation with the kindred organization in New York would effectively dispose of duplications, or at least obviate clashing of release dates.

* * *

Another proposal to permit the opening of motion-picture theaters in greater London on the Sabbath was defeated at the last meeting of the Middlesex County Council by a single vote.

* * *

Percy Nash, who is producing in London for the Universal Company's English agency, announces the completion of number four of their British produced pictures. It is a typically London drama called "The Devil's Bondman," and has its scenes laid from Kensington to Whitechapel.

* * *

Messrs. Leonard and Yorke, the original title characters in the stage success "Potash and Perlmutter," have been "done" in a short film play, "The Tailor of Bond Street," by the Gerrard Film Co.

* * *

The Vitagraph feature, "The Juggernaut," has been purchased for Great Britain by the Gaumont Company, and the Walterdaw Company has acquired similar rights of the Universal play "Business Is Business," starring Nat C. Goodwin.

* * *

Considerable interest is being manifested in London in the announcement of the moving picture industry in France to set aside December 22 as a special day for augmenting the patriotic funds of that country.

* * *

Signor Ambrosio, of the Italian studio that bears his name, has been spending a few days at the firm's London agency and has now sailed for New York.

* * *

The Ideal Film Co., a concern of vigor and prestige in the realm of film renting, in announcing its program for the new year, is adopting the "limerick" craze of a few years ago to the advertising of photoplays. The campaign is to be carried on in the daily and weekly press with a weekly prize of $250 for the best "limerick" about one or other of the Ideal Company's releases. This company has prepared among other productions a screen debut of Lady Tree (wife of Sir H. B. Tree, now in the U. S. A.) in the comedy "Still Waters Run Deep," and also has induced G. H. Ghwgym, "the white-eyed Kaffir," to take the lead in a visualized version of "The Blind Boy."

J. B. SUTCLIFFE.

LOUISE HORNER NEW HORSLEY PLAYER.

A recent addition to the Cub Comedy stock company is Miss Louise Horner, a comedienne of long experience and known to theatergoers the country over for her interpretation of "slavey" types.

Miss Horner was especially engaged by Milton Fahrney, director of the Cub Comedies, to play the "slavey" in "Jerry in the Movies," because of her peculiar fitness for the character. Her work in this release was so excellent that Mr. Fahrney made her a proposition to remain with the company indefinitely.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Here's Jimquin Again.

JIMQUIN, of L. A., has been quiet for so long that we have been busy thinking of nice things for an obituary and he hustles along—just in time—with a funeral of his own; not exactly his own, but one he personally conducted.

Some City Father decided that Los Angeles would look prettier with palms along the street in addition to giving the people something to shin up when the steering wheel of a jitney went wrong, so they spent about $50,000 before they found they had the wrong sort of palms. After a time pressure of public opinion required that the dead trees be carted away again.

Jimquin and his brother had just taken over the Isis theater, so to help keep taxes down they carted away one palm with a placard reading, "Funeral of A. Palm, buried through the kindness of the Isis theater," and the address. And it made good because it had such a strong local touch.

Jimquin sends in two photographs of the proceedings. One is a close-up of the three-man cortege, with the City Hall in the background. The other is a close-up of Jimquin with the funeral in the background. We refuse to believe that he is as black as the camera paints him, but if he is we'll be willing to bet the Isis does not play "The Birth of a Nation." The pictures will not reproduce. A third entry is a frame of film showing Jimquin shooting the Liberty Bell with a machine and a banner advising the beholder to go to the Isis and see how he looks on the screen. The picture was shown in the theater five hours later and did big business.

Another Quinn stunt was to get the first Powers 6B in Los Angeles. For an entire day he and his chief operator took turns demonstrating the mechanism and answering questions, the machine being set up in the lobby. Each person received a frame of film specially printed for the occasion, and reading "Remember where you saw it. Isis theater, 542 Spring." The Universal trade mark was included, as the house runs that service.

From this we presume that Mr. Quinn has a copy of Picture Theater advertising, since this stunt is suggested in the book in Chapter X.

Of course there is a weekly program. One of them is titled:

WEEKLY REPORT
Of what is happening at your
ISIS THEATER
WEEK NOV. 1.

Your regular patronage makes you a stock holder and you receive dividends of solid enjoyment when you buy one or more shares at five cents a share each change of pictures.

Another one starts in, "Listen, Neighbors," and winds up with the explanation that the show will improve each week as "We're just getting warmed up to the job of running the theater for *you*." On the back page of this number the space is laid out in advertising squares with a paraphrase of the real estate announcement, "Will subdivide to suit tenant." Now that Jimquin is settled down we hope to have more stuff from him. He used to come in pretty regularly before he got so busy.

More Carmen.

When the house organ of the Majestic theater, Columbus, Ohio, comes in we take a little vacation and read it. It's worth while, and it probably appeals to the home readers as strongly as it does on here. There is real humor in a page skit by the manager, J. A. Maddox, who, like George Editor Carpenter, blames it on the office boy. This from the page is too good to hold back and it may be useful to others who will run Carmen:

Last week the boss give me a day off to go down to Lynchburg Ohio to see my folks. On the train comin back there was a big guy by the name of Hastings from Clintonville. He was walkin up and down the isle of the car uneasylike. I says what's the matter Hank? He says, I'm watchin that baggage car. I says, What's the idee? He says, I seen a show called Carmen in Cincinnati last week and a feller just told me they are takin it to Columbus. If them wild cattle and that woman with the long hair and the big knife ever gets loose on this train, I'm goin to look for a soft place to light.

But, I says, it's only a fillum.

Fillum or no fillum, says he, I'm takin' no chances. For a real go-as-you-please, rough-and-tumble, catch-as-catch-can fighter, this gal's got 'em all hangin' on the ropes. She could go in the ring with Jess Willard, at 5.45, cop the championship and set down to a course dinner at 6 o'clock without arranging her coffier or even powderin' her nose. I tell you, Kid, she's the ninth wonder of the world. What do you suppose would happen to the Turks if she'd join the allies and take a bunch of them cattle over there with her? Kin you imagine her on one side with a thousand of them wildeyed steers behind her and the Turks on the other side all wearin' red caps? Say, Bo, she wouldn't only take the Dardennelles, but she'd come back with so many Turkish Trophies and Fatimas that the cigarette factory that she worked fer would close down for six months. She would be elected queen of the Armenians by aclimation.

Warm Down South.

Although R. B. Wilby is managing four houses in Montgomery for the Strand Amusement Co., he is also faithful to his first love and continues to manage the Academy of Music, Selma, and is also lessee of the second house. Lately he has been scrapping with the editor of a local paper, who objected to the way the house was run, which enabled Mr. Wilby to present many facts that sunk in where the mere statement of fact would not attract. It is a dangerous thing to get in bad with the daily papers, but in this case Mr. Wilby seems to have the best of it, because he was able to explain things to his patrons in the guise of replying to an attack, which always interests.

Mr. Wilby, by the way, is in trouble with his program in Montgomery through an effort to blend the Triangle heralds with pages containing house stuff and announcements of other attractions. He wanted to get it all in the same tint, but the printers cannot duplicate in roller ink the ink used in the photogravure process. He might get a better effect than he does by acquiring catalogues from a few ink concerns, but if Triangle could do as well with straight printing, they naturally would not resort to photogravure. The Triangle heralds are artistic in the extreme, but it would be helpful to exhibitors who use them in combination if the company made them of uniform size. There is a difference of half an inch or more between them, which is discouraging to an exhibitor who purchases them to bind up, either alone or with other matter.

Mr. Wilby is having the usual trouble with increased prices, but he is the originator of the widely quoted Phonograph record prices of a couple of years ago, and he is pulling them by the same tactics now.

A Permanent Pony.

Samuel P. Cornish, of the Sexton, Great Falls, Mont., writes, enclosing a photograph of his house that is almost too wide to go nicely into a cut and another that is entirely too high to reproduce. The pony spoken of in the letter is a Shetland, which shows in the cut. It is ridden by a small boy in uniform to match the blanket and banner,

The banner, appropriately triangular, reads with the name of the house and "Today." The blanket is lettered with the name of the attraction. It is made with an opening for the saddle and is put into place after the boy is mounted. A sort of trade mark perambulating advertisement of this sort gains in effect the longer it is used. Mr. Cornish writes:

I am a very interested and constant reader of your most excellent department, "Advertising for Exhibitors," in the Moving Picture World, and find it very helpful to me in my efforts to stir up an interest among the patrons of the Sexton theater in our program.

Under separate cover I am enclosing several copies of our house organ, "The Sextonian," and would be very glad to receive constructive or destructive criticism of its merits from you. I realize that it no doubt has many glaring faults, some of which would be corrected if I had more time to devote towards editing it.

I was very much interested in a statement of yours in a recent issue of the World regarding the house organ of an exhibitor in Oklahoma City who gets complaints from his patrons if they do not receive his paper regularly. I wish to say that

this is quite a common occurrence with us, although we do our best to see that everybody in Great Falls is supplied with a copy of "The Sextonian." However, you will readily understand that in trying to cover the whole town it is impossible for the delivery boys not to miss some of them occasionally.

I find our guessing contests very popular and have the desired effect of creating a great deal of interest in our paper.

I am also sending photos of our theater. The boy with the pony, which you see in the picture, is also one of our regular features, and one of the best advertising stunts we have. Please note also the 32-sheet stand on the side of the theater. We have four of these stands about the city in most favorable locations, advertising each week our four weekly changes by means of six sheets, as you will note on examining the picture closely.

The Sextonian has a drawn frontispiece, with a mortise for a cut and advertisement of the leading attraction for the week. The sheet is about 8 by 11 and runs eight pages, but in the eight-point type used this carries a lot of matter.

The guessing contests are varied from week to week, with a tendency to fall back on the camera when missing words and misspelled words tire. Back views are used in two of the five issues sent. The names of the winners are given, but not the answers. This last we think a mistake. There can be no objection to telling what the missing word is, once it has been found, and many who failed would like to know. The contests are conducted with a careful observance of the lottery laws. Chance is eliminated, and there are no entrance fees. You send or bring your reply, as you prefer, and are not required to enter the house or to purchase a ticket.

One thing that we miss is an editorial chat. There is an editorial heading, but no editorial, the space being used for the house program. The sheet otherwise is chatty and good reading, backing up the statement that overlooked patrons ask for it. In a word, it is precisely the sort of house organ in which an editorial chat would have its fullest effect. Even at the cost of removing a cut and a paragraph, we would by all means have that page devoted to the house, its policies, its comforts and its management. It will be more than worth the trouble to write five or six hundred words a week. In time the editorial page will come to be the first read. Better still would be two columns of editorial and one page of lighter matter, the contest, perhaps, and some kindly jokes about the winners and losers.

One good feature is a "Return by Request" program each Sunday, and the readers are requested to use a coupon to request the return of some picture they would like to see again. It does not follow that many of these pictures can be had, but it gives a good line on the tastes of the patrons and permits the use of an old film on a good business day, with the suggestion that it must be better than usual since its return is requested. For that matter, there seems to be no good reason why many pictures could not be played back to better business than at the first showing. Ever try it yourself?

The reading matter is well selected and the press agent raves are mostly passed over for the more intelligent stuff. Some of the Feature men are putting out "dope" that tries friendship to the limit and some houses are using it. The Sextonian avoids it—and is in demand. There's a lesson here.

A Potato Matinee.

Bill (William) Swanson writes:

On the front page of the enclosed paper, which is a House Organ of mine in Grand Junction, Colo., you will notice the "ad" on the foot of the sheet relative to the "Potato Matinee."

It might be an idea which could be encouraged in other theaters for the benefit of the poor.

The paper is our old friend, the Movie Fan, of Grand Junction, Colo., the same which recently kicked a large and jagged hole in an effort to stop Sunday shows. The start of the scheme was announced in this fashion:

POTATO MATINEE

THE MAJESTIC'S NOVEL WAY TO HELP FURNISH A BIG XMAS DINNER TO CITY'S POOR.

It has been customary for the Majestic theater to give to the children of Grand Junction a big treat each week by giving a Penny Matinee for the benefit of the school children every Wednesday afternoon. In doing this Manager Decker has done a great service to the community and one that has been appreciated by the parents of the city's little folks, and especially so by many who could not afford to spend 5 cents for the amusement of their children once a week. We have been thanked and commended by many a mother in this city who, in justice to the necessary enjoyment of her offspring, has taken advantage of this popular Penny Matinee.

Next week we will hold the usual Penny Matinee on Wednesday so that all the little faithfuls will have the same opportunity to witness the last episode of the great "Broken Coin" serial which they so faithfully witnessed from the start. In addition to Wednesday's Penny Matinee we will hold a "Penny and Potato Matinee" on Tuesday, Nov. 30, one day previous to the last Penny Matinee, and will continue to hold the Penny and Potato Matinee each week until Xmas. The best program suitable for the children will be selected each week regardless of what day it falls on. For Tuesday, our feature will be "Guarding Old Glory," a powerful big state-right feature, the story of which appears elsewhere in this issue. The admission price of this big feature will be 10 cents and 20 cents, but we will run one show after school for the benefit of the school children for the admission price of ONE PENNY and TWO POTATOES, or as many potatoes as any child wishes to donate. Some of the children who can better afford and want to help make this a Merry Xmas for all the poor and needy of Grand Junction—children of the more fortunate class—will cheerfully give as many as a dozen potatoes, or will bring a jar of fruit, a can of corn, beans or tomatoes, or a pumpkin, squash—but do not bring apples because they will not keep. Bring anything that is staple and which will keep until Xmas, but the minimum price of admission will be *one penny and two potatoes*. The penny in cash will go to the theater to help defray the expenses of this big feature while the potatoes and other donations will be turned over to the board of associated charities for distribution among the poor and needy to make them happy on Xmas Day.

Manager Decker originated the "Potato Matinee" idea, a novel and successful means of aiding the poor at Xmas time, which has since been imitated by many other exhibitors throughout the country. Almost every child can afford two potatoes and we believe the children of Grand Junction will help us pile up an immense lot of potatoes during the ensuing four weeks until Xmas, and thus make all the poor and needy happy.

Remember the date, little ones—Tuesday, Nov. 30. The big feature is "Guarding Old Glory." The admission price is One Penny and Two Potatoes, or as many more potatoes you wish to give to charity. Evening prices, 10 cents and 20 cents. Watch next week's Movie Fan for date of next Potato Matinee.

The suggestion is a good one and may be varied to suit the season, perhaps a potted plant for church decoration just before Easter or flowers for Memorial Day. Mr. Swanson writes as though he thought the idea new, but if he will turn to page 256 of Picture Theater Advertising he will find it mentioned there. It was originated by an exhibitor in Louisiana, who gave a series of anti-Christmas matinees at which the admission was any toy or fruit or candy that could be given less fortunate kiddies at a Christmas performance.

As a suggestion, we reproduce the advertisement that followed the announcement. In the original it is five inches across page. This is the house organ, which is full newspaper size. In a general newspaper three fives could be made to work as well.

The first matinee brought in a barrel and a half of potatoes, with three jars of fruit possibly for box seats.

A Diminutive Monthly.

The Town Hall theater, Saybrook, Conn., uses one of the smallest monthly programs we have seen. The house runs only two nights a week and the program for the month is a four-page, 3½ by 6 inch affair, yet large enough to take care of the announcements of the feature reels they run. A different color is used for each month, which works well with the issues so far apart.

Potato Matinee

Our Next Penny and Potatoe Matinee will be WED., DEC. 8th

LOOK AT THIS PROGRAM!!!

John Mason in "JIM, THE PENMAN." One of the greatest productions yet made by the Famous Players Film Co. Its a Paramount feature in 5 big reels. Then we'll also have a screaming L-KO comedy in 2 reels, entitled "BOARD AND ROOM $1.50," featuring the funniest Comedian in the world,--Billy Ritchie.

School Children's Matinee

A Show will be run directly after school for the Children to which an admission price of....

1 penny and 2 potatoes

will be charged, or as many more potatoes as you wish to give.

The Potatoes will be donated to Charity

Evening Prices of admission 5c and 15c

DON'T MISS IT !!!!

7 Big Reels!!

Udells.

Dave Udell, of the Majestic, Paxton, Ill., writes that he has been ill, which is why he has not been in as often as he promised he would. Of his last offering this is, perhaps, the handiest:

UNEXPECTED
GUESTS

Oftentimes "drop in" on you. They are friends of yours and want to be entertained. The best solution to this problem is THE CRYSTAL THEATER. Seats reserved for Theater Parties upon request.

The top lines are set in a four-line letter, the rest in ten point. Another advertisement runs:

JAWS
That Always Open Easy

Are the jaws of a person who has been to the Crystal Theater. There is something to talk about every night; something new and interesting.

Some People Say:

"Oh, well, I guess I got along all right before moving pictures came to town and I guess I can still git along without them." Those same people could possibly drift through life all right if they were blind; nevertheless they do not wish to lose their sense of sight. People lived before the electric light, machinery, telephone, etc., but how did they live?

Tonight:

In this "Jaws" is an eight-line letter and the other large lines are thirty-six point with an eight-point body type for the rest, leading down to the announcement of the attraction.

A Starter.

H. T. Coons, of the Gem, Hobart, Ind., sends in his opening program for the new theater that replaces an older structure. It is on a Hennegan cover and gives the program for the day only. There is an introduction to the house and a greeting to the patrons, also a schedule to be followed by days, giving the patrons an idea as to what the house will show on any given day of the week, which is useful where the program cannot be ascertained in time for publication. Mr. Coons writes that the house has a population of only 2,500, but even at that he could make a program permanent, with the aid of some outside advertising.

Perhaps.

Some one sends in a copy of the Allentown, Pa., Democrat, with the advertisement of the Lyceum theater marked. Two programs are given, one of thirteen and the other of fourteen reels. And the admission is five cents at matinees and ten cents nights and holidays. Perhaps it is a forecast that a local item just above is headed, "Sold by the Sheriff." It is suicidal to offer so much, no matter what the price. It surfeits the patron, who presently decides that he does not care for pictures any more and stays away. It would not matter did it merely affect the management, but it puts the town off the picture map for a long time.

Four Bits Per.

Some of the exhibitors who are doing their best to hoist the price from ten cents to a quarter should see the advertisements of the Thorne, Fairbanks, Alaska. They got fifty cents up there for a single feature of four or five reels, but the operator is a long way from the exchange and it takes carfare. The houses uses a two-column advertisement, eight inches deep, for each feature and runs two advertisements, with a reader to each, the films running two days each. The advertising is well planned and the readers are business makers; no extreme of statement, but a clean-cut comment on the production that would do for New York as well as Alaska.

Metro Borders.

Metro is getting into line with service and announces top and bottom pieces for advertisements from one to four columns wide, any office rule being used for the sides, according to the depth of the advertisement. In the sample we saw in the Boston Film Facts, straight six-point rule is used for the sides, but a lighter, broken border would be better in that it would be more in harmony with the general make-up of the top and bottom pieces. Some day a company will get out these ideas and have a border drawn to match.

Trying Out.

The Palace, Northumberland, Pa., is trying out a house organ. The management seems to have ideas. One of these is a novel make-up for the inside pages. The program for a day takes half a page, two column wide, with advertising or reading in the third column. The page is made up so that at the top the odd column is to the left of the program space and at the bottom the column is at the right. This gives a broken effect that serves to separate the days. Now, if they will frame each day in three-point border, keeping the panels standing, they will have a still better effect. The first page is kept for house talk and general matter. The paper stock is a little too absorbent and the use of a slightly better grade might make a better looking sheet, but a better grade does not mean a coated paper. This stock it almost good enough as it is, and a slightly better news will not materially increase the cost. For that matter, the stock used for the first issue is probably a trifle more expensive, but it is too thin and the ink from the impression on the other side shows through. As the paper stands it is good enough to make business, and it is well written. That's the main test, after all.

New.

The New Alhambra, Sandusky, which has just opened under the management of George J. Shade, sends in a quarter-page advertisement that preceded the opening. We think that for an opening announcement more of the space should have been given that fact, even though there is a two-column write-up on the same page. For the opening the house should be made more important. Announce the bills for the opening week, but take more space for talk about the house. Five announcements are too many for the start, for here the house holds the interest rather than the performance. Films must be used to draw later, when the newness of the house no longer appeals.

At It Again.

Steve Farrar is at it again. Steve is a bit weak on poetry, but if this is not a prose poem, at least it is effective advertising; only Steve had to go and print on green paper and the circular will not reproduce. He starts off with the heading for the house (The Casino, Eldorado, Ill., in case you do not know Steve), and then:

Charley Chaplin,

With his little beaney, his big breeches and big feet. He's at the Casino tonight. Come early for a seat.

Punch him with a stick; lam him with a brick; poor fellow, an auto knocks him upside down.

(Now comes another display line with the type upside down to show how he was bowled over.)

And when he glides, those left foot slides tickle the kids.

Churn Him Up, Mix Him Up.

(And now you will please imagine a Charley Chaplin with the type facing four different ways.)

He's funny, gets the money; never smiles, 'tis true; he safely leaves that all to you.

Charley Chaplin.

If you can figure this out you'll have something that will look crazy enough to demand attention. There is more, but this is Steve's best for the moment, and now he's started again we'll look for encores. It is to be hoped that he gets around to starting his newspaper again.

Color Schemes.

H. E. Ellison, who operates somewhere out in George Editor Carpenter's territory, has a new idea in color schemes. For The Yankee Girl all of the printing was done in red, white and blue. For Carmen the Spanish colors were used, and so on, appropriate colors wherever possible, but some effective combination, anyhow. Some of the other schemes were baby blue for Mary Pickford, purple for Marguerite Clarke, yellow for Blanche Sweet and brown for Pauline Frederick. The idea is to carry the color on all of the advertising and into the lobby. Mr. Ellison writes that people are coming just to see what color they are using.

Be Examined.

The Star, Two Harbors, Minn., recently opened a new house and to celebrate they got out a poster on the lines of the old Public Notice, only more so. In forty-eight point letters on a yellow circular they announced that:

Every person in Two Harbors is hereby ordered to have a thorough Medical Examination at either of the local hospitals today.

Smaller type explained that there was danger that persons might laugh themselves to death at the showing of a certain comedy. A larger "Notice" and keeping down the advertisement to more the form of a public notice would have been even better, but the idea is capable of many adaptations.

An Effective Combination.

George H. Kenyon, of the Princess, Colwyn Bay, Wales, sends in a program for his house that is out of the ordinary, a pinkish terra cotta sheet printed in dark red. It is eye-catching and pronounced, without being at all loud; a piece of advertising that will stand apart from other papers and be recognized at once. The house announces matinees for Monday, Wednesday and Saturday, and "also on wet afternoons," which is something new over here. The house gets from six to twenty-five cents for a feature, two or three one-reels and a topical or travel picture, more than obtains over here, but the better British houses have larger orchestras and more elaborate presentations.

Old, Yet New.

The pseudo invitation to a film showing is by no means new. It has been used in about every shape imaginable, but the Iris, Salisbury, N. C., dug up a new use when a page in their book program was given to an invitation in legible script to attend the Carmen performance. The Iris runs to an over-black face, and the effect of the light line script is doubly contrasty in consequence. Pick out something that really looks like engraving and print an invitation or an announcement without any border work or other fussiness and you'll be surprised to see how the page will stand up if you use a good quality of paper stock. Score one for the Iris.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Mussing Things Up.

ALWAYS the simplest story is the best if it is a story and not merely a bald attempt at one. So many authors labor under the delusion that merely added matter will help along. Here is a vampire woman. The story is of medium strength. Not enough for more than three reels, and not very strong, at that. The author wants to build up. He goes to the theater and sees one of the popular semi-nude cave man stories. Fine. There was something that was worth looking at. He will make his heroine a reincarnation of Cleopatra. Every little while he will flash back. When his heroine persuades the Governor to sign the bill that will mean her personal profit and his political destruction, then he will flash back to Cleopatra holding Antony from the conquest. When, in an earlier scene the heroine seeks to win the interest of the Governor, he can fade over into Alxandria some years back and get a corking pretty picture of the meeting of Antony and Cleopatra. When the Heroine and the Governor take the clandestine trip that later is used as the club by which he is induced to sign the bill it will help a lot to show the ancient couple in their journey on the Nile. He will have three reels of modern drama and two reels of history and it will be the hit of the season.

Perhaps it will and then, again, it may not. It may be that the production cost will prevent its manufacture. A level headed director may object to paying several thousand dollars for pure spectacle that is valuable only as spectacle and not as contrast to the modern story which it parallels but does not help, since it merely shows the author's paucity of ideas in that he modernizes an old story and brazenly advertises the fact.

The added material must be germane to the story. It must not be related to but a part of the story. The appeal must be derived from the story and not from the contrast. The contrast will help if used in moderation, but an elaborate series of fades and dissolves will not materially advance the story save from a visual aspect.

Suppose that the story runs that Cleo, a woman who is not better than she should be and yet not so bad as she might be, engages in a flirtation with a promising young lawyer. In a way she likes—almost loves—him, but she is far too selfish to truly love more than her own pleasure. She persuades him to take a vacation in her company. More as a sport than with any desire to be helpful, she engages the interest of her influential friends to promote his political aspirations. He becomes Governor. As the executive he throws off the yoke of the bosses and rules for the people. The ring has counted on his support in passing a gigantic grab. The papers realize the purpose of the bill and attack it. The ring can pass it through the Legislature but cannot pass it over the Governor's veto since it can barely muster the two-thirds vote and not the three-fourths required to pass over the veto. The Governor is with the papers and the people. In the last resort they send Cleo to threaten that she will tell how, when he was a struggling young lawyer she took him on a vacation and that it was her money that paid for the trip. His vanity is even stronger than his political aspirations. He signs the bill.

The story naturally runs about three reels. The cutting back to Ancient Egypt will pad the reels but it will not add to the story. It will be longer and more eye-pleasing, but the story is precisely the same three-reel idea.

Instead of the Egyptian Queen add a woman; a clean woman, the woman the Governor marries in spite of the efforts of Cleo to hold him her subject. It is the threat to tell the wife that is used rather than the appeal to the Governor's vanity. It is his love for the wife that causes him to waver and half promise to sign. Then the wife comes forward. Something she knows; more she can guess. It is she who persuades the Governor to defy Cleo and the men who employed her. It is she who accomplishes Cleo's undoing. Now you have not alone more story but more plot, greater interest and stronger appeal. Flashes of Cleopatra with a lot of chorus girls in tights would have made more of an appeal to the eye, but the story would have been voted tiresome in spite of this because it was a three-reel plot strung into five thousand feet.

This is not saying that a story could not be written about Cleopatra nor yet a reincarnation of Cleopatra, but the planning of the story must get Cleopatra into the plot as well as on the film if it is to raise a three-reel idea to the full measure of a five-reel story.

Have all the spectacle you want if there is a plot-reason for the spectacle, but have a plot-reason and not merely an earnest desire to atone for your plot-shortcomings. It is merely another form of putting in stuff "to make the picture more interesting," but you do not make it more interesting unless you mack the visual with the mental and give an idea as well as a picturesque scene.

Read the Fullface.

A woman queries this department on a matter of interest to herself alone and winds up with "May I see your reply in this department." She can. The reply is at the top of the department each issue. It says that questions will be answered where a stamped and self-addressed envelope accompanies the request.

Sets.

A correspondent writes that she has seen the model script of a one-reel play in which eight sets are used, though she has been told to use not more than six to the reel, and asks: "Would not a one-reel subject calling for eight different sets court a rejection slip?"

This is another example of studying technique to excess. One-reel plays should not run more than six sets, but if the play is good, really and truly good, ten sets would not cause its rejection. The play is one thing. Keep the number of your sets down, because scene setting causes delay and costs, but if you have a play worth eight sets or eighteen, go ahead and you'll sell it. A manufacturer would rather build a few extra sets than lose a good play, for now, more than ever before, plays of the right sort are in demand.

Modest.

Declaring that no manufacturer purchases from the outside, and urging this department to kill off the outsiders mercifully and quickly, a correspondent adds:

> Of course I expect you to conclude that I am raving and know not whereof I speak, but there are thousands in the country like myself who have submitted to various companies scripts bearing the hall-mark of originality, unconventional and possessing substantial interest, of good plots well plotted and conforming to the general principles of technique only to have them returned accompanied by the film producers Bible—the rejection slip.

Companies do not want scripts "bearing the hall-mark of originality," if it is the sort of originality that this letter suggests. They want sane, well-founded stories. They want producible stuff. They do not want ravers. No man who can write so complacently of his stuff really is an author. He is apt to be original along impracticable lines. He seeks to mask a poverty of idea with a plentitude of effects, but he does not write stories, and stories are what the producers are looking for; not raves.

The writer concludes with the question: "What is the use of digging a ditch when one lives in the desert?" The answer is that there is not a bit of use unless the desert is to be irrigated with ideas. If you can write the sort of ideas producers want, you can sell, but you can be too original and never sell at all. You must be *intelligently* original or it will avail you little.

Going Stale.

Don't work on one story to the exclusion of all others until you get sick of it. A starter lately wrote that he even slept with a note book under his pillow and wrote and rewrote his story until it was in the best possible shape. It could not have been. You are bound to come to the point where you go stale just as an athlete may be overtrained. Do your best work on a story. Then lay it aside and take up something else, forgetting the first as completely as possible. Then do a third and perhaps, by that time, you can come back to the first and approach it with a clear mind.

Another man writes that each time his story comes back from the studios he can see changes he can make that will better the script Of course he can, but why spoil good stamps? Put the script in an envelope and pretend you have mailed it. Then cut the envelope six weeks later and try again. Repeat until you finally open the script and find you cannot do much better. Then send out and you'll be far less apt to get a rejection slip if you pick out a proper studio. The chance of a sale is so remote that you are not even gambling your stamps. You are throwing them away.

Titles.

"Sometimes I think an hour or even more about a title," proudly announces an author. That is not enough unless in that time you get a title so apt and so inviting that you feel you cannot better it. Some writers will hold a story for a week or two if they feel that the title is not just right. They know the effect that the title will have on the sale and they want the best title possible. They are willing to hold back the story until they are certain the title is right, for they know it is better to get money two weeks late than perhaps not at all. If a delay will get a selling title, the delay is not a loss but a profit.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

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Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

The following was written for the New Year's number but was unavoidably crowded out of that issue:

The Year's Progress.

During the year 1915 there has been very great progress made in practically all matters which have to do with projection. Evidence is constantly reaching this department that, more and more, operators are coming to a realization of the fact that to attempt to limit the spread of knowledge with relation to projection borders on childishness, and it is with sincere pleasure I am able to say that during the past year a constantly increasing number of the men have abandoned their dog-in-the-manger attitude and buckled down to a study of the finer points of their profession.

In fact all along the line, from the most humble village operator to the men who handle the projectors in theaters costing tens of thousands of dollars, there has been a distinct inclination to study and improve. This is decidedly encouraging.

During the past year this department has succeeded in opening up new avenues of knowledge to the operator, and to a very considerable extent eliminating the guess work which heretofore has held practically full sway with regard to the optical system of the projector. During the year the editor has brought into being a new and complete Handbook of projection, which is now in the hands of the printer man and will be ready for delivery within a few weeks.

During the year 1915 there has been a distinct change in the attitude of theater managers with regard to projection. This change, while not startling in its magnitude, is very evident, and is due, we firmly believe, very largely to the work of this department. The theater manager is slowly being made to realize the fact that a higher grade of ability in the operating room is not only desirable, but absolutely necessary, and that added knowledge and skill calls for better working conditions and increased salary.

During the past year this department has accomplished considerable in abating the nuisance of poorly inspected films, although there is still much work to be done in that particular direction. In fact we have but just made a good start.

During the past year there has been brought into being a new six hundred dollar projector, namely, the Edison Super-Kinetoscope, and during the same period another new machine has been pretty well introduced to the trade, namely, the Baird, also a high class projector. The Coles Picture Corporation has, within the limits of 1915, been preparing, and is now ready to place on the market another new projection machine, described quite some time ago in the department.

In addition to the introduction of these new machines all the older ones have undergone very distinct improvement, and have been kept strictly up-to-date. The Nicholas Power Company has brought out a new machine, their 6B, with a new motor drive, or speed control, which contains many refinements, and has introduced a new stand which may be tilted at any angle; also they have very greatly improved the lamphouse, and made other important changes, as described from time to time in the department.

The Precision Machine Company has evolved a new and most excellent speed controller, and has made such minor changes in the mechanism and equipment as experience seemed to indicate would make for greater efficiency.

The Enterprise Optical Manufacturing Company has made exceedingly important changes in the mechanism of the Motiograph, particularly in the elimination of the ball and socket arbor, substituting therefor a movement which was recently described in this department, and which seems to avoid the objectionable features of the ball and socket. They have also eliminated the inside shutter, which very greatly simplifies the mechanism. Aside from these two important changes, other minor points have been given due and proper attention.

There have also been several changes made in the mechanism of the American Standard machine, though for the most part they only make for greater simplicity. One important change, however, places the intermittent movement in an oil well on the right of the machine.

During the past year, under the leadership of this department, there has been a distinct tendency to install high grade projection lenses, and that particular proposition will be pushed vigorously just as soon as plenty of lenses are available, which may not be until the war is over.

During the year 1915 there have been placed on the market several new motor generator sets for the converting of A. C. into D. C. In mercury arc rectifiers a very important change for the better has been made in the installation of dial switches by means of which the amperage at the arc can be instantly changed, and the installation of a switch on the front of the rectifier by means of which the operator may instantly switch from D. C. to A. C. through the reactance of the machine, in case the tube should give out.

During the past twelve months some of the big producers have, largely through the instrumentality of this department, been awakened to the importance of having their films placed in the operators' hands in the best possible condition, and projected to the screen in the best possible manner.

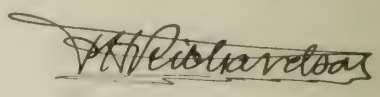
And so I could go on for pages citing improvement after improvement in things having to do with projection.

The progress made is more than encouraging. Six years ago, when the projection department entered the field, the moving picture machine operator had absolutely no standing of any kind whatsoever. Everyone now concedes that skill on the part of the operator does cut some figure, and some have conceded that, after all, the operator really is one of the most important cogs in the wheels of the moving picture industry. We do not claim that the operator owes this change of attitude entirely to the educational work of the projection department, but we do say, and believe the statement cannot be successfully disputed, that the department has been a very important factor in the matter.

In closing I want to mention one other point, namely, the improvement in the morale of the men themselves. Six years ago a large percentage of the operators were composed of totally irresponsible men and boys most of whom neither knew, or cared to know, any more about their business than would barely suffice to "get by," and draw the little, piffling twelve to twenty dollar pay check. Go among a crowd of operators at the exchanges waiting for reels and the language was something awful; attend one of the balls in a large city and—well, you all remember what it was by two or three o'clock in the morning. Today the "tough" has very largely disappeared, and even the most shiftless operator evinces at least some desire to learn the technical end of his profession and improve his work; also a very goodly percentage of the body of operators of today are distinctly high class men; men whom one is proud to know; who are gentlemen; who have dignity, poise and who keep abreast with the advancement of knowledge in their profession.

Again I say, all this is more than encouraging, and I predict during the year 1916 there will be further advancement all along the line.

Now, gentlemen, as a last word, let me, in all sincerity, wish for the moving picture theater operator, the moving picture theater manager, and all those having to do with this great industry, which I am told stands either fourth or fifth, in amount of capital invested, in the United States, a prosperous year, with plenty of hard work, mixed with proper alloy of play, so that when on December 31, 1916, the clock shall strike twelve midnight, we can all look back and say: I have done well.



Question No. 119.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Explain fully just what "flicker" is. What is "travel ghost" and its cause? Why does a properly proportioned three-wing shutter cause less flicker than a two-wing, speed being equal? Is the screen ever entirely dark when the picture is being projected?

Roll of Honor on Question No. 113.

The Roll of Honor on Question 113 consists of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York; Wilson Hays, Barton, Maryland; Charles S. Stuckey, Edmonton, Alta., Canada; F. Richards, Blaine, Washington; J. H. Marchard, Baton Rouge, Louisiana, and G. Betz, Osgood, Indiana.

The reply of Brother Smith has been selected for publication.

Reply to Question No. 113.

By Joseph H. M. Smith, Fort Worth, Texas.

The Question:

What are the effects of the intermittent sprocket being out of line, sidewise, with the upper and lower sprocket? What is the effect if one side of the intermittent sprocket is higher than the other? What is the effect of worn intermittent sprocket shaft bushings?

The Answer:

If the intermittent sprocket be out of line sidewise the effect will be serious in proportion to how bad the condition is, but in any event it is a fault which should be immediately remedied. First, it pulls the film sidewise and this, unless, as is the case with some projectors, the film be held in place by metal side-strips, will throw titles and pictures which are outlined in opaque out of line in the aperture, and if the condition be bad enough, may cause the sprocket holes to show on one side.

Another result of this fault is that the film will be pulled out of line either between the upper and lower sprockets, or between the bottom of the film chute and the lower sprocket, and this might, if the condition be bad enough, set up a decided tendency to climb the lower sprocket and lose the lower loop, or, with some makes of machine, may set up a tendency of the film to climb the intermittent sprocket teeth.

If one end of the sprocket be higher than the other the effect is obvious: it will cause the teeth on the lower end to do most, if not all, the work of pulling down the film, with result that the perforations on that side of the film will be strained, and the teeth on that side of the sprocket will wear much faster than the teeth on the other side, the latter condition being particularly bad, since if the sprocket be properly lined after the teeth on one side have become worn, then the teeth on the other side will do most of the work until they too become equally worn.

Exchange Splices.

C. E. Schmidt, Pathe Exchange, Omaha, Nebraska, says:

> What do you think of this? We have been receiving complaints about our film pulling apart during the showing of a reel, and although the writer looked carefully for the trouble, even making up some new cement, did not find the cause until yesterday, and then by accident. The writer sat at one of our inspection tables to make a patch, in order to see if the cement was good, and after properly cutting off the film, wetted and scraped off the emulsion side; he then turned the other end over to scrape the celluloid side, whereupon one of our inspectors interrupted and asked: "What in the world are you doing?" When I told him the inspectors assured me it was only necessary to scrape the emulsion side, and they guessed they knew how to splice a film, for did not one work for the General two years, another for the Mutual a year, and the third for the Universal, and they always scraped but one side only. Of course it was hard to convince them that my way was the right way, but they are not the only ones, as two "operators" (?) told us one side only needed scraping. You may take it from me there is one exchange in Omaha that is going to turn out properly patched and inspected films, and if the quality of projection in this territory is not improved it will not be because we are remiss in doing our share.

Well, it seems almost unbelievable that an exchange inspector or an operator would, in this day and age, not understand that A SPLICE ABSOLUTELY CANNOT BE PROPERLY MADE WITHOUT SCRAPING THE CELLULOID SIDE. I don't wish to be understood as saying that one cannot make a patch without scraping the celluloid, but most emphatically such a patch is not reliable, particularly if the back of the film, as it too often happens, be dirty or oily. My compliments to the Pathe Exchange of Omaha. I would most earnestly recommend that not only the other Omaha exchanges, but exchanges and operators everywhere take notice of the fact that a splice made without scraping the celluloid side as well as the emulsion side is not a good or dependable splice, regardless of the fact that you might *seem* to prove otherwise by making a splice which is apparently strong enough to suit anybody. Scrape the celluloid if you want to make a dependable splice. I am very glad indeed that the exchange inspectors are beginning to wake up and set forth their side of things in the department. It is proof positive that our little campaign on film inspection has borne fruit.

Light Plants, Etc.

W. E. Cooksey, Duncan, Oklahoma, says:

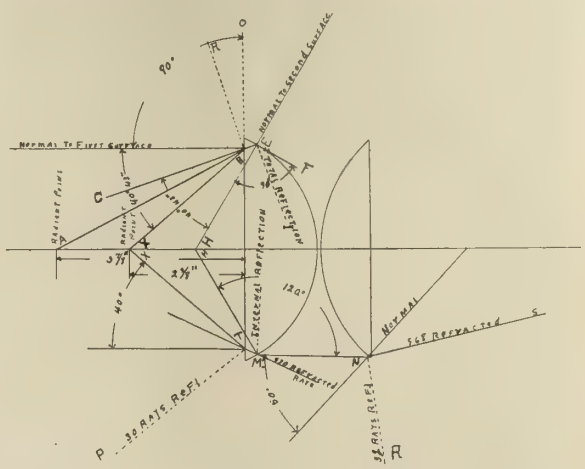
> What experience do exhibitors in general have with their own light plants—for example, Fairbanks, Morse engine and equipment, run by natural gas? I also would like to know if an ordinary A. C. compensarc would do to reduce direct current, voltage from 110 to 60.

No, you could not use an alternating current compensarc on D. C. It would not operate at all; see handbook. As to light plants, why the experience varies, according to the degree of intelligence with which the plant is handled. Managers and operators report producing current all the way from 2½ to 5 cents K. W. Personally, I think that, with a good plant working close to its capacity, handled intelligently, current can be produced for less than 4 cents per K. W., using gasoline at say 20 cents per gallon. As to the natural gas end of it, you would have to take that up with the manufacturer himself. I'm not posted.

Angle of Total Reflection.

In response to my request Brother Solar, Watertown, N. Y., contributes the following:

> Replying to your request for comments on total reflection: In my criticism of Brother Crawford's answer to Question No. 104 and your comments on same, I stated that if total reflection was being considered, the answer and comment would apply. Well, I should have said "if *reflection* was being considered."



In all cases where light is incident from air upon the surface of a solid or liquid, or, more generally, when the incidence is from a less highly refracting to a more highly refracting medium (as from air to glass) the reflection is *partial*. In such case the most powerful reflecting substances either transmits or absorbs a portion of the incident light. At a perpendicular incidence glass reflects only 25 rays out of 1,000, but when the rays strike the surface obliquely, the reflection is augmented. At an incidence of 40 degrees glass reflects approximately 30 rays out of 1,000 and refracts 970 (an incident angle of 40 degrees is about as large as will encounter practical projection). But at no incidence, however great, when the incidence is from air, is the reflection from glass or any other substance, *total*. Even at an incidence of 89½ degrees where the light almost grazes the surface, or the arc is placed as near the surface of the lense as possible, glass will reflect only approximately 800 rays out of 1,000 and refract 200. Still it is possible that total reflection may occur, and this leads to the enunciation of a principal which underlies all optical phenomena, viz.: the principal of reversibility. In the case of refraction, for instance, when the ray passes obliquely from air to glass, it is bent *towards* the perpendicular; when it passes from glass to air, it is bent *from* the perpendicular, or normal, and reverses its course. *Total* reflection never occurs, except in the attempted passage of a ray from a more refracting to a less refracting medium, but in this case, when the obliquity is sufficient, that is greater than 40 degrees and 43 minutes, it always occurs.

Referring to the figure, I have used a 5-inch condenser at the back, for the reason that we cannot get total reflection with a condenser of longer focus, with the arc in a position near that used in practical projection. The upper half of the figure is devoted to total reflection and critical angle. The lower to reflection. The incident ray A. B. is refracted at B. After refraction it takes course C E. This ray is more nearly normal to the first surface than is A B; consequently the refraction has bent the ray *towards* normal. The ray C E is refracted at E and takes direction E F, which is at a right angle (90 degrees) with normal to the second surface, H E. The incident angle C E H is 40 degrees and 43 minutes, which is the critical angle. If this angle is made larger, say 42 or 43 degrees or more, then we have total reflection, as shown by dotted line E I. By a little study of the figure we can see that if the arc or radiant point is moved nearer the condenser the incident angle will decrease, so we cannot have total reflection with the arc less than 3⅞ in. from a 5-inch condenser. If the condenser was of longer focus the refraction would be less, consequently we could not get total reflection without moving the arc back.

Let us imagine the space around the condenser occupied by air to be glass, the space occupied by the condenser to be air and the arc or radiant point 2⅜ inches from the condenser X B, the incident ray at an angle of 40 degrees and 43 minutes with normal to the first surface.

Under these conditions the rays are attempting to pass from a denser to a less dense medium, and will be refracted away from normal in the direction B O, and will be at right angles, or 90 degrees with normal. If the incident angle be increased, then we will have total reflection in direction indicated by dotted line B R, the direction being dependent on the size of the incident angle.

And now let us consider the lower half of the figure: ray X T is at an angle of 40 degrees with normal. At T 30 rays out of

every 1,000 will be reflected in the direction of the dotted line T P, and 970 will be refracted in the direction T M. There will be an internal reflection at M, in amount similar to that at T. After the second refraction the rays take the direction M N, and at N the ray is at an angle of 50 degrees with normal to the first surface of the front condenser, so that approximately 32 rays out of 1,000 will be reflected in the direction of dotted line N R, and 968 rays will be refracted in the direction of N. S.

In order to understand why moving the arc nearer the condenser takes the ray of light out of the plane of total reflection and critical angle, let us compare ray A B, in the upper half of the figure with ray X T, also in the lower half. Ray A B, after the second refraction, takes the direction E F. This ray, with normal to the second surface, forms the 90 degrees, or right angle H E F. The radiant point X is 1½ inches nearer the condenser, and ray X T, after the second refraction, takes direction M N, and forms angle H M N, which is 120 degrees with normal. This ray is nearly parallel with the axis, whereas ray A B with the radiant point farther away, is grazing the front surface of the condenser.

I am publishing this sort of matter because I believe we now have a very considerable number of operators who can understand and appreciate the importance of a full knowledge of light action, and I do not know of any one who has a more complete grasp of that subject, coupled with the ability to express it intelligently than has Neighbor Solar.

Griffiths and Solar Agree to Agree.

It will be remembered that Brother Solar, of Watertown, objected to Friend Griffiths' "two ray theory," but after considerable correspondence Solar has concluded to agree with Griffiths. In a letter to Griffiths Solar says:

We are finally agreed on the so-called condenser image. It has taken me a long time to get your meaning in this matter. From your figures in the supplement, I inferred that you considered the point through which the crater and film images pass as the condenser image reduced to a small point, whereas you have considered the whole cone passing through the lens as the condenser image. This does away with any argument on this point. The crater is focused at a plane near the film, and light from this, as a whole, comes to a point in front of the lens (this distance is approximately the E.F. of the lens from its optical center) and as each point of the condenser carries an image of the crater and film they meet at the same point, or very near the same point, consequently the form of the whole condenser is focused at this plain.

And thus, at least, we have the battle axe laid aside, so far as that particular proposition is concerned that is with relation to Friend Solar.

Wants the Answer.

Sidney Fletcher, Memphis, Tex., says:

Pardon my nerve for butting in, but will you kindly answer the following: I want to get out on the road, and wish to secure as light an outfit as possible. Will a 2 K. W., 60-volt generator be large enough to supply an arc to project a 10-foot picture, with the machine 30 feet away from the screen? I will also want to run about five 25-watt mazda lamps while the arc is burning. Will a 4-h.p. engine be large enough? What size carbons and what brand would you suggest?

Would suggest an Edison Model D projector. Try ½-inch cored above and 7/16 inch solid below; also try two ⅜-inch cored carbons. Any standard make of projection carbons, though I think I would suggest trying the Speer or Reflex for that kind of work. A 2 K. W., 60-volt generator will give you 2,000÷60=33 amperes of current. Your incandescent current consumption won't amount to much, and you should have plenty of current to project a very good 10-foot picture, though you will have difficulty in getting a sharp 10-foot picture at 30 feet—distance is too short. However, the result may be good enough for the purpose. Two thousand watts is less than 3 h.p., therefore your 4-h.p. engine will be sufficiently large.

Derives Benefit.

C. S. Stuckey, Edmonton, Canada, sends answer to Question 113, and says:

I am sure that every operator who has studied the questions and answers has derived benefit therefrom. There are, of course, those poor individuals who claim to "know it all," but I'll gamble that they follow the projection department every week, even if they have to go in the cellar in order to not be seen reading it. (That is pretty good, Brother Stuckey, and moreover it hits the nail right square, slap bang on the head in quite some few instances.—Ed.) But why worry about such people? (I don't.—Ed.) They will sooner or later discover the vacant apartments in their dome and come to their senses. In the past you have advised when using a very steep pitch to raise the aperture plate at the top. Now, my idea is, why not block up the whole mechanism at the lens end, and then block out the lens ring at the bottom? It seems to me this would give as good results if not better. I am not in a position at present to prove this, but I believe I am right, and would like to hear from you on the subject. The tables issued in the light ray dope look pretty good, but they don't go far enough to meet our demands. We have an 18-foot 8-inch picture at 131 feet, with a 6½-inch E. F. lens, 1½ inches in diameter. (Aha! Diskivered! Certainly the tables don't go far enough, because YOUR EQUIPMENT DON'T GO FAR ENOUGH. The lens should be considerably larger in diameter.—Ed.) We are using a 9½ and a 6½ now, with the lamp nearly at the back of the stand, and have a pretty clear screen, taking current through a 30-ampere rectifier.

I want you to try this. It may not work but—try it. Put in two 6½ condensing lenses, pull your lamphouse back as far as it will go, and then set your lamp so that the white spot in the center, which will be surrounded by a light blue edging, will cover the aperture. You will be working on the back focus, it will look like His Satanic Majesty at the spot, and I am not going to say you will like the result, but I do want you to try it, and try it *thoroughly*. Outside of that you cannot make much of any improvement until you get an objective of larger diameter.

Appreciates Our Efforts.

F. V. Poyser, Brandon, Man., Canada, says:

Just a few lines to let you know that over in this part of the world we appreciate your efforts to bring about a better and wider knowledge of moving picture projection. Personally, I am perfectly willing to admit I have an awful lot to learn before I can claim to be at the top of the ladder; still, I trust that by hard work and study to get there some day. I might add in closing that our good manager has just informed me that he is getting a Powers Six B. Can you imagine the smile I am wearing? It's of the kind that won't come off.

Well, Brother Poyser, hard work and study will bring success in almost any line of human endeavor, and the profession of operating is still very far from the level it will one day occupy. I don't mind making the prediction that ten years from now high-class operators will be in demand at probably as much as fifty dollars a week—maybe more. If you are inclined to smile at that statement, why, just look back and see what the difference was ten years ago. We now have quite a number of good men getting forty dollars, and out in 'Frisco they get even more than that in some cases.

We Doubt It.

Bert Meester, Hobart, Indiana, proposes the following:

The amperage of a mercury arc rectifier may be varied by the use of an ordinary Powers adjustable rheostat controlling base, connecting the contact points to the regulating reactance terminals, and connecting the lever to one side of the A. C. line. This controlling base is designed so that the lever makes contact with one point before it breaks with the other, thus causing the reactance to act as an auto-transformer with a short circuited secondary, which would cause the contact points to arc badly unless the lever is shifted very rapidly. Would a controlling base designed to break with the contact it rests upon before it breaks with the other cause the rectifier to stop?

I referred this matter to this General Electric Company at Schenectady, and have thir reply as follows:

Regarding the use of a Powers rheostat switch for controlling the current of a mercury arc rectifier, we do not believe the ordinary rheostat switch can be successfully used for this purpose, because of the fact that in passing from one point to another with the switch it is necessary either to leave one contact before making another, or else have some means of keeping down the current during the time the lever is short circuiting two contacts. We accomplish this with the new type rectifier by means of a split blade switch with a resistance connected between two halves of the blade. You are familiar with our dial switch as used on rectifiers, and will note that the blade is split into halves. Inside the handle of this switch there is a ribbon resistance of something less than one ohm, which acts upon the current and prevents arcing and burning of the contacts. Of course, if the contacts were far enough apart so that the blade left one before touching the other the tube would go dead.

Brother Meester, of course, referred to the old style rectifier, which does not have the dial switch for varying the amperage.

A Faithful Reader.

H. Meusner, Newark, New Jersey, writes:

As a faithful reader of the department, I wish to thank you right now for the many valuable things I have learned through the medium of the department. Reading the same names so often, thought I would like to take a turn at answering some questions, and I think the only objection you may have is that I am a "horrid licensed woman operator," who has had the theoretical as well as the actual experience for tuition. I trust you will look upon me as one of the big family.

Surest thing you know, nor have I any objection to "horrid" licensed lady operators, because I'm sure they could not possibly be any such thing. Your answer to Question 113 is all right as far as it goes, but it does not seem like a lady's answer, because there isn't nearly enough of it. All you said was perfectly correct, but you could have said considerable more. Come again; be a little more prolific with your language, and there's no reason why you should not get on the Roll of Honor. There are mere men who have been trying for more than a year without once succeeding, but their perseverance has nevertheless been instrumental in educating them in the technical end of their profession.

Asks Questions.

G. L. Smith, Smithsburg, Maryland, asks certain questions, which are replied to as follows:

Yes, you can pull a great deal more than 25 amperes over a 25-ampere switch without burning it out, provided the contacts be in first-class condition, but you are nevertheless forbidden to do so by the underwriters' rules. I would suggest that you get another switch. They are not expensive; and, while you are about it, get one of 50 or 75 ampere capacity.

The reason the table does not "go far enough" is that your 1½-inch objective is too small in diameter. Now let us back up on that table for a moment. Let us look at it from the other end. It is evident that a good many of you fellows don't yet fully understand how to use Table No. 1, October 16th issue, to the best advantage. You have a 1½-inch diameter and a 4 5/16-inch back focus; also, as you say, the greatest back focus allowable on the 1½-inch diameter is 3.11. Now follow down the column in which appears the 3.11 until you come to 4.29, which is pretty close to 4 5/16 (your back focus), and then travel to the left across the horizontal line to the first column, and you find that a 4.29 back focus calls for *at least* a 1 13/16-inch objective lens opening, with two 7½-inch condensers, and twenty-one inches from the convex of the front lens to the film. This is the *extreme* condition. If, however, you go down a little further you will find *in the fifth column from the right hand side,* and in the horizontal line opposite the ¾ on the right hand side, the back focus figures 4.4, opposite which, in the first left hand column, is lens diameter 2 1/16 inches, which is about the lens you ought to have. If you had a lens 2 1/16 inches in diameter, you would use one 6½ and one 7½-inch condenser, with 18 inches from the apex of the front condenser to the film, or with a lens 2 inches in diameter, you would use the same condenser combination and the same distance, or a little bit more. Now do you get the idea? For your conditions, with an objective lens of the proper diameter, I think you would find plano-convex lenses to be quite satisfactory, though properly matched meniscus bi-convex might improve matters slightly. Yes, you are right about the diameter and focal length of condensers. So far as carbon set be concerned, it is too big a subject to treat here. I advise you to, by all means, get a copy of the new Handbook, in which the matter is fully explained and illustrated. There will also be about 800 other pages of text, every bit of which you will find to be of practical value. It should be ready for delivery some time in January. Use the same set for alternating as you do for direct. No, there is no likelihood of incandescents ever being successfully used for theatrical moving picture projection. They can be used for projecting a small picture, say 6 or 7 feet wide, but that is, I think, about the limit.

Good Record.

Mt. Clemens, Michigan, writes:

> In this theater we have two Power's Six A machines, one purchased July 30, 1912, and the other February 12, 1913. We have not spent a single dime for repairs or parts. Getting fine results, yet we purchased two Power's Six B projectors which we will install some time next week. We hope to get about five years' service out of the new machines, with the help of the department and the Handbook, and will do it too.

A report which speaks well of the machine and the care the operator gives it—*but* I cannot agree with running a machine that long without repairs, unless you only run two or three hours a day, and even at three hours a day, three years would mean 3,285 hours of run, and that is too much for an intermittent sprocket.

New Union.

Alabama says:

> We, the operators and stage employes, will make application for a charter for a union in this city on November 15. We already have twenty-three names on our list, and expect to secure a few more by the above date. Everyone here is well pleased with the Moving Picture World.

Let the good work go on. The department trusts you will succeed in organizing, and that, by conservative action, you will be enabled to better the conditions of both the operators and stage employes of your city.

He Is Learning.

G. L. Smith, Smithsburg, Maryland, encloses money order for subscription and says:

> I run a Power's hand driven No. 5 machine once a week in a town of 500, and am beginning to learn a few things about the moving picture business I did not know before. We are considering the installation of new equipment, and would like to ask a few questions. Our objective is a 1½ inch B. & L. lens, but the E. F. is not marked thereon, simply "long distance" and "Nicholas Power Company." Slide lens 1½ inch diameter, but in spite of everything we can do there are dark corners in the stereopticon picture. Use 25 amperes, 110 volt A. C. through a rheostat, with ⅝ inch Electra carbons. The distance between the crater and condenser is 3 inches, between film and rear objective lens 4 5-16 inches; condensers and slide lens 20 inches. (a) How do you ascertain the E. F. of an objective lens? (b) What size condenser and which kind would you get in the new equipment? Throw 53 feet. (c) What is meant by a 6½ and a 7½ focal length condenser? (d) Does the focus of a condenser have anything to do with the distance between lamphouse and aperture plate, carbons and condensers? (e) Will larger condensers work behind the same lens which is in front of smaller condensers?

In the first place if you are only using 25 amperes A. C., I would advise you to use more current, and if you can afford it to get an economizer. For 25 amperes A. C., I would use ½ inch cored carbons above and below, and would try different brands of carbons. The distance between your carbon and condenser is all right, but the diameter of your stereopticon lens is too small. It is one of the old "quarter-size" lenses, and only suitable when the E. F. does not exceed 10 inches. You should have a half size stereopticon lens. As to the moving picture lens, you should line up your optical system as per Table No. 1, October 16 issue

(a) Pin a sheet of paper on the wall opposite an open window, preferably in a room having but one window, and holding the lens in front of the paper screen, focus the out-door scene as sharply as possible thereon, measuring from the screen to a point half way between the two combinations of the lenses. This measurement will be the E. F. of the lens. (b) See Table No. 1, October 16th issue. Can't answer last part of question in the department. (c) That the lens will focus a scene as described in "a" at that distance from the screen, but to be accurate plano-convex lenses must be measured both ways (with each side toward the screen), the two measurements added together and divided by two. (See new Handbook for complete dope.) (d) Most emphatically yes. See Table No. 1, October 16th issue. (e) Don't know what you mean. You will have to be a little more clear on that matter.

Why Do They Do It?

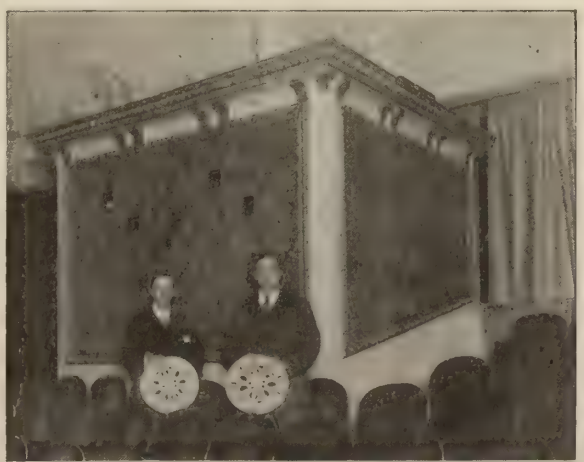
Recently, by courtesy of the Triangle folks, I visited the Triangle theater, Brooklyn—the old Crescent stock house. The theater has been remodeled into what I consider as being one of the prettiest playhouses it was ever my privilege to see.

The outside of the operating room is shown in the accompanying illustration. The room is located on the main floor directly central with the screen, which shows that whoever is managing the Triangle projection affairs has a good fund of knowledge and horse sense. It will be observed that the location calls for the sacrifice of eighteen seats. How much—*how very, very much better it is to sacrifice these few seats, and place the operating room square with the screen where the picture will be projected without distortion and in absolutely sharp focus.* In front of the room, to the right, we see Mr. ———, and, at his left, our old friend Al Neiter, who are in charge of projection in this theater. The evening I visited this house neither of these gentlemen knew I was in the theater until the show was half over; yet it gives me much pleasure to say that projection was beyond criticism, so far as the light be concerned.

The bill consisted of a prelude in the shape of the Keystone comedy, "Her Painted Hero," followed by the drama, "The Disciple." There was then a second comedy, and a corking good one, too, "Saved by Wireless," and at the end a film, which appeared to me as being padded to the very limit, "The Martyrs of the Alamo," though the gripping power and magnificent acting of "The Disciple" more than made up for any defects in the other subjects.

And now, I want to ask a question. The film, "Her Painted Hero," was literally *shot* through at no less than seventy per minute. Why is it that the average theater manager, high and low, seems to have an ingrowing idea that a comedy reel must be run so fast that the figures become literally automatic jumping jacks? The speed of the drama, "The Disciple," was all that could be desired, but the first comedy was, to me, an eye sore, due *entirely* to the absurd speed at which it was run. I cannot get the theater managers' point of view on this proposition

One other thing I would like to speak of, however, and that is, while the observation ports in the Triangle operating room are not as bad as some I have seen, still how much better it would be, from



any and every point of view, to have an adjustable port 6x12 inches, as per page 74 of the Handbook. This would give the operator a considerably better view of the picture, and would accommodate a tall or short man, or a man sitting down or standing up. As I have time and again said, I firmly believe in furnishing a comfortable chair at each projector, and absolutely *requiring the operator to occupy that chair during every second of the time the picture is on the screen.* By having an adjustable port, as suggested, the outside appearance of the room would be in no way injured, and the actual port would be no larger than it is at present, but the *effective* port would be 12x24 inches.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

More About Static.

George Lawrence of Oakland, California, whose interesting letter in regard to reducing static markings by grounding the camera through the operator by means of a metal turning crank, contributes another letter which is very interesting. He says in reply to the letter by J. H. Reed published in the issue of December 4th:

> Reading your letter published in the Photographic Department of this week's WORLD, thought I would reply direct, sending a copy to the WORLD.
>
> First, will say that I have been using the light tripod made by the Los Angeles M. P. Co. called the Angeles Tripod for the last three years. It is aluminum top, with regular split wood legs. There is no metallic connection with the ground. It may be that I and several others have been fortunate here, in regard to static, or it may be there are different climatic differences, though I have had my static troubles in full, but not recently. I am not acquainted with the Prestwich camera, and as there are none around here, could not examine one. I had a peculiar experience recently, went up into the snow taking stuff, and had a set up for some night flare stuff, but had my assistant refocus and crank when it was taken. The negative was so full of static you could not see the picture. How's that? I always rewind my own film, and try and not let any one else touch it after I first handle it, in this way keeping the polarized electricity favorable to that in my body. Then I always crank with bare hand, using a brass handle, with regular Eastman stock, but always leave the camera and film, when I am on location work in the snow country, in a room that is open to the outside air and of the same temperature, and in this way try to avoid heat. I simply freeze it up every night. I use a special light oil that will not freeze in the cold for the bearings in my camera, and keep them well oiled. I do not know whether the Prestwich camera is so built that all the metal parts are connected, but the Pathe, of course, is built direct on the center frame or steel plate. I have had at times a pressure plate made of steel, with a cut out space directly back of the aperture, but not cut out clear through; this space when painted black will cut halation, which might otherwise be caused by the polished surface of a steel plate. But ordinarily I simply use the camera as it comes from the factory, with original plate and film race. I have used the old Erneman, Williamson, and American and Gaumont cameras, and it was with these that I worked out the cut out pressure plate instead of the glass that came with some of them. I have used heaters, camphor and resin, wires and batteries, but never got the perfect service that came from the present method. As I say it may be conditions here. That I cannot tell. If you should happen to have a chance to see the Knowles film that is coming out Dec. 27th on Universal, you will see some of the film I took at 7,000 ft. with a brand new Pathe just from the factory, the only change being a brass handle. As snow never falls around the bay district of San Francisco, we have to go to the tops of the Sierra Mountains, which are at the nearest point twelve hours ride, and the snow line there is at the 6,000 foot elevation. This necessitates quite a change in elevation and climatic conditions which I think are as hard on the film as can be found anywhere. I have never taken film in the snow near sea level, so that may make quite a difference.
>
> I was troubled at one time by getting static in titles, as I had a title machine which I used to wheel out on to the studio floor and make titles with daylight. The change in temperature aparently caused static. I was using an old Williamson for title camera, and put a brass handle on it, and connected all metal parts together, and had no more trouble with it.
>
> I have tried X back stock but found that the dampness here caused the backing to become slightly gummy and it would pile up on the aperture plate, or pressure plate, on the film race in the gate and at times even stuck to the sprocket wheels, so I discarded it entirely.
>
> I use only standard Eastman stock direct from the factory, perforated, and then I know that if there is static in the stock, it is the fault of the manufacturer. I have found it next to impossible to rewind negative here when there is north wind blowing and so keep a certain amount always rewound on spools for emergency.
>
> As I mentioned before, I always rewind by own film, and handle it myself. There may be nothing in it, but I have the idea that if the film can be charged with the electricity, or whatever form of it that is contained in the human body, that the camera can be charged with the same, from the same person, and not have a conflicting current come in contact with it from another person's body, that having all the parts in a similar condition, with an outlet for such electricity as may be generated by friction into some receiving substance, such as the human body is through the brass handle, such substance containing a current that is not adverse to the one flowing in, which might drive it back into the camera with more force than it is generated, that any camera should be free from static. I know a certain camera man who could never get free from static, no matter what camera or apparatus he used, and I have come to the belief that there are men so constituted that their bodies may contain electricity of such character and in such quantities that by merely touching a camera they supercharge it with an opposing current, to the static generated from friction. In that case any electricity generated in the camera from friction must be discharged into the air, where all metal parts are opposing, on the same principle that a medical static machine works on.
>
> If there is anything further I can tell you, I will be pleased to do so at any time.

Mr. Lawrence's theory that the cameraman himself is a generator of static electricity is an interesting one and while it made me smile when I read it there may be something in it after all. It is quite possible for a human being to become quite heavily charged with electricity when conditions are favorable. When taking pictures at the Grand Canyon the writer has often had sparks an inch long leap from his doorkey to the doorlock after walking down the corridor on the woolen carpet to his room. You are all familiar with the crackle of a cat's fur when it is caressed in a cold, dry climate, and many of you have seen a gas jet lighted from a spark generated by scuffling over the carpet for a few steps in a dry room.

It seems probable, however, that the kind of clothing worn by a person would determine his static condition more than any personal peculiarity.

Gillon Camera.

James Martin, Philadelphia, Pa., writes:

> "Please tell me, if possible, where I can get some literature on the Gillon camera.
>
> "What are the rates per foot paid for good industrial and educational negatives? Do the companies that buy these wish them developed or undeveloped, and what companies buy this kind of film?"

The Gillon camera, used by the Eclair Company and others, was made by M. Gillon, Paris, but I understand the factory is now closed on account of the war.

Most companies who buy news films prefer to develop them themselves to insure that no dupe negatives have been made and sold to other companies.

The following companies buy topical films and pay from forty cents to one dollar per foot, according to the quality and news value:

Universal Animated Weekly,
Jack Cohen, Editor,
43rd Street and 11th Avenue, New York.

Pathe Weekly.
Mr. Merries, Editor,
25 West 45th Street, New York.

Paramount Weekly,
Mr. Green, Editor,
110 West 40th Street, New York.

Gaumont Company,
Mr. Pell Mitchell, Editor,
Flushing, New York.

Hearst-Vitagraph Company,
226 William Street, New York.

Nearly all of these companies also purchase scenic and industrial films and will inspect, with a view to purchase, any negatives you may submit to them. If available they will make you an offer.

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Music for the Picture

Conducted by S. M. BERG.

Musical Setting for "Camille"

Released January 3 by the World Film Corp'n.

SUGGESTIONS PREPARED BY S. M. BERG,

By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of World Films the following suggestions for an accompaniment to "Camille" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department which will be a regular feature of our Music page.

Camille, queen of the underworld, has a wealthy lover, Count de Varville. She, however, loves Armand Duval, a young lawyer, whose father pleads with her to give him up. Ultimately the Count and Armand fight a duel and Camille dies.

The music most fitting for the picture is Verdi's "La Traviata," the story of which is founded on La Dame aux Camelias.

The theme selected is the Aria—"Ah fors'e lui che lanima," which will be found in the Tavan Fantasie of "La Traviata." Piano part. page five, letter D.

Scheduled time: five reels (about 5,300 feet), 80½ minutes.

"CAMILLE."

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Loves Torment—Barthelemy. (Valse lento.)
5½	T	En route to a new life.	
6¼	T	Camille, queen of gayest Paris.	La Traviata Fantaisie—Verdi. (From beginning to end of letter C.)
11	T	After three months in Paris.	
12¼	T	The Fall Art Exhibition.	Aria—La Traviata—Verdi. (Ah for'e lui che L'anima.) (Theme.)
14¾	T	Camille's features become a haunting memory.	
15¼	T	Dr Munier.	Continue Fantaisie from letter E to end.
20½	D	When Camille sees the Doctor's face in her wine glass.	Repeat: Aria. (Theme.)
23¾	T	"I will tell you why I can't."	Petite Bijouterie—Bohm. (Valse intermezzo.)
28¼	T	"He is penniless. Do you think you could afford," etc.	
28½	T	Cecile's wedding day has been settled.	
31½	T	"de Varville: I need 20,000 francs," etc.	Serenade—Strube. (Andantino grazioso.)
32½	T	Armand's suspicions are aroused.	
34¼	T	"She is with Count deVarville."	
36¼	T	When Camille reads Armand's note.	Repeat: Aria. (Theme.)
39¾	T	With new interests in life caused by Armand's love, etc.	Roses and Rue—Scates. (Valse lento.)
43¼	T	"Where did you get the money which you gave to Camille?"	
45¾	T	"Will you be my wife, Camille?"	
46	T	Back in Paris Armand receives a call from his father.	Serenata—Tarenghi. (Allegro moderato.)
49¼	T	Armand tries to realize on the inheritance, etc.	
52	D	When the father pleads with Camille.	Repeat: Aria. (Theme.)
56¾	T	At home Armand tries in vain to forget.	Intermezzo—Huerter. (Moderato grazioso.)
59¾	T	Paris	
61¼	T	An evening at one of the fashionable Parisian clubs.	A Ball Scene—Nicode. (Descriptive Valse.)
62¼	T	"Do you know, Camille, that Armand is back in Paris?"	
63¾	T	"I see Fortune favors you with cards."	
66½	D	When Camille calls Armand.	Repeat: Aria. (Theme.)
68½	D	When Armand calls the guests from the supper room.	Agitato No. 2.*
69¼	T	With the coming of the dawn.	Mysterioso No. 1.*
71¼	D	The duel.	
72¾	D	When Armand leaves the duelling ground.	Coeur brise—Pietromarchi. (Valse lento.)
75	T	"Don't blame Camille, she always loved you."	
75½	T	"She's dying. Go to her at once."	Repeat: Aria. (Theme.)
80½	T	The End.	

For the convenience of our readers a price list on the above mentioned numbers has been compiled, which can be found in the ad of G. Schirmer, Inc., on page 322.

"WHAT DOES THE PUBLIC WANT?"

A DETAILED program of the entertainment presented at the leading motion picture theaters of New York City is here given. Each theater is striving to present a program that will please its patrons, sparing no expense, energy or trouble to obtain the best possible results.

The Knickerbocker, which is now known as the official Triangle theater, appears to have as its aim the presentation of an entertainment of pictures with an appropriate musical setting; but nothing is offered as a relief or divertissement. Two shows daily are given, one in the afternoon at 2.15 and the other in the evening at 8.15. The orchestra is seated in the pit and is composed of two first and two second violins, viola, cello, bass, flute, clarinet, cornet, trombone, two French horns, harp, timpani and drums—in all fourteen musicians and the director, Mr. Louis Maurice. The show consists of two feature pictures of five reels each, with either one four-reel or two two-reel comedies, making fourteen reels in all. The orchestra plays for the features and rests during the comedies, which are accompanied by the piano and drums.

The Broadway theater, which may be classed as the official home of Paramount pictures, attempts to give an appropriate setting to the film, but believes that in selecting its music the program should be entertaining from a musical standpoint, even if something of the atmosphere of the picture is sacrificed. As an overture a selection is played at both the afternoon and evening performances. The house opens at 11.30 A. M., and a continuance entertainment of about two hours is given, which is made up of a Paramount feature and three or four reels of selected films. The orchestra comprises four first and two second violins, viola, two cellos, bass, flute, clarinet, piano, timpani and drums; fourteen musicians under the direction of Mr. James Bradford, who is also responsible for the official musical suggestions published by the Paramount Corporation in their weekly magazine. In addition there is a banjorine orchestra of two banjos, saxophone, bass, piano and drums. Both are on duty from 2.30 to 5 and from 7.30 to 11. Mr. Bradford and his musicians are seated on the right side of the stage, partly screened with palms and plays for the features without intermission while the banjorine combination sits directly opposite and plays during the comedies. At the selection the two orchestras combine, the banjos doubling on other instruments.

At the Strand theater one may almost say that the entertainment is a musical one with the addition of pictures. Here the music selected for the picture must not only be fitted but varied and entertaining with vocal and instrumental solos interspersed through the program. The theater opens at 11.30 A. M., and is a continuous performance. The entertainment is of about two hours duration consisting of a feature picture and three other selected reels. The orchestra, made up of twenty-five musicians, is under the direction of Mr. Carl Edouarde, and they play from about 2.15 to 5, and from 7.30 to 11. The instrumentation consists of six first violins, two violas, two cellos, two basses, piano, flute, oboe, two clarinets, bassoon, two French horns, two trumpets, trombone, harp, timpani and drums, and a colossal organ.

The following is a selected program:

1. Selections from "Pagliacci".....Leoncavallo
   Strand Concert Orchestra and Organ.
   Carl Edouarde, Conductor.
2. Strand Topical Review.
3. "Rose in the Bud".....Forster
   Margaret Horton, Contralto.
4. "Scenes from the South Sea Isles."
5. "Concerto" (in E Minor—Finale).....Mendelssohn
6. Fannie Ward in "The Cheat".....Paramount Picture
7. "Until" .....Sanderson
8. Comedy—"Diplomatic Henry."

Providing the character of the feature permits, the orchestra usually plays the first, third and fifth reels and the organ the second and fourth.

Exhibitors who have given thought to the problem ask this question: "Does the public want a presentation of motion pictures with fitting orchestral accompaniment, or an entertainment of music and pictures?"

A well-known exhibitor controlling four houses, when asked the question answered, "We had our orchestra play a selection during the evening but before they had finished the audience applauded for the picture to start." However, on dissecting this it was found that the orchestral instrumentation consisting of cornet, trombone, piano, violin

and drums was trying to play the William Tell Overture without house lights on, and no slide to announce what was being attempted.

Another exhibitor whose theater seats 600 people charges 5c. admission on week days and 10c. on Saturday and Sunday. He books a service of second run features and miscellanies that total about ten reels. The music consists of a pianist, to whom he pays $12 weekly, and the instrument used is well fitted for the wood pile. When asked the above question he answered, "I'd like to have good music *but* I can't afford it." This is usually the type of a man that has tried everything for a living from delicatessens and groceries to newspapers and sodas, and would be most likely to leave his "Ice Cold Soda" sign outside of his store all winter when he was trying to sell hot drinks inside.

But there is another kind of exhibitor. This is the man who realizes that in order to make his chance patron a permanent one he has to present his pictures with a fitting musical accompaniment. It should be borne in mind that it is not the quantity of musicians that gets the results but the quality.

In Brooklyn, N. Y., there is a small theater that seats 450 people and charges 10c. admission for an eight-reel show. The house supports three musicians (piano, violin and a small reed organ) and the proprietor provides the music, for which he spends $10 a month. Although this theatre has been built six years the owner will tell you that there were nine changes of management in the first four years, and when he bought it it was considered a "lemon." However, his attempt to give in a small way an entertainment on the lines of the leading houses has resulted in a successful enterprise.

No theater is so small that serious thought cannot be given to musical requirement. Better a violinist and a pianist who will try to play simple waltzes and intermezzos with some taste and expression than a noise combination of unskilled performers who have no knowledge of interpretation.

The efforts of the three leading houses of New York City are being watched by musicians and exhibitors all over the country, as their ultimate success may be taken as the recognized standard of how motion pictures should be presented.

"Colonel Heeza Liar's Waterloo"

J. R. Brady's First Release Through Paramount Proves Amusing Offering.

AT AN advance private showing, "Colonel Heesa Liar's Waterloo," the first of J. R. Brady's cartoon films to be released through the Paramount Pictures Corporation, was seen by representatives of the trade and daily press, President William W. Hodkinson, Raymond Pawley and other executives of the Paramount Company last week. The offering consists of about six hundred feet of Mr. Bray's cartoon and four hundred of Raymond L. Ditmar's Zoo-pictures. It is quite unique in that all the subtitles are written in doggerel by George R. Meeker. These make an unusual and yet complete synopsis.

The pictures are, if anything, slightly better than any Mr. Bray has yet released, though he declares that those to

Scene from "Colonel Heeza Liar's Waterloo."

follow are even better. The photography is clear and remarkably steady, thanks to the method by which they are made. It is interesting to note that there are from three thousand to four thousand drawings in each thousand feet of film and since every drawing must undergo thirty-four different processes, a week's output involves from 102,000 to 136,000. The accomplishment of this tremendous task is possible only through Mr. Bray's patents, which make extensive use of carbon paper, thus reducing the labor appreciably.

Mr. Ditmar's Nature Study, "The Skunk and the Weasel," is remarkable in the manner in which it presents the life of our wild friends. Since its producer is probably the foremost authority on animals in this country and since through his contract with the Bray Studios the vast resources of the largest Zoo in the world are thrown open to the Paramount Pictures Corporation, it is reasonable to suppose that there will be very interesting, not to say absorbing, results.

L. N. Glackens' cartoon comedy "Haddem Bad's Elopement" will be the next release of the Bray Studios on January 13th.

OCEAN FILM MAKING "DRIFTWOOD."

With Marshall Farnum, the newly associated director of the Ocean Film Corporation, at the helm of his company and with Bert Dorris assisting, work has been begun at the Yonkers studios of the corporation on the production of Owen Davis' stage success "Driftwood," in which talented and bewitching Vera Michelena, the world-famed comic opera and vaudeville star, is to be featured. An unusually strong cast has been assembled for the "Driftwood" production, with Harry Springler, Charles Graham, Leslie Stow, Etta Mansfield and Joe Daly as the leading characters.

Anthony P. Kelly, writer of "The Soul of a Woman" and adapter of such motion picture successes as "The Great Divide," "The Thief," "Body and Soul," "Samson" and many more, is the writer of the adaptation and scenario of "Driftwood."

GEORGE BRONSON-HOWARD JOINS LASKY CO.

George Bronson-Howard, one of the best-known writers in America at the present time, whose most recent book, "God's Man," is breaking all records as a best-seller, left New York this week to join the literary and photodramatic staff of the Jesse L. Lasky Feature Play Company, making his headquarters in the future at the Lasky studios at Hollywood, California.

Bronson-Howard is the author of a number of novels and plays, of which "Snobs" was one. It had a long run on Broadway and subsequently appeared on tour for several seasons. It has since been picturized by the Lasky Company with Victor Moore as the star, Bronson-Howard, who is still a young man, will devote himself exclusively in his writing for the screen to photoplays for the Lasky Company.

ROBERT HILL, UNIVERSAL DIRECTOR.

Robert Hill, who has been for the past few years assistant to Director Lucius Henderson of the Imp-Universal Film Manufacturing Company, has been promoted to a directorship, and is already at work on his first production. In his company Paul Panzer is leading man, assisted by such well-known stars as Sydell Darling, Edith Roberts, Wallach Clark and Frank Smith. The exteriors in the first picture under Mr. Hill's direction have been made in the Adirondacks, in which one of the fiercest fights ever staged in the snow took place between Paul Panzer and Wally Clark.

"AS A WOMAN SOWS" COMPLETED.

The first Mutual Masterpicture, edition de luxe, which Gaumont will release on the Mutual program, "As a Woman Sows," has just been completed by Director William F. Haddock at Jacksonville, Fla. Miss Gertrude Robinson and Alexander Gaden are featured in this production. It will be on the screen Jan. 24. "As a Woman Sows" was written by O. A. Nelson.

SMILEY'S OCEAN FILM PLAYERS HOME.

Director Joseph Smiley of the Ocean Film Corporation with his company which has been at Savannah, Ga., for the past two weeks on the production of the exterior scenes of the Ocean's second release, an adaptation of William L. Locke's world-famed story, "The Fortunate Youth," returned to New York on December 31.

With Mr. Smiley there returned Martin Faust, assistant to the director, William Marshall, photographer, and the following members of the cast: Lilie Leslie, the Misses Forrest, Milholland, Fitzgerald and Holton, Miss Sue Balfour, Wilmuth Merkyl, William Cohill, John Smiley, Charles Graham, Messrs. Morelli and Clarke and Master Chas. Morelli.

With the exception of a few minor scenes, "The Fortunate Youth" is about complete and forms release under the Ocean Film banner early in February.

Horsley Leaves for Los Angeles

Will Personally Supervise Production of His Pictures—Speaks of His Arrangements for Making Features.

DAVID HORSLEY left New York December 20 for his studios in Los Angeles. Immediatel upon his arrival he will assume complete personal supervision of all productions being made, particularly those to be released as Mutual Masterpictures, de luxe edition, as it is his desire that these shall be, in fact, "masterpictures."

Just prior to his departure Mr. Horsley briefly covered the arrangements he had made for the production of his early forthcoming Masterpictures, de luxe edition.

"At this time we have two Mutual Masterpicture, de luxe edition, productions under way," he said. "Each, of course, is in five reels. One is called 'The Bait' and the other 'Vengeance Is Mine!' The former is a drama of the northwestern woods, written by Miss Theodosia Harris, chief of my scenario staff, and is to be released January 22. We will feature in this release William Clifford and Betty Harte, supported by an especially engaged cast. A number of the scenes will bring in the Bostock animals, which will work under the training hand of Capt. Jack Bonavita.

"Crane Wilbur wrote the scenario for 'Vengeance Is Mine!' and of all the scenarios he has written to date this, I think, is the best.

"Mr. Wilbur will be featured in 'Vengeance Is Mine!' and is also to be supported by a specially selected cast, many of them very well known people. This production is to follow 'The Bait' in schedule, January 31 having been chosen for the release date.

"And as to stories—another important phase—we are getting the best that money can buy. Miss Theodosia Harris is a most successful writer. She has prepared and has produced a very large number of works. Further along this line, our efforts in the direction to obtain good stories is exemplified by an arrangement perfected during my stay in New York with Roy L. McCardell, who under the agreement, will write animal stories exclusively for me.

"So much for the first two productions. Later on we will offer Margaret Gibson, Irving Cummings and others of our stars in Masterpictures, de luxe edition, releases."

Aggressive 1916 Campaign

Triangle Will Rapidly Extend the Service to All Important Points.

THERE was an air of aggressive activity around the executive offices and branch exchanges of the Triangle Film Corporation in the closing days of the old year and the opening days of the new. Triangle heads are preparing a tremendous 1916 campaign. With approximately six hundred theaters lined up in the film service by January 1, the executives confidently expect within the next few weeks to have at least one thousand service contracts actively in force.

The methods of promotion and publicity used will be extensive and worthy of an organization that includes foremost directors and stars and that has just sent Sir Herbert Beerbohm Tree to the West Coast to stage "Macbeth." Important announcements will be made in the near future concerning the South American and other foreign releases. Here in our own country the Triangle will be brought to every locality of playable size that appreciates the highest art in films as exemplified by the Griffith-Ince-Sennett supervised productions.

LENORE ULRICH RETURNS FROM MEXICO.

Lenore Ulrich, the popular little star of the screen and stage, has just returned to New York from Mexico, where her latest photoplay has been staged for the Paramount program by the Pallas Pictures Corporation.

To get the desired background for the play, the entire company journeyed through war-ridden Mexico and although many questionable characters and bands of desperate-looking natives were encountered during the trip, the strong guard of young Mexicans which accompanied the party offered an array which received the wholesome respect of the bedraggled citizens.

It is felt that the new Lenore Ulrich film affords the pretty actress another opportunity to score on the screen even to a greater extent than she did in "Kilmeny." The remarkable talent displayed by the star in this production has caused considerable comment among the Pallas Pictures headquarters where players and members of the technical staff who accompanied the party to Mexico were most enthusiastic in their praise over her work.

Ince Has Six Plays Ready

Triangle-Kay-Bee Director's Unusually Strong List of Attractions for the New Year.

THOMAS H. INCE'S prophecy that the Kay-Bee studio would keep six plays ahead of the requirements made by the Triangle film service has ben amply fulfilled. Mr. Ince enters the New Year with an unusually strong list

Scene from "The Raiders" (Kay-Bee).

of attractions. Among the plays now ready for presentation in New York or on the way from Los Angeles to New York are "The Green Swamp," "Peggy," "D'Artagnan," "Honor's Altar," "Hell's Hinges," "Waifs," "The Raiders," and "Bullets and Brown Eyes."

This represents an early fall and late winter of extraordinary activity. The four plays in which Bessie Barriscale appeared culminated in "The Green Swamp" with Bruce McRae in the leading male role, and "Honor's Altar," wherein her opposites are Walter Edwards and Lewis S. Stone. Her next medium is "Bullets and Brown Eyes," a Russian romantic story, featuring William Desmond and Wyndham Standing as the leading men.

In "Hell's Hinges," William S. Hart portrays Blaze Tracy, a strong Western character, who copes successfully with the difficult problems of life in a frontier town. Mr. Hart is supported by a strong cast that includes Jack Standing, Clara Williams, Alfred Hollingsworth, Robert McKim and Louise Glaum. A striking scene in the play is the destruction by fire of the entire village of Hell's Hinges, an episode for the taking of which no less than thirty-eight buildings in the vicinity of Inceville went up in smoke.

H. B. Warner has been working with Ince on the production of two new plays in which the popular star of "Alias Jimmy Valentine" will be featured. The first one (working title "The Raiders") is a Stock Exchange story in which the hero, played by Warner, saves his fiance's father from financial ruin. The second one, now in preparation, is an East Indian story with the colorful atmosphere of Delhi where the Indian mutiny centered.

"Peggy," starring Billie Burke; "D'Artagnan," starring Orrin Johnson, and "Waifs," starring Jane Grey, are the other big comers on Ince's list. As reserve trumps he has in making new plays featuring William Collier, Collier's son Buster, and Charles Ray.

WILFRED LUCAS A STAR.

In recognition of his good work in "The Lily and the Rose" and other plays, the Triangle Fine Arts studio has promoted Wilfred Lucas to stardom. Mr. Lucas, who is a native Canadian and ex-opera singer, was for five years a prominent member of "The Chorus Lady" company with Rose Stahl. He likewise appeared in several other Broadway productions. For his present use as a film star, "Acquitted," a short story by Mary Roberts Rinehart, has been adapted to the screen by Roy Somerville. It is the tale of an honest man held under for years in a financial institution and finally wrongly suspected of murder. The latter-day workings of the "third degree" in extorting imaginary confessions from its victims are graphically shown. Mary Alden is Mr. Lucas' leading woman.

At the Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

Mary Pickford at the Strand.

AT THE Strand theater, this week, Mary Pickford is the star in "The Foundling," under the direction of Daniel Frohman. In this new film drama she has been given unusual opportunities to display her artistic versatility. The play was produced by the Famous Players Film Company, and Miss Pickford is seen in the part of a little boarding house drudge, whose goodness and charm are the means of restoring her to her rightful home.

The Strand Topical Review containing the latest News and War pictures and ladies' fashions, interesting travel and scientific studies and a new comedy, complete the film part of the entertainment. The new Strand Quartette, Margaret Horton, contralto; Martha De Lachmann, soprano; Martin Richardson, tenor, and Bruce Weyman, baritone, are heard in operatic and popular selections. An added attraction of unusual interest is Alfonso Zelaya, the celebrated pianist. Signor Zelaya is a son of the deposed president of Nicaragua.

Vitagraph Theater Program.

A program of unusal interest is shown at the Vitagraph theater this week, in the presentation of a five-part comedy, "Green Stockings," the famous stage success written by A. E. W. Mason, picturized by Eugene Mullin and produced by Wilfrid North. Lillian Walker heads the cast and is supported by Louise Beaudet, Frank Currier, Adele De Garde, Charles Wellesley, Denton Vane, Charles Brown and John T. Kelly. The story tells of the efforts of Celia, the eldest daughter in an English family, to avoid the stigma of spinsterhood.

Jewell Hunt, the latest star of the Vitagraph, and Garry McGarry, play the principal roles in a three-part drama, "By Love Redeemed." The film tells of the career of a poor girl who is forced into dishonesty by a blow on the head. An operation scene of remarkable realism is shown, with Anders Randolph as the surgeon.

Sidney Drew and his wife maintain their high standard of comedy in a one-reel playlet, "His Wife Knew About It," from the pen of James Montgomery Flagg. It relates the experiences of a husband who is forced to take his cook to a gay restaurant in order to retain her services in the household.

Triangle Bill at the Knickerbocker.

Marie Doro made her Triangle debut this week in "The Wood Nymph," at the Knickerbocker theater, supported by Frank Campeau and Wilfred Lucas. The story tells of a close-to-nature girl who sought her Apollo in the open. She has many thrilling adventures and narrowly escapes death in a forest fire before she finds her hero.

Bruce McRae and Bessie Barriscale are appearing in "The Green Swamp," an Ince drama that gives both stars large latitude for development of character. Lola May, Fanny Midgeley, J. Barney Sherry and Thelma Salter are prominent in the cast. Weber and Fields, who not so long ago were "The Best of Enemies," at the Knickerbocker, are now "The Worst of Friends" in a rattling good farce. Mae Busch and Alice Davenport are members of the cast.

Geraldine Farrar at the Broadway.

Geraldine Farrar, the celebrated prima donna, who recently appeared in the Jesse L. Lasky photodramatic version of "Carmen," is leading the program at the Broadway theater this week in "Temptation," a photodrama written especially for her by Hector Turnbull.

Miss Farrar appears as a young American girl who comes to New York to pursue her studies for a career as a singer. There is much in the early scenes of the photoplay devoted to the manner of living of the younger set of art students in New York, of the Bohemian life they live, and the trials and tribulations to which they submit themselves in order to win success.

SOUTH AMERICAN WANTS FILMS.

An American consular officer in Paraguay, under File No. 19657, has informed the Bureau of Foreign and Domestic Commerce, of the Department of Commerce, at Washington, D. C., that a manager of a theater in his district desires to receive catalogues and prices of cinematograph films. He is said to prefer dramas in several parts. Correspondence and catalogues should be in Spanish. The name and address of this manager can be secured upon application to the Bureau of Foreign and Domestic Commerce by referring to the file number mentioned.

Victory for Universal

Judge Hough Decides Against Motion Picture Patents Company in Suit Over the Latham Patent.

A suit of importance to the Universal Film Manufacturing Company, and the trade in general, was decided in the United States District Court a few days ago when Judge Hough held that the attempt of the Motion Picture Patents Company to restrict the use of its machine to film made or supplied by its licenses is void.

The result of this decision is, generally speaking, that film exchanges may supply, and exhibitors may use on licensed machines, film purchased from any manufacturer whether the film is licensed by the Patents Company or not, regardless of the notice on the machine, because the Motion Picture Patents Company has no right to restrict the use of the machine.

Suit was brought in March, 1915, by the Motion Picture Patents Company against the Universal Film Manufacturing Company, the Universal Film Exchange and the Prague Amusement Company of New York City for infringement of the so-called Latham loop patent No. 707,934. The charge was that the Universal Film Exchange had furnished motion pictures made by the Universal Film Manufacturing Company to the Prague Amusement Company for use at the Seventy-Second Street Playhouse, where the pictures were exhibited on a Simplex machine, which was manufactured and sold under a license from the Patents Company, and that because the picture film was not licensed by the Patents Company its use by the Prague Amusement Company was an infringement of the Latham patent, the Latham loop being on the machine.

The case came on for trial in the United States District Court in New York City before Judge Hough on December 21. The Simplex machine used at the Seventy-Second Street Playhouse was produced with the license notice upon it, and it was shown to the court that the Motion Picture Patents Company had licensed is manufacture and sale, and that the suit was in reality an attempt to enforce the restriction as to its use contained in the notice. Judge Hough held that that restriction is void and cannot be enforced and directed that judgment be entered for the Universal Film Manufacturing Company and the other defendants.

Counsel for the Motion Picture Patents Company have stated that they will appeal at once to the United States Circuit Court of Appeals. The Universal Film Manufacturing Company, and the other defendants, denied the validity of the Latham patent on several grounds, but that defense was not passed upon by Judge Hough, although evidence was given on that question which will come before the Court of Appeals.

MARIE DORO IN "DIPLOMACY."

Marie Doro, whose marriage to Elliott Dexter was announced recently, returned to New York from Los Angeles and is now in the Famous Players studio at 56th street, engaged in the production of that company's adaptation of Sardou's celebrated play, "Diplomacy," in which she is to star shortly. Mr. Dexter has been engaged to appear in the production with Miss Doro, playing Julian Beauclerc, the role which he enacted on the stage in the revival of the play at the Empire theater last year when Miss Doro costarred with Blanche Bates and William Gillette.

It is especially fitting that Miss Doro and her husband should make their first appearance together, since their marriage, in this Famous Players production, as it was while playing in "Diplomacy" on the stage that they first met, and it was while both were making their respective screen debuts under Famous Players' auspices that the romance developed.

"BIRTH OF A NATION" CLOSES NEW YORK RUN.

The long run of D. W. Griffith's wonder spectacle, "The Birth of a Nation," at the Liberty theater, closed with two special farewell performances there Sunday afternoon and night, January 2. The engagement began the first week in March, 1915, and lasted until January, 1916, making a total of 45 consecutive weeks played on Broadway, with an average of 14 performances a week and in addition to this there was an augmented run of 14 weeks at Brighton Beach, which gives New York a total of 59 weeks, with a total of 802 consecutive performances. This is considerably over 100 more continuous presentations of this production than was ever given by any attraction in the history of the American stage. The record it has passed stood for 23 years and was held by "A Trip to Chinatown."

Fatty and Mabel's New Year

Keystone Stars Arrived in New York Thursday, December 30, Direct from Los Angeles.

MABEL NORMAND and Roscoe Arbuckle spent their first New Year's in several seasons within the charmed circle of New York stageland. The white lights beamed merrily for them, the cup of joy effervesced, and the plaudits of admiring throngs for their real selves brought a novel pleasure. In plain vernacular, Fatty and Mabel are on the job in New York. With their Eastern Keystone Company, including Minta Durfee, Al St. John and others, they arrived in the metropolis Thursday afternoon, December 30. The party came through direct from the Coast, escorted by Traveling Passenger Pike of the San Pedro Road. They were met at Grand Central Station by Frank Myers of the New York Central, and a number of the New York Motion Picture and Triangle executives.

Miss Normand is looking fresh as a daisy, but it was deemed best not to break the journey for picture-taking en route, since her recovery from serious accident has been so recent. Mr. Arbuckle, the director of the company, said he would start work soon at the Willat studios in Fort Lee. Mrs. Ford Sterling (Teddy Sampson) and Syd Chaplin were among the friends who greeted the newcomers at the station.

On New Year's night, Mr. Arbuckle, Miss Normand and the other Keystoners were the guests of the New York Globe at the Lexington Opera House. They saw "Peter Rabbit in Dreamland," and two thousand people saw Fatty and "the Keystone girl" and applauded the flesh-and-blood authors of millions of laughs. After the hard, grueling work at Edendale, the Keystone folk enjoyed every minute of the New Year's festivities.

Tom Moore

TOM MOORE, the eldest of the "Famous Moore Family" and husband of Alice Joyce, the celebrated screen star, confessed recently that as a boy his great ambition was to become a "Jewish Comedian," and in the next breath admitted that he was born in the County Meath, thirty miles from Dublin, Ireland. Tom's wish was realized, however, and not so long ago. He appeared in New Orleans as "Rozinsky" in A. H. Wood's production of "Since Nellie Went Away." Tom also admitted that his first five appearances on the stage ended by his being stranded in five different parts of the United States. Lew Taylor, photographer with the Kalem Co., was responsible for Tom's entry into the motion picture field, and Taylor also introduced Tom to the present Mrs. Moore.

Tom Moore.

At first, Tom didn't care for the moving picture life and after one or two attempts, left the "Cinema's" and went back to his earlier love, "a stock company," in Bridgeport, Conn. Fate was not to be thwarted, however, and eventually Tom landed solid with the Kalem Company, where he wooed and won pretty Alice Joyce. Just the other day Tom signed a contract with the Lubin Co.

Tom and his little family have a beautiful home at Ninety-second street and West End avenue, New York, and, as he says himself, "You couldn't blow him out of pictures with all the guns of united armies of the universe."

A. Glantzburg, of the Typhoon Fan Company, has just returned to New York from a very successful trip through the South. He made contracts to install Typhoon fans in a number of houses.

Tom Powers, Cartoonist

TOM POWERS in the pictures! No, not an actor, but as a cartoonist. Powers of the sarcastic pen, Powers of the humorous pen, Powers of the powerful pen, who, with his cartoons, has worked political wonders, brought about the downfall of political dynasties and made kings of capital shudder in their marble palaces, is presented as

Tom Powers.

one of the main features of the Hearst-Vitagraph News Pictorial.

"Joys" and "Glooms," which have become famous in the Hearst newspapers, will scamper across the screen as a part of the Hearst-Vitagraph semi-weekly news film. "Mrs. Trubbel" will continue to stir up domestic discord, but in thousands of theaters in addition to the columns of the Hearst papers. "Powers Phables," will bring before you humorously in motion on the screen the weaknesses of human nature. "Never Again!" the "Down and Out Club" and "Charlie and George," will be other features to be seen in motion from the pen of America's most famous cartoonist and comic artist.

T. E. Powers began his business life as a grocery clerk, and he admits himself that he made a very poor clerk. Being a genius, Powers was born with a desire to draw. While as the grocery clerk he frequently caricatured on wrapping paper the rather comical, but still impressive features of his grocery store boss. Some of this paper went out wrapped about groceries, and eventually came to the hands of the grocer, who, thereupon, failing to appreciate genius, decided to dispense with the services of young Mr. Powers.

Powers felt compelled to seek some means of livelihood and finally obtained employment with a lithographer, receiving for his labors the sum of $2 a week. Despite the fact that he was of a saving disposition, Powers somehow squandered all of his weekly income, and soon concluded that he would have to seek some occupation more remunerative. Having a job which paid better, Powers was able to save more money, and not long after went to Chicago, where he attended art school.

The publisher of a big Chicago newspaper was attracted by some small illustrating Powers had done and gave him a position. Powers worked with the Chicago newspapers until 1894, when the New York fever got possession of him and he went to that city. Then followed several years with the New York World, until Mr. Hearst concluded that Mr. Powers was too valuable a man to work for anyone but Hearst, and took him over to the Hearst organization, where Powers has been ever since.

DRA KO DIRECTOR FULLY RECOVERED.

Joseph A. Richmond, the director for the Premier Dra Ko releases, has entirely recovered from his broken arm, even the bandages having been removed. Richmond broke his arm while cranking his car at Tappan, N. Y., and as he was in the midst of work his arm caused him considerable inconvenience. He, however, continued his work and was daily either at the Dra Ko studio in Tappan, or the New York offices of the Premier Program Corporation.

Walter K. Hill, well known to the motion picture trade, has joined the publicity staff of the Bluebird Photoplays, Inc. He began operations last Monday, January 3.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

ABOUT PICTURES IN SCHOOLS.

Chicago.

THE rapid rate with which the use of pictures in schools is growing is nothing in comparison to the rate which is possible if only those responsible knew a little bit more about the subject. The lack of knowledge is appalling, and whenever any person with a little authority discovers that pictures are really helpful in school work he talks and acts as though he had just made the discovery and begins to talk loudly as to what can be done. Take, for instance, the superintendent of the Chicago schools, Mrs. Ella Flagg Young, she announces the coming use of pictures in the Chicago schools as though it were some new thing, little supposing that they are about two years late in thinking about the project.

"In geography," she says, "we will take pictures of mountain ranges, great grain fields, the plains and the large rivers of the world. The children will then get much more comprehensive ideas of some of the things they study." There is no need for this worthy superintendent to say what "we will do" as if the idea was a new one, it is as old as educational kinematography, and the very pictures, she says, "we will take" have been waiting for school authorities for several years. Again the Chicago superintendent of schools says, "In history great historical events WILL BE enacted, various scenes in American history WILL BE produced.,' How tardy is the knowledge of some people; these very pictures have been lying idle, waiting for the school authorities to wake up to a knowledge of their existence and use them; their short-sightedness and limited outlook is like a prophet of old who thought and said, "I only am left," being surprised when he was told, "There are six thousand beside thee." More and more surprising is a further statement made by another authority in the great city of Chicago that "We will make Chicago the birthplace of a system of educational pictures"—too late again, the State and University of Wisconsin are ahead by an established course, dating back two or more years.

It is becoming exceedingly common to read in educational journals that this school or that board has found that moving pictures are suitable for school purposes; the statement of this discovery is followed by a prophecy as to the great outlook, ignorant of the fact that what to them is a prophecy is to others almost ancient history. When will it be known, or what can we do to make it known that there are hundreds of films, more than any school can use in a year, waiting for the schools to come to a knowledge of their existence? It is a great pity that The Moving Picture World is chiefly known as a trade paper, if only it might circulate among the heads of departments of schools and colleges, it would be a source of information to them, for which without doubt, they would be profoundly grateful.

Iowa.

It is pleasant to have brought to our attention the fact that the State of Iowa is handling educational pictures as a state. The Iowa State College has completed plans to furnish film service to all schools which are equipped to use them.

The department will undertake to supply any school which agrees to provide the proper equipment, with at least twelve complete programs during the school year. To aid any school to grasp all the necessary details for an intelligent preparation, a bulletin is issued, giving cost of installation and general instruction, whereby a thorough knowledge of all requirements is obtained, and thus secure all the benefits of the state extension plans.

Kansas.

Notice has previously been taken of the fact that Kansas is following in the line of state plans of educational pictures in schools. It is now certified that the five big state schools are to have a film circuit of their own. The finest films that can be obtained are to be used on this circuit, this arrangement was made at a recent meeting of the heads of these schools in accordance with plans made by the state board of administration. This plan is but the beginning of a larger plan which will ultimately include all the higher educational institutions of the state. The state control of educational moving pictures in schools is spreading so rapidly that it will soon become general, only in this way can the matter be made thorough and comprehensive; too big for individual schools to handle the problem seems now within measurable distance of being solved. The proper complaint that schools were backward was justifiable in that each school found itself unable alone to undertake so large a work as to equip itself and secure the proper films; now, however, the large circuit plans will make it impossible for any other than a complete and successful course being at the disposal of at least all the high schools, and, ere long the course cannot fail to reach even the most distant country school-house, which as richly deserves the same attention, for therefrom often spring some of our best scholars.

THE VOCATIONAL PICTURE.

In Boston the question of the vocational film is coming to the front as it must necessarily do whenever the matter of the educational film is under discussion. That there is a new and close relationship between the school and future of the scholar is an accepted fact. In Berlin it is considered a part of the school duty to prepare the scholar for his particular prospective trade.

In the discussion of an occupation or profession the main thing above all is to interest the young person about to leave school in an occupation corresponding to his capacities and predilections. A wrong selection frequently avenges itself on a whole life. Unnecessary coercion is another danger often frustrating many a talent and qualification, thus turning a useful life along a wrong course. These evils and dangers, the proper use of vocational pictures will correct, by directing or suggesting that which is most attractive and fitting, thereby leading, as it undoubtedly must, many a life along most useful channels.

In Boston the "Central Station for Scientific and Instructional Kinematography" has interested itself in this branch of vocational study and is preparing in conjunction with those already issued, such a series of trade and industrial films as shall best fit in at such a critical period in the life of the scholar. They also advocate a larger use of such films in the every-day moving picture house, they contend that such pictures are always well received, it being as interesting to see "How the World Works" as well as "How the World Lives."

THE EDUCATIONAL PICTURE IN SPAIN.

In Barcelona, Spain, where the public school is in an unusually advanced condition, the use of the educational picture is about to be adopted.

Dr. Jose M. de Larsarte, a professor in the School of Industrial Engineering, also a member of the Common Council, recently told of a plan he is working on for the purpose of using the moving picture in all the schools of the city.

Dr. Larsarte in defining his seasons for the immediate use of the pictures says: "Motion pictures furnish the grandest instrument of culture ever invented. The method is not a hardship, but rather an agreeable medium for instruction: pupils are enabled to study a thing in its setting. If they are studying geography they get the full color of a place from the motion picture. They see not only a name, but cobblestones, costumes, fountains and styles of architecture. In Barcelona there appears to be nothing to hinder the use of the kinematograph in all branches of the curriculum."

Dr. Larsarte has been visiting the public schools of America and is enthusiastic about much that he has seen, expressing himself as most surprised at the number of young women as teachers in the higher branches, he also believes it is the mission of the schools by means of the educational picture to offset the exhibition of pictures unsuitable for children in the common picture house.

Reviews of Current Productions

Exclusively by Our Own Staff

"Camille"

Famous Character Is Beautifully Portrayed by Clara Kimball Young in World Film Production.

Reviewed by Lynde Denig.

"CAMILLE," as you may recall, is the story of a courtesan doomed to a premature death, the story of a woman who loved honestly, yet was denied all save fleeting moments of happiness. There is nothing strikingly fresh here, for frequently enough authors have to all intents and purposes duplicated the plot of "Camille" and presented much the same style of courtesan under a different name. But, conceding all this, and allowing for the great number of re-christened Camilles, it remained for Clara Kimball Young to bring out the full value of the famous character in a superlatively fine performance. It is easy to wax enthusiastic over an actress so thoroughly accomplished in comedy or drama as is Miss Young, and at no time in the past has she given fuller justification for enthusiasm.

Scene from "Camille" (World Film).

She presents a beautiful woman, rather bored by luxuries which do not satisfy, however much she may crave them. And hanging over her is the shadow of death, not to be escaped unless she foregoes a life of unhealthy dissipation. Physically, Miss Young is quite the ideal Camille. She has the requisite grace and distinction, and a judicious use of make-up gives to her face and eyes the expression born of a fatal illness. No subtitles are needed to inform an audience that Camille is suffering from tuberculosis, that deep down in her heart she is pitiably unhappy and that in her love for Armand Duval she is as sincere as previously she has been false.

The appeal of the central character is based first of all on an audience's normal sympathy for an unhappy woman who is playing a losing game, next on the woman's whole-souled devotion to the man she loves. This devotion meets all tests and with each misunderstanding, each new manifestation of a superb unselfishness, Camille inspires deeper sympathy. One is thoroughly in the mood for the poignant scenes in the final reel, showing her death in the arms of her lover, and it is here that Miss Young reaches the highest mark in a really beautiful performance.

The World Film Corporation was fortunate in securing a director of the French school, such as Albert Capellani, to produce this subject; also in casting Paul Capellani as Armand, and certainly both did much toward giving the drama a French atmosphere. Then there are others deserving of mention for capable acting, among them Robert Cummings, Frederick C. Truesdell and William Jefferson. Carefully prepared in so many respects, it is surprising that in a picture of this importance several poorly photographed scenes and one or two affected by static were allowed to pass.

"Excuse Me"

Pathe's Adaptation of Stage Farce Is Just One Laugh After Another for Five Reels.

Reviewed by Lynde Denig.

STANDING sponsor for a five-reel comedy such as seldom brightens the exhibitor's horizon, Pathe's Gold Rooster may be excused if he flaps his wings and crows lustily. In the adaptation of Rupert Hughes' "Excuse Me," produced on the stage several years ago by Henry W. Savage, he has enough of a surprise to justify quite a bit of crowing, especially as the very same play probably would have caused most producers to shake their heads and say, "It can't be done."

And, truth to tell, it probably could not have been done—successfully, that is—by a company not fortunate enough to secure the cooperation of Mr. Hughes, who wrote subtitles in character, of George F. Marion, director and interpreter of the inimitable Pullman porter, of Vivian Blackburn, Robert Fisher and various other players engaged in the original production. The interesting point is that a five-reel comedy, with the action of four out of the five reels confined to the experiences of passengers on a Pullman car, has been made really and truly funny.

Working under such limitations, robbed of the opportunities generally offered to directors by changes of scene and several plot threads, Mr. Marion concentrated on bringing out the full value of character sketches and humorous situations, such as made "Excuse Me" one of the most popular farces of recent years. Mr. Hughes was the first to make use of the rich opportunity for human contrast and humor offered by the democratic mingling of all sorts and conditions of men and women in a sleeping car. It was necessary on the screen, as on the stage, to draw sharply defined characters and to place them in curious, though not impossible predicaments.

In the picture we find characters and incidents much the same as those devised for the stage. First of all there is the porter, so burdened by the troubles of his charges; then Wellington, the corpulent and bibulous husband, who, on the way to Reno to get a divorce, finds his wife on the same train; the eloping couple played by Geraldine O'Brien and Harrison Ford, whose plan to visit a minister before boarding the train was not realized; the self-effacing little minister who eventually marries them; the traveling Englishman and others, a whole trainload of others, all deftly worked into a laughable mix-up. If the clever acting and situations account for seventy-five per cent of the laughs, the other twenty-five per cent must be credited to Mr. Hughes' subtitles, always bright and, on occasion, refreshingly informal, as if he intended taking the audience into his confidence.

Scene from "Excuse Me" (Pathe).

Three Good Biographs

Releases for the Week of January 17 Comprise a Single (Reissue), a Double and a Triple Part Subject.

Reviewed by George Blaisdell.

FOR the week of Jan. 17 the Biograph Company will issue as its regular program a single, a double and a triple part subject. The single reel is a reissue, "The Miser's Heart," to be released on Monday. It is a melodrama, with a bit of characteristic Griffithian suspense. A. Lestina has the role of

Scene from "The Angel of Piety Flat" (Biograph).

the Miser and finely plays it. Inez Seabury is a most interesting child. Others in the cast are Robert Harron, Edward Dillon, Wilfred Lucas and Charles H. Mailes. It is a good picture.

"The Angel of Piety Flat."

The Tuesday release is a two-part subject, "The Angel of Piety Flat." It is a companion piece to "Packer Jim's Guardianship," "Coincidence" and other stories of the primitive west. There is the charm of outdoors—of the desert plain and the desert hills. Ivan Christy has the role of Little Put, who when Big Tom, his worthless partner, is killed in a poker game conceals the fact from Tom's sister, who comes west on a visit. Mary Malatesta is the sister whose kodak gets her into serious trouble with the superstitious Indians. W. C. (Spike) Robinson arrayed in all his glory is the chief who detains the young woman following the disappearance of a chubby three-year-old Indian whose picture she had tried to snap.

There is a bit of comedy surrounding the arrival of Dorothy at Piety Flat. The residents vie with each other in bringing to the shack of the only woman in camp quantities of household necessities. There are situations of strength following the decision of the Indians that Dorothy's camera must be responsible for the absence of the child. The finding of the little one by Put, the release of Dorothy and the romantic outcome make a good ending of an interesting picture.

"A Life Chase."

There are strong situations in "A Life Chase," the three-part adaptation of Adolphe Belot's drama. It is a story of

Scene from "A Life Chase" (Biograph).

a widow's dissembling in order that she may possibly discover if the man to whom she makes love may have been the instrument of her husband's death. How she actually falls in love with him, is convinced of his innocence, accepts his proposal of marriage, only to hear his confession when he learns her identity—all are logically and convincingly and dramatically told.

Louise Vale is strong as the widow of Bouval; it is a character making heavy demands on capacity for emotional portrayal. Franklin Ritchie is Almivar, whose guilt of the murder of Bouval is cleverly concealed from every one in spite of the circumstantial evidence against him. Mr. Ritchie's treatment of the role is such that he as thoroughly deceives those following him on the screen as Almivar does the police. The denouement, when Almivar, shocked by Mme. Bouval's revelation of her identity, turns his knife upon himself, is one of power.

Gus Pixley as Meloit, the beggar falsely accused of killing Bouval, is seen in a guise which seems to place on him the burden of proof that he is not a murderer. Mr. Pixley is excellent. Jose Reuben is Vaubert, the friend and adviser of Mme. Bouval, and Jack Drumeir is Bouval. Travers Vale is the director of a well acted and well produced subject.

"Tom Martin---A Man"

A Strong Three-Reel Subject by Selig, Featuring Guy Oliver —Scenario by W. C. Clifton.

Reviewed by James S. McQuade.

A STORY of manhood that withstands the test unto death itself will be told in "Tom Martin—A Man," a Selig "Diamond Special," in three reels, to be released through the General Film Company on Jan. 24.

The hero is Tom Martin, a village blacksmith, strong of heart and muscle, with none of the worldly polish of manners to commend him to his sweetheart, Mary Brandon. When a city bred schoolmaster comes to the humdrum village in which Tom and Mary live, he places the big blacksmith at a disadvantage, which sorely troubles that giant. True to the butterfly instinct of some women at all times and to most women at some time, Mary is attracted by the engaging manners of the stranger, and soon begins to show a preference for his companionship. And she does this despite the fact that she has promised to become Tom's wife.

The breach between the former lovers is made still wider when Tom, with a sense of possession, takes the law into his

Scene from "Tom Martin—A Man" (Selig).

own hands on one occasion and almost crushes the life out of the schoolmaster. After that exhibition of Tom's wrath, Mary avoids the smithy and its locality and lavishes her smiles on the schoolmaster alone.

One day when Mary attended the school exercises at the request of the teacher, Tom saw a mad dog rushing through the street in the direction of the school. Instantly he remembered that it was the time of recess and that the children were in deadly peril of being bitten, so without weapons other than his naked hands he followed in the wake of the fleeing, snapping animal.

The children were playing when Mary and the schoolmaster saw the dog rushing down upon them. Her first thought was for the little tots, whom she quickly gathered around her and rushed to the door of the schoolroom, but it was barred tight by the cowardly teacher, who had fled inside for safety, with no thought for the children or the girl he had professed to love.

Tom came on the spot just as the dog was about to spring up the steps towards the cowering Mary and her frightened brood. With his bare hands he choked the life out of the brute, sustaining in the struggle a badly lacerated wrist.

It is needless to say that the teacher was instantly "fired" out of town, while it is sad to state that the brave Tom died soon afterward from hydrophobia.

Guy Oliver's impersonation of the blacksmith shows us a big, simple, blunt, heroic man, who carries his heart on his sleeve and his courage always to the front. That scene in the smithy, when he feels the poison fast depriving him of his will power and his senses, and hastens to forge himself to the anvil so that he may do no hurt to Mary, who is about to visit him, is both affecting and thrilling.

Miss Vivian Reed gives a pleasing characterization of Mary and the teacher is well portrayed by Fred Hearns. The old village doctor affords a strong character sketch in the care of Al. W. Filson. Indeed, Mr. Filson excels in such creations. Miss Lillian Hayward appears as Mrs. Brandon, Mary's mother, and she and the actress who takes off cleverly the air and mannerisms of the prim village gossip are worthy contributors to the interest of the filmed story.

"The Golden Chance"

A Lasky Feature of Striking Strength and Splendor, Starring Cleo Ridgeley.

Reviewed by W. Stephen Bush.

THIS is a marvelous picture. It is an ordeal for the reviewer. The gloss on all the superlatives has been worn off by the ruthless hand of the press agent and superlatives after all are the only terms in which justice can be done to this picture.

In the first place, the story is uncommonly strong. It is rich in dramatic material and replete with genuine pathos. It describes in pictures of superb beauty and sublime simplicity the Golgotha of a woman's heart. The theme of the story is entirely modern, but there is a wonderful element of romance deftly woven into the plot. The romantic element is not at all lacking in our modern life, but it takes the eye of an artist and a dramatist to find it. This picture is ample proof of what can be extracted from modern life in the way of romance and sentiment if one has a real divining rod.

The guile of a society woman aiding her husband in the exploitation of a young millionaire is the first thread in this exquisite texture.

The next is the silly but tragic adventure of a well-bred young girl who marries a scoundrel.

The third thread is supplied by the play of hearts—the heart of the woman so cruelly toyed with by fate and the heart of the young millionaire. Next to the dramatic power found in such abundance in this play is the element of suspense. A swift and well constructed introduction wakes our sympathy and interest in the leading characters and then rivets our attention upon the development of the plot. The director has chosen, and chosen wisely, to depart from all conventional time-worn notions. The unexpected is happening all the time. The spectator is invited to guess at the next turn in the play and is delighted to discover that he has been wrong, for the solution is far more dramatic, far more subtle and entertaining than he could ever have guessed by himself. So much for the dramatic aspect.

There is a new force in this play. I speak of the wonderful lighting effects which seem to lend an indescribable charm and lustre to numerous scenes in the play. Never before have lighting effects, i. e., the skillful play with light and shade, been used to such marvelous advantage. The highly critical spectators who saw the first display of the film were betrayed into loud approval by the many and novel effects following each other in rapid succession. If paintings in a Rembrandt gallery or a set of Titians and Tintorettos were to come to life suddenly and were then mysteriously transferred to the moving picture screen the effect could not have been more startling than it was.

I do not hesitate to say that in the specializing in this

Scene from "The Golden Chance" (Lasky).

branch of our noble art the Lasky pictures are simply in a class by themselves.

The work of the cast is in full accord with the perfection of the rest. Cleo Ridgeley a year ago would have seemed unequal to the task imposed on her in this play. While I have noticed much improvement in this artist within the last few weeks, I was by no means prepared for her flawless work in this play. She carried off the principal scenes with consummate art and I have no doubt that many a woman seeing her shifted back and forth from joy, wealth and happiness to poverty, poignant grief and utter wretchedness will pay her the tribute of a tear. There is not a fraction of an inch of waste anywhere. The climax is as it ought to be the strongest part of the play and it comes upon us with startling suddenness and irresistible force. "The Golden Chance" deserves to take its place among the very best of the Lasky productions. It is bound to add to the prestige of the motion picture everywhere.

"The Other Girl"

Raver Film Corporation's First Subject Features James J. Corbett in a Picture Made Interesting by Its Athletic Phase.

Reviewed by George Blaisdell.

THERE is a strong athletic touch to "The Other Girl," the initial production by the Raver Film Company. The story is an adaptation by George Proctor of the work of Augustus Thomas and was produced by Percy Winter. The picture

Scene from "The Other Girl" (Raver).

features James J. Corbett, one-time pugilistic champion of the world, and its interest centers around "Gentleman Jim." Mr. Corbett is entitled to credit for his natural work before the camera. He has self-possession, and, excepting those moments when with gloves on his hands he is making a quick stroke, has in his movements the moderation so essential to "registering" on the screen. Supplementing Mr. Corbett on the athletic side is William Muldoon, former wrestler and now known to fame for the many famous men he has licked into physical condition at his health farm. The farm and its patients appear in the story.

Backing up the athletes is a good cast. Paul Gilmore has the role of the Rev. Clifton Bradford, referred to on the screen as "Rev. Bradford," an expression reminiscent of village newspapers. Edith Luckett, Becky Bruce and Frances Thompson are prominent on the feminine side. And there are many other players.

While "The Other Girl" contains no situation of marked dramatic strength there can be little question that it will have good drawing power by reason of the presence of Mr. Corbett. The instructions in boxing which "Kid Garvey" gives to the minister are not only interesting but contain as well elements of mirth. The pictures of Broadway at night are out of the usual. The white way after dark has been photographed so seldom that its novelty appeals to New Yorkers as strongly as to those who have never looked on the original. There are many pictures of street scenes in the metropolis.

"The Other Girl" may be said to be a good initial release.

"Destruction"

Theda Bara Plays the Most Wicked of Evil Women in the Latest Fox Melodrama.

Reviewed by Lynde Denig.

THE horrors in this five-part melodrama are piled on so heavily, and the woman played by Theda Bara is so outrageously evil that an audience finds several of the scenes rather amusing. Here is an instance where the attempt to startle and terrify, because it is overdone, fails to carry conviction and the response of the spectator is far from that expected by the producer. At the New York Academy of Music, where "Destruction" was shown, the audience followed the first two reels patiently and after that revealed its good sense by laughing at the preposterous wickedness of the character portrayed by Miss Bara in her most forceful manner. For a time it appeared as if the melodrama were destined to become a farce.

There could be no better indication that the Fox Company has about reached the limit in the production of abnormal photoplays, likewise that Miss Bara is ceasing to touch the emotions by depictions of erotic women. Having provided a diet

of horrors for many months, the Fox producers evidently thought the time had come to increase the dose and present in "Destruction" something more horrible than usual. But the public, instead of being stimulated, refused to swallow the new concoction of sensationalism and merely laughed.

Technically, William S. Davis has provided a first rate production, terminating with a fire scene of the most spectacular quality, and there is some praiseworthy acting, especially by the player in the role of the drink-crazed factory worker, who abuses his wife and eventually shares the fate of the impossible Ferdinande in the burning house. The gorilla-like ferocity of this actor is impressive. Miss Bara is not to be blamed for the picture's failure as an emotional melodrama, for she acts precisely in the past and that, no doubt, is what the Fox company wishes.

The Purification of Mulfera

Eighth Episode of Kalem's "Stingaree" Series Is a Good Combination of Comedy-Melodrama.

Reviewed by George Blaisdell.

THE eighth episode of Kalem's "Stingaree" series, the filmed version of the book from the pen of E. W. Hornung, is "The Purification of Mulfera," Mulfera being one of the worst of the small Australian settlements. The subject gives full opportunity for the comedy talent of True Boardman, who

Scene from "The Purification of Mulfera" (Kalem).

portrays Stingaree, the outlaw of education and former position in England who in Australia lives by his wits and his weapons and preys on the society from which he is debarred. Sharing the honors with Mr. Boardman is Paul C. Hurst, who through the series carries the role of Howie, Stingaree's roughneck partner. The character work of Mr. Hurst is notable and contributes to the rough humor of the episode. Marin Sais is Ethel Porter, who comes to Mulfera to aid the bishop in his work of reformation. Incidentally she does more than sing to the roistering men who congregate at the settlement. When she finds Stingaree the captive of the authorities she takes measures to set free the man she had known in better days back in England.

The story turns on the meeting of Stingaree with the bishop of the diocese and his accompanying chaplain on their way to reform Mulfera. Stingaree compels an exchange of raiment. In the garb of the two ecclesiastics the outlaws proceed to Mulfera. Howie talks to the men of the settlement and is interrupted by Stingaree, who suggests a collection. Under the persuasive influence of four revolvers there is a searching of pockets if not of consciences. The sudden appearance of the bishop, who has struggled across the desert, caused the hasty departure of the pair. They are captured by rangers and taken back to Mulfera. Locked in a room, they are released by Ethel, the escape being effected while she sings to the meeting now under the leadership of the real bishop.

Practically the entire two reels are of outdoors. There are unusually good desert scenes and some real riding. "The Purification of Mulfera" will have strong interest for those who love adventure, especially adventure in the open, with comedy and melodrama intermingled.

"Celeste of the Ambulance Corps"

A Red-Cross Nurse the Heroine of a Three-Reel War Drama Produced by the Edison Company.

Reviewed by Edward Weitzel.

THE "pomp and circumstance of war" has furnished the background for many a worthy photoplay, and gallant young heroes have fought and bled and been the objects of adoration during the progress of the pictures. But it has remained for the author of "Celeste of the Ambulance Corps" to make a young and pretty Red Cross nurse the central figure in a three-reel screen drama. William Addison Lathrop is the scenario writer in question. His heroine is first shown as a young society girl, her mind bent only on marshmallows, matinees and millinery. Her father is a Civil War veteran, however, and a story told by one of his comrades of his rescue on the field of battle by a brave young nurse and the old soldier's praise of her courage fires Celeste with a desire to serve her country in a similar capacity. Events that follow are purely apocryphal. This country becomes engaged in a war with some indeterminate foreign power and our sacred soil is invaded. The action shifts rapidly from one phase to another of the life of a nurse in active service. We see her attached to a field hospital and attending the wounded as they are brought in from the front. Scenes of actual fighting and the carnage of war are also shown. Neither is the thread of romance missing. Celeste meets her hero in the person of one of the officers. They have but brief time for love making. The call of duty keeps them occupied with sterner things; but when he is numbered among the missing, she goes in search of him on the battlefield, is struck down by a bullet just as she reaches his side, and the two are found among the dead when the count is taken of the slain.

It will readily be understood that such a story forms an excellent plot for a photoplay. The contrast in the heroine's position and the change wrought in her character when she exchanges the laughter and frivolity of the drawing room for the horrors and fatigue of the army hospital, are material of which drama is made. Mr. Lathrop has not burdened his theme with an overabundance of complications, and, during the latter part of the picture, has depended upon the battle scenes for the big moments of his work. The producer has made a commendable effort to realize the possibilities of so striking and vital a subject. A large number of well trained supernumeraries are employed, the locations are impressive, and the military equipment is correct—except in one notable incidence. By one of those inexcusable oversights to which so many directors fall a victim, the ambulance used is not a regular U. S. Army vehicle, but one belonging to a city hospital, with a large gong fastened to the dashboard.

The cast is wholly admirable. Leonia Flugrath meets every requirement of the character of Celeste, and Charles Sutton, Pat O'Malley, Paul Bliss, Harry Linson and Julian Reed are equally competent in their respective roles.

"What Will People Say?"

Olga Petrova Is Starred in Metro Drama of Sustained Interest—Produced by Popular Plays and Players.

Reviewed by Lynde Denig.

RUPERT HUGHES wrote a novel in which he showed how lives are governed by fear of the opinion of other people. Consciously, or unconsciously, a great many of us are said to be ruled by what our neighbors think; we wonder "What Will People Say?" and this very pertinent question was made the title of the novel, and, in turn, the title of an interesting drama, produced in five reels by Popular Plays and Players,

Scene from "What Will People Say?" (Metro).

with Olga Petrova in the role of a young woman who follows the dictates of worldly wisdom, rather than her own better judgment and emotions. It is in all respects a first rate photoplay suggesting a few of the false ideals that are passed as a matter of course in contemporaneous society.

The motif of the story is the all-important question that presents itself at each crisis. When a wealthy business man is on the verge of failure that will necessitate a radical curbing of the expenditures of his family, the first thought is "What Will People Say?" To prevent the humiliation of a bankruptcy that will excite talk, Cabot's daughter, Persis, consents to a wealthy union and even when she falls violently in love with another man she goes through with the marriage, mainly because it appears to be the only way of avoiding unpleasant gossip. Her married life is a tragic failure, yet when the opportunity for divorce presents itself, the question "What Will People Say?" again looms up with all powerful force. And so it goes almost to the end, the opinion of others is the guiding influence and generally it brings evil results.

The story through which this theme is developed has sound dramatic qualities in the conflict of well defined characters and the plausible presentation of interesting situations. The director made practically all of the scenes interesting by excluding everything not essential to the progress of the plot and by showing rare judgment in the selection of locations and artistic settings. Scenes photographed on a roof garden are unusually attractive, and every now and then there is an ingenious bit of camera work that pleases by reason of its novelty. Mme. Petrova is emotionally impressive and at the same time restrained in her portrayal of Persis. Fritz de Lint makes a convincing figure of the army officer and Fraunie Fraunholz is well cast as the dissipated husband.

"Thou Art the Man"

Impressive Vitagraph Drama Dealing with the Civil Service in India—Released by V-L-S-E in Six Reels.

Reviewed by Lynde Denig.

FEW, we imagine, will question the good judgment of the Vitagraph Company in releasing "Thou Art the Man" in six reels instead of the customary five. The picture is its own justification, for it holds the attention without a lapse

Scene from "Thou Art the Man" (Vitagraph).

and probably would be harmed, not benefited, by the elimination of one thousand feet. Far more than in most photoplays, the characters are allowed to grow and work out their own destinies, so that we get something of a transcript of life instead of a series of dramatic episodes strung together by a plot. The full characterization that proves such a valuable asset to this picture is well worth the additional space required.

Wherever the scenes were photographed, the backgrounds serve very well for a story of the Indian civil service, and their effectiveness is frequently enhanced by the finest kind of photography and lighting. But the real power of this picture is due to the capable presentation of a comparatively simple story by a notably efficient cast under the direction of S. Rankin Drew, who also plays one of the principal roles. At the basis of the plot is the familiar situation in which a wealthy man attempts to steal the love of a married woman whose husband cannot afford luxuries. The triangular affair is located in India, where Raynor, filling a subordinate position in the Civil Service, is at the mercy of his superior, Irving Marner.

When Raynor's wife is threatened with fever and the doctor orders her removal to the cooler climate of the hills, the poor underling in the governmental machine is thankful to Marner for an opportunity to increase his salary, though the new post is located in a fever-stricken district. Under the guise of kindness, Marner intentionally jeopardizes Raynor's life and takes advantage of his absence by wooing the woman to whom he has taken a fancy. His change of heart comes just in time. The young District Inspector is saved and Marner remains to die of fever. Occasionally the story has a fatalistic tone that adds to its impressiveness. Three sincere characterizations that stand out with equal force are given by Mr. Drew as Raynor, Virginia Pearson as his wife and Joseph Kilgour as Marner. The entire production is in accord with the best standards of photoplay craftsmanship.

Two Lubin Releases

"Sorrows of Happiness," a Four-Reel Unit Program Drama—"Vengeance of the Oppressed," a Powerful Three-Reel Photoplay.

Reviewed by Edward Weitzel.

IT IS generally admitted that writers of every description, makers of novels, of stage plays or of screen dramas, are influenced by the works of other literary laborers. If this be true, the author of the "Sorrows of Happiness" has been swayed by the mid-Victorian novelists. The realists of a later day have, apparently, made no impression on Anthony P. Kelley, the gentleman in question, and his scenario reflects, with praiseworthy exactness, the merits of the school he has chosen to follow. Although the title, "Sorrows of Happiness," is somewhat ambiguous, the plot of Mr. Kelley's drama is clear and direct. Having definitely settled upon the climax, he allows nothing to impede the onward march of the story. There is, what Mrs. Malaprop would call, "a nice derangement of incidents," leading up to the big scene, where a recalcitrant wooer is confronted with the girl he deserted on her wedding day. In order that poetic justice be meted out to him in full measure, the fates are made to decree that this laggard in love shall succumb to the blandishments of the deserted bride's elder sister. When he arrives at the hour appointed for the late wedding it is to face a highly dramatic situation; the victim of his perfidy, who has been driven insane, is brought before him. The heart of the man is touched, and his honest desire to right the wrong, restores reason and happiness to Mary Carroll. This romantic story pays proper heed to credence, by having the heroine an unsophisticated little country girl and her betrayer a wealthy young city chap. Her father and mother are the correct types of honest farm folk; and events move interestingly along on the surface of life, and take no heed of the stronger currents below.

As the producer of "Sorrows of Happiness," Joseph Kaufman displays his usual intelligent grasp of his subject, and the acting of the cast meets every requirement. June Daye, Bartley McCullum, Craufurd Kent, Inez Buck, Helen Green, Marie Sterling, and James Daly, have the principal roles.

Vengeance of the Oppressed."

THIS three-reel photodrama has but one fault: the first part is so powerful that the authors have been unable to increase the force of the action as the story nears the climax. Nevertheless, it is an unusual piece of scenario writing and holds the interest to the very end. Written by Wilbert Melville and Julian Louis Lamothe, the producer of the picture, Edward Sloman, easily proves the wisdom of his selection. The opening scenes are laid in Russia, a young, Jew, his wife, and a Cossack officer, comprising the leading characters. The familiar story of lust, brutality and murder is enacted, and the Israelite flees to this country, bereft of wife and mother. Once in the United States, the ability of the man is given free rein and, from an humble beginning, he lifts himself to a position of great authority in the financial world. When the Russian government sends Sergius Kosloff, the brutal Cossack, to negotiate a loan, the time for Aaron's vengeance is at hand. The manner in which he plans and executes that vengeance has abundant intensity and fine dramatic effect, and the play closes with the death of the Cossack and the Jew.

Here are strong passions treated with corresponding force. The direction is at all times worthy, but it is in the scenes in Russia that Mr. Sloman has achieved his best results. There is a verity, a conviction of the truth of the local color, that will not be denied. In giving the producer his well-earned meed of praise, it is also a pleasant task to congratulate him upon his acting of Aaron. It is a clean-cut, moving and always adequate impersonation.- Other characterizations that call for commendation are those of Adda Gleason, Adelaide Bronti, Francelia Billington, George Routh, Benjamin Hopkins, Julian Lamothe, Helen Wolcott, and L. C. Shumway.

"The Woman in Politics"

Five-Reel Thanhouser Released Through the Mutual Film Corporation as a Masterpicture.

Reviewed by Louis Reeves Harrison.

A WELL-CONSTRUCTED and interesting story of timely theme, "The Woman in Politics" suffers principally from lack of good title. To announce the theme in advance is not so detrimental as to placard the plot in the title, but it is bound to detract from that pleasurable uncertainty as to the

Scene from "The Woman in Politics" (Thanhouser).

result of action which helps to sustain attention through five reels. The story is really one of a plucky girl's adventures in the political field, but less as a politician than as an honest and determined unit, who sets her puny will against organized

graft, who would fail miserably but for the protection and guidance afforded by a young man of superior strength and mental resource, the Governor's Private Secretary.

A young lady in public service, impersonated by Mignon Anderson, attempts to do her duty as a health commissioner regardless of consequences and finds that she is out of harmony with the organization. She unfavorably reports a tenement belonging to the Mayor and loses her position. She appeals to the Governor and is thereafter barely preserved from ruin by the timely appearance on the scene of a young man of extraordinary daring and acumen. Interest centers on this mysterious character from the moment of his appearance, a clever piece of photoplay construction, an interest intensified by concealment of his identity. The mysterious and resourceful stranger, admirably impersonated by George Marle wins the plucky girl's battle for her through a series of sensational incidents, a stirring fight to the end.

"The Man Inside"

Edwin Stevens Central Figure in Mystery Offering Which Abounds in Dramatic Thrills.

Reviewed by Robert C. McElravy.

SCENARIO writers and directors frequently experience difficulty in finding sufficient action in story plots to make five good reels. The trouble has been quite the reverse in this production. It abounds in incidents and situations, all pertinent to the main plot, and fairly crowds the mind of the observer in the effort to keep up with developments. Only intense interest of the plot as a whole can offset such a deluge of short, choppy scenes as appear in this production, but the compelling power is there and holds the attention firmly.

The chief object of this attraction is the fact that the observer is conscious at all times of being in the presence of a master villain. Col. Dana Thornton, as impersonated by Edwin Stevens of histrionic fame, is a cool, calculating individual, who commits a series of crimes before being brought to justice. He first endeavors to steal some government plans from his

Scene from "The Man Inside" (Universal).

brother, Barry Thornton, also impersonated by Mr. Stevens. He then stabs a man with a letter file and brings about the death of the supposed maid because she knows too much. The action sounds melodramatic in the telling, but is really straight drama as handled by the competent cast. Two love affairs also complicate matters considerably.

This production would have been stronger if simplified, but has much to commend as it stands. Harry Benham, Tina Marshall, Harry Strong, Sidney Bracey and others are included in the cast.

"Temptation"

A Lasky Picture in Which Miss Geraldine Farrar and Theodore Roberts Carry off the Honors.

Reviewed by W. Stephen Bush.

"TEMPTATION," as resisted with the utmost propriety by Miss Geraldine Farrar, is the head and front of this Lasky feature. Miss Farrar has a personality of such magnetic charm and such vivacity that she is bound to win her audience in even a mediocre play. The same may be said for Theodore Roberts. These two artists make "Temptation" acceptable. Of course there are very fine settings and all those delightful adjuncts of the Lasky art, but the story is conventional to a degree and we are permitted to guess the end some time before the end comes. There is no doubt whatever that this feature can be improved materially by trimming it here and there; I think a loss of about two or three hundred feet would be a gain.

Otto Mueller—thus the story runs—is the director of a metropolitan opera house and a little tyrant in his own realm. He abuses his power for the gratification of his evil desires. He certainly is a ruthless devil. Not only does he pursue the virtuous and talented singer, but he makes up his mind to wipe her gifted lover from the theatrical and operatic map. The latter has composed a first-class opera. Otto praises the opera extravagantly and wants to produce it at once until he hears that the fiance of his persecuted singer is the author. Thereupon he sniffs at it contemptuously and rejects it. The poor composer, although a splendid violinist, is forced to seek employment in a foundry, where he takes up the uncongenial and frightfully hard work of a puddler. No wonder he is half dead at the end of his first day.

The climax while to some degree anticipated is startling in some of its details. The young singer to save her husband's life has agreed to the "price" named by the wicked director. She comes to the appointment in gala dress, reminding one of

Scene from "Temptation" (Lasky).

the classic robes in which the virgins of old were dressed when offered to the fearful Minotaur of Crete. When she announces herself ready to be immolated upon the altar of her marital love she finds that the old demon impresario has been killed by a former favorite with whose affections he had trifled in a most reckless manner.

Two Vitagraph Features

"Mrs. Dane's Danger" and "Secret Seven" Featuring Many of the Most Popular Stars of the Company.

Reviewed by W. Stephen Bush.

LILLIAN WALKER and L. Rogers Lytton carry off the honors of this film play. Their work is deserving of the highest praise. Lillian Walker takes the part of the young wife of an elderly husband. Husband and wife understand each other perfectly, but the usual gossip soon overtakes them. The young wife's name is mentioned in connection with that of Rex Gordon, a former admirer. There is a jewel robbery which is carried out with a good deal of realism. There are many tense and thrilling situations, though some of them were not quite as probable as they might have been. After a lot of confusion and misunderstandings that often border on the

Scene from "Mrs. Dane's Danger" (Vitagraph).

tragic, there is a very happy ending: everything is explained satisfactorily and husband and wife are all the stronger in their mutual regard and attachment for the trials they have passed through.

"Secret Seven."

THIS three reel feature is rich in good entertainment. The cast consists of some of the most popular Vitagraph favorites, such as Rose Tapley, William Humphrey and Harry Northrup. "The Secret Seven" is the name of a daring band of counterfeiters. Manfredi, an American-Italian doctor, knows of the existence of this band, but has been sworn to secrecy by the leader. Manfredi is a friend of Paul Hampton, a secret ser-

vice man, working for Uncle Sam. Hampton gets hold of a counterfeit bill and goes to work in the neighborhood where he suspected the counterfeiters are operating. Complications now set in rapidly, a sweetheart of the doctor is involved in the mesh of intrigue, a rival for the doctor's affections appears and swears vengeance. The situations are all highly dramatic and gripping. There is a rough road for the actor and his

Scene from "Secret Seven" (Vitagraph).

sweetheart to travel, but the tangled skein is finally unwound with great directorian skill and there is a most happy ending. Settings, photography direction and acting were of the best Vitagraph calibre.

Triangle Program

In a Bill of Varied Merit Are Presented "The Green Swamp," Kay-Bee, "The Worst of Friends," Keystone, and "The Wood Nymph," Fine-Arts Film.

Reviewed by Louis Reeves Harrison.

"THE GREEN SWAMP," an intense drama of the highest class, highest according to present standards, holds sympathetic attention throughout every foot of its four reels to the last moment of its artistic conclusion. So evenly balanced are the three great factors of photodrama, constructive imagination, capable direction and intelligent interpretation that one can only compliment author, producer and actors jointly for their composite craftsmanship. Only by such perfect harmony of effort is the illusion preserved, the illusion of witnessing a phase of life and of living in it so that one forgets one's actual surroundings. The story is flawlessly arranged, exquisitely handled and told by its people as if they were living their parts.

It is a story of a sweet young wife's love in its perfectly natural, though not elevated, expression. Extremely sensitive to changes of mood in her mate, dreading the loss of that complete happiness her influence over him has brought, she slowly sinks into a green swamp of suspicion from which her view

Scene from "The Green Swamp" (Kay-Bee).

of him becomes hideously distorted. She sinks deeper and deeper in the mire of distrust and misconception until she becomes ferocious on discovering that she is to bring a new life into the world. It requires one great dramatic incident to restore her to her senses. There is a state of high suspense until that moment arrives. It comes by natural and logical means, when a tragedy in her husband's life, which might have been caused by her jealousy, is narrowly averted. There is not a dull moment in this fine production.

"The Worst of Friends."

"The Worst of Friends" serves principally to give new opportunity to those old stage favorites, Weber and Fields, a service they most surely require, for their old tricks seem stale indeed when compared with their screen performance. They are really wonderful survivals when one considers how long they have been at their unvaried impersonations and horseplay. The farce in which they appear, while it draws roars of laughter from the easily amused, has absolutely no continuity as a story, is a mere jumble of incidents which are vastly more amusing in a farce of better construction interpreted by the regular Keystone Company. Bad as it is in some respects, "The Worst of Friends" is so far above the average farce shown on the screen that it will be welcomed in nearly any varied program.

"The Wood Nymph."

"The Wood Nymph" is entirely dependent upon the charming personality and fine acting of Marie Doro for interest. Without her, or without an actress as attractive and capable, it would fall very flat. It drags as it stands except at bright moments, when there is promise of high comedy in its material. There is a painful monotony of scene, a lack of

Scene from "The Wood Nymph" (Fine Arts).

characterization in all other roles save that of the principal, a confusing sameness of types and costumes among the four leading men, especially during the obscurity of the fire scenes, and those scenes, well enough done in themselves, are repeated and attenuated to the limit of good-natured tolerance.

"Fighting for France"

Five Reels of Genuine War Pictures Released as a Mutual Special Feature.

Reviewed by Louis Reeves Harrison.

WHILE these spirited illustrations of what is going on along the French line of battle, in the background and on the sea, have had advanced showings among a few principal cities, interest in them is bound to increase as time

Scene from "Fighting in France" (Mutual).

wears on, because they are true presentations and can never be duplicated. They will serve for many years in the historical department of educational releases. The great Generals, the

great Monarchs, all the celebrities with the Allies are to be seen at close range; veritable armies of infantry, cavalry and artillery pass in review; the glory of war is rampant at times, but all points of view are taken, including those miseries of war often suppressed in the news.

It is all interesting; the trenches of marvelous construction; the trenches blown to pieces during the Champagne drive; the famous "seventy-fives" in action; the lines of downcast German prisoners brought in from the front; the Spahs, the submarines, the Dardanelle operations; the distant glimpse of actual battle, but the real big interest is the human one, the man behind the gun. He is ourselves as we would be under the same circumstances, as we yet may be, completely transformed for better or worse by an unsought change of condition. In every scene the common soldier, he who takes all the risks and gets so little return, is a sympathy-winning figure never to be forgotten.

"The Foundling"

Mary Pickford Is Seen in Excellent Famous Players Subject That Contains Pathos and Comedy.

Reviewed by George Blaisdell.

IT IS a typical Mary Pickford story in which we see Miss Pickford in "The Foundling," the Famous Players five-part release of January 3. There are present those elements which in greater or less degree have been factors in her most successful pictures. As the title indicates, it is a waif story; and there are other children, an asylum full of them; and dogs, too.

John D. O'Brien makes his debut as a Famous Players producer and scores on his first shot. For his script he has an original story written by Frances Marion. It is a well-told story. There is pathos in the opening, where a mother passes from the world as a girl infant enters it. The tradegy is softened to the observer by the fact that only the arm of the mother shows as the doctor takes the pulse. There are many other moments of quiet in the picture, but there are also bits of mirth as well as straight drama that make for a wholesome whole.

Scene from "The Foundling" (Famous Players).

Miss Pickford is seen first as a child of thirteen in an orphan asylum. From the institution she is sent into a "home," which proves to be a boarding house, of which she becomes the slavey. When she runs away she is found by the man who proves to be her father; the head of the asylum had foisted upon him as his daughter her own piece. It is following the robbery of the father through the connivance of the bogus daughter that the facts are revealed.

Edward Martindell, as David King, the artist who gives to a neighbor for adoption the infant whose coming has brought him so much sorrow, shares with Miss Pickford the acting honors of the picture. His is a splendid performance. There is a good supporting cast.

Miss Pickford is at her best. One of the more notable phases of the subject is her control of the mites in the asylum. She entertains them, interests them. The visit of the little ones, when surreptitiously they bring to Molly O some food to make up for the supper of which she was deprived, will charm. And there is a gulp in the parting. There is comedy following the unsanctioned adoption of the dog; even more when the slavey discovers the improvised kennel contains four puppies—in spite of the ignorance of the child that her guest was "married." There is drama of a sterner sort after Molly O is taken to the home of her benefactor—and a most happy denouement.

"The Foundling" should be one of the more popular Pickford releases.

WILLIAM COURTENAY SEEN IN NEW VITAGRAPH.

William Courtenay, who has graced the legitimate stage in numerous successes during recent years, will soon appear before the moving picture public in the character of Robert Lovell in the Rev. Cyrus Townsend Brady novel, "The Island of Surprise," which appeared as a serial in a well known magazine. The novel was picturized and produced by the Vitagraph Company of America as a five-part Blue Ribbon Feature.

There are numerous "Brady" thrills in the film, for the scenes are laid in the South Sea Islands where the hero and the heroines are beset by savages and literally wade through blood to escape to freedom. So elaborate is the story that the Vitagraph company has been at work six months in gathering the scenes necessary, and it is considered as one of the most important releases ever filmed by that company.

Courtenay is cast as the son of a wealthy Wall Street operator, who marries his father's secretary, Dorothy Arden, without telling his father. William Courtenay gives a splendid portrayal of his difficult role. Eleanor Woodruff, Zena Keefe, Charles Kent, Julia Swayne Gordon and other prominent Vitagraphers are in the production which was filmed under the direction of Paul Scardon.

VITAGRAPH PHOTOGRAPHS CARNEGIE STEEL MILLS.

In the Vitagraph Blue Ribbon Feature, "The Cave Man," Director Theodore Marston took a company to Pittsburgh and photographed certain scenes in the big plant of the steel trust at Homestead, Pa. It is the first time that a real motion picture of the interior of one of the mills has ever been taken and permission to use the structures was difficult to obtain. President Dinkey of the Carnegie plant and President Farrell of the United States Steel company were finally induced to give Director Marston the unusual privilege.

Robert Edeson, who is featured in "The Cave Man," borrowed garments from one of the husky mill workers, and went through the duties as he learned from watching them for more than a day. Lights were placed at advantageous points and the camera faithfully recorded one of the most thrilling scenes ever portrayed on the film.

From word received by the Homestead Mills and other huge industries in the steel district, the Vitagraph company is the first and only concern to use their cameras on the working of the plants. In acknowledgment of the courtesy extended, Director Marston showed the film at an entertainment of the mill workers, even before the Censorship Board had viewed it, and before it had been finally passed upon. It met with an enthusiastic reception.

Sammy Burns in Vogue Comedy.

Sammy Burns will soon be seen in a Vogue comedy which will permit him to display the athletic prowess undeniably his. The name of the picture, which will be one reel in length, is "Sammy vs Cupid." There is a pretty girl involved. Sammy is in love with her. She, however, like a regular American-minded girl, refused to marry a man who seemed physically unable to protect her through life, and Sammy, in this stage of the story, seems to merit the young lady's scorn.

But she reasons without Sammy. He begins a course of physical training that would seem like a vacation to recruits in the navy. He does some stunts never seen before on the screen. Nothing seems impossible to him. He engages in boxing bouts with regular "pugs" and wins. He wrestles and wins and just naturally takes the honors all along the line.

The picture teems with ludicrously funny situations and there is a screaming climax when Sammy gets a decision in a wrestling bout with Josh Benny, who tips the scales at 360.

Of course, his success in athletics spells success in love and the lady capitulates to the prowess of the man she once had scorned.

Novelty Heralds an Ivan Aid to Exhibitors.

The publicity department of the Ivan Film Productions has turned out something somewhat different in the quality and get-up of heralds as an aid to the exchanges throughout the country who are exploiting the regular monthly Ivan releases. For the January release, "Forbidden Fruit," special allegorical drawings were made depicting the Garden of Eden and its first inhabitants. These illumine the outside cover of the folder and the snake and fruit device is used on the inside to frame pictures of the cast and scenes from the play. Printed in several colors, this herald has created a great deal of most favorable comment among those of the local New York exhibitors who have seen it as well as the exchanges releasing the Ivan subjects throughout the country.

Fairbanks Twins in "An Innocent Traitor."

The beautiful Fairbanks twins, Marion and Madeline, have dropped their child roles to star in ingenue parts in "An Innocent Traitor," a charming play of army life and the secret service, announced for release on the regular Mutual program, Dec. 24. A unique thing about these youthful leads is, that they positively refuse to appear separately. If one is to be featured, she insists that her sister share equally in the honors. This keeps the Thanhouser scenario department using its wits to devise clever plays of doubles and confounded identities in which Marion and Madeline can both be prominently cast. "An Innocent Traitor" shows what delightful work these two fascinating little girls are capable of. It is doubtful whether even their most ardent admirers will be able to tell them apart on the screen.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

HEREDITY (Biograph), Dec. 27.—This one-reel D. W. Griffith reissue is like a page of American history. The young half-breed, born of a white father and an Indian mother, who reverts to savagery at the first opportunity, is taken from life, and the entire reel makes an intensely interesting story. Harry Carey, Jack Pickford, Alfred Paget, W. C. Robinson and Madge Kirby comprise the cast.

HEARST-SELIG NEWS PICTORIAL, NO. 103, 1915 (Selig), Dec. 27.—Ferryboat Manhattan in a collision, New York; military parade, Charleston, S. C.; hockey champions, Omaha, Neb.; steamship Winneconne released at New York; Geo. A. Powell of Sacramento, Cal., President Wilson's double; peace declared between the three big baseball leagues, Cincinnati; vessel goes ashore on the Jersey coast; explosion of dynamite at Lynnfield, Mass.; ice skating on roof at Biltmore Hotel, New York; breakers at Venice, Cal.

HE GOT HIMSELF A WIFE (Vitagraph), Dec. 27.—As a bit of irresponsible but wholly diverting nonsense this one-reel farce meets all requirements. The fun moves at a lively pace and the cast, including Webster Campbell, Mary Anderson, Aileen Allen and the long line of school-marms, all try to come in first in the race for favorable mention. They all finish about even. Edwin Ray Coffin wrote the scenario.

THE CARETAKER'S DILEMMA (Kalem), Dec. 28.—Burlesque comedy runs riot through the one-reel of this photoplay, and the "touch-and-go" brand of farce acting that Bud Duncan, Jack McDermott and wholesome Ethel Teare know so well how to dispense, is liberally supplied. Bud Duncan also shows his skill as a dare-devil chauffeur, during the action of the comedy.

THE FABLE OF "THE HEIR AND THE HEIRESS" (Essanay), Dec. 29.—The sub-titles to this one-reel picture are among the wittiest that have served to point the humor of the Ade fables. The story itself illustrates several amusing phases of human nature, and is capitally played by Charles J. Stine, Earl Stanhope and Peggy Sweeney.

THIS ISN'T THE LIFE (Lubin), Dec. 29.—D. L. Donn has the star role in this one-reel farce, written by George Spink and produced by Edwin McKim. The picture is an amusing example of broad effects in funmaking, and Mr. Donn's comic gifts are utilized to the best advantage. Florence Williams, Patsey De Forest and Jack Nelson take part in the proceedings.

HEARST-SELIG NEWS PICTORIAL, NO. 104, 1915 (Selig), Dec. 30.—Arrival of the steamship California at New York, with mail; Japanese orphans at a San Francisco orphanage; the Zoo, Omaha, Neb.; Henry Elonskey, champion swimmer, New York; noncapsizable boat, Baltimore; proposed monument to Santa Claus, New York; steamship Minnesota disabled, San Francisco; Christmas presents at public school; fatal accident at Spokane, Wash.

BY MIGHT OF HIS RIGHT (Vitagraph), Dec. 31.—William B. Courtney is the author of this highly amusing one-reel comedy that will be relished by all beholders. The manner in which a happy family rids itself of a bore, is cunningly planned. Mr. and Mrs. Sidney Drew and Donald MacBride share honors in the acting.

AT THE RISK OF HER LIFE (No. 60 of the "Hazards of Helen" Railroad Series) (Kalem), Jan 1.—Helen Gibson makes good the title of this one-reel drama during the action of the story. The thrill is among the most heart-quickening that have been shown in this series of narrow escapes. There is an interesting plot and no lack of movement all through the picture.

A READY MADE MAID (Lubin), Jan 1.—In this one-reel farce, Billie Reeves dons skirts and hires out as a servant girl to an unsuspecting housewife. The results of his efforts at cooking, washing, cleaning and waiting on table can easily be imagined, although the reality is something fearful for the lady of the house, to contemplate. Mr. Reeves is assisted by Arthur Matthews, Carrie Reynolds, Peter Lang and Jessie Terry, and a lively fifteen minutes is the result.

THE LESSER EVIL (Biograph), Jan. 3.—Blanche Sweet, Mae Marsh and Edwin August are among the old Biograph favorites seen in this Griffith reissue. As in many of the early Griffith pictures, suspense is cleverly maintained through a thrilling story. A girl is kidnapped by smugglers and, aboard a sailing vessel, is threatened with all sorts of indignities before a rescue is effected.

General Film Company Specials.

THE MAKING OF CROOKS (Selig), Dec. 27.—The outstanding merit of this three-reel drama is the strict regard for things as they are with which the subject is handled. Viewed solely as a piece of dramatic construction, the picture lacks form and many of the component parts of a photoplay; considered as a veracious narrative of the evil of pool rooms and the night life of the city, it hits its mark exactly in the center, and teaches a powerful moral lesson. Jack Pickford draws a lifelike portrait of a young Italian pool sharp, and the remaining members of the cast are all excellent.

BROUGHT HOME (Essanay), Dec. 28.—This two-reel drama is another of those heart stories that furnish Ruth Stonehouse with a chance of introducing one of her appealing impersonations of a young girl. As Dorcas Dale, the inmate of an orphanage, Miss Stonehouse looks and acts the little heroine to perfection. The picture has an engaging plot, and excellent acting is also contributed by Richard C. Travers, Edmund F. Cobb and Billy Harper.

THE WOMAN OF MYSTERY (Biograph), Dec. 29—Adapted from a novel by Georges Ohnet, this three-part drama is founded on the efforts of secret service agents to get the formula for a powerful explosive to be used in warfare. The story maintains a fair degree of suspense, is attractively staged and very well acted by Louise Vale, Franklin Ritchie, Charles Mailes and others.

THE TAKING OF STINGAREE (Kalem), Dec. 29.—A two-part offering, the sixth of the "Stingaree" series, by E. W. Hornung and produced by James Horne, with True Boardman and Marin Sais in the leads. It makes an excellent comedy and dramatic picture full of dandy character suggestions, well acted and freshly interesting all through. We commend it. A longer review may be found in our issue of December 11, 1915.

SAVED FROM THE HAREM (Lubin), Dec. 29.—A four-reel picture on the Unit Program, in which the U. S. Navy plays a prominent part. The story is melodramatic and deals with the adventures of a U. S. Consul and his daughter at the court of a foreign ruler. A review of the picture appeared in the issue of Jan. 1, page 94.

THE CONVICT KING (Lubin), Dec. 30.—The three reels of this photoplay contains a strong story of which Dudley Glass is the author. Melvin Mayo, George Routh and L. C. Shumway have the leading roles. A review of the picture appeared in the issue of Jan. 1, page 94.

THE MATCHMAKERS (Edison), Dec. 31.—A three-reel comedy-drama with a lively plot and well-drawn types. Sally Crute and Carlton King have the leading roles. A review of this picture was printed in the issue of Jan. 1, page 90.

THE MYSTERIOUS BRIDE (Knickerbocker), Dec. 31.—Romance of the kind supplied by the writings of Dumas the Elder is to be found in this three reel photoplay. The missing bride, who runs away from her husband on the wedding night, and playfully hides herself in a closet from which she never escapes alive, contributes the leading motive of the story, and the incidents that follow are equally melodramatic. The picture is well staged and acted.

THE PRISONER AT THE BAR (Essanay), Jan. 1.—The plot of this three-reel photoplay tells of a man who takes the law into his own hands and kills the one who wrecked his life. The theme is worked out with force and skill, and most persons will applaud the jury for acquitting the prisoner at the bar. Darwin Karr, Hugh Thompson, Williams Burns and Warda Howard constitute a well-selected cast.

THE MANICURE GIRL (Selig), Jan. 1.—This two-reel comedy belongs to the Chronicles of "Bloom Center" series, written by Maibelle Heikes Justice. The town barber is rash enough to engage a lady manicure from the city and, by so doing, completely upsets the domestic peace of Bloom Center. The photoplay has a number of hearty laughs to its credit, and is acted very effectively by Cecil Holland, Sidney Smith, Wm. Hutchison, John Lancaster, Rolph McComas and Anna Luther.

THE WANDERERS (Vitagraph), Jan. 1.—The story is quite simple; which constitutes a vital point in its favor. The subject is finely enacted by a good cast. The atmosphere is well in keeping with the picture. The photography is worthy of praise.

WHO KILLED JOE MERRION? (Vitagraph), Jan. 3.—Rather old in plot is this Broadway Star Feature but abundant with possibilities. The acting is well handled by an all star cast and the photography and settings are very good.

Fox Film Corporation.

DESTRUCTION (Dec. 27.—The horrors are so numerous in this five-part melodrama, and the woman played by Theda Bara is so intensely evil that an audience is not likely to take the production seriously. Several scenes intended to be dramatic were received with laughter at the New York Academy of Music.

Kleine-Edison Feature Service

THE DEVIL'S PRAYER-BOOK (Kleine).—A melodramatic production of a first rate story, produced in five reels by George Kleine, for release in the Kleine-Edison Feature Service. There is plenty of rapid action, for the most part dealing with the experiences of a girl who is reared to be a thief. Alma Hanlon and Arthur Hoops are the featured players, supported by Frank Belcher, Ruby Hoffman, Carlyle Fleming and Tom Coventry.

Metro Pictures Corporation.

WHAT WILL PEOPLE SAY? (Popular Plays and Players), Jan. 3.—Adapted from a novel by Rupert Hughes, this Popular Plays and Players production, starring Olga Petrova, is made interesting by reason of a good theme adroitly handled, and the excellent performance of Mme. Petrova, Fraunie Fraunholz and Fritz de Lint. The story goes to show how our actions are influenced by the opinions of our neighbors. Artistic settings add to the attractiveness of this offering.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 52, 1915 (Mutual), Dec. 30.—Some interesting items of this issue are views of a huge steel battleplane that was built in this country, has two gun turrets and is driven by a 140 horsepower motor, a hospital, Holland's gift to France is established at Pre Catelan, happenings during the Southern Commercial Congress, the new French submarine "Daphne" being launched here, and the second annual turkey scramble at Ostrander, Ohio.

LEAVE IT TO CISSY (Casino), Jan 2.—Cissy Fitzgerald plays the role of an artist in this farce comedy. To her studio come the husbands of other women, followed by their respective wives. Cissy's manner of disguising the situation will be found very amusing. The fun is clean and of the sort that belongs legitmately to farce comedy.

THE OPTIMISTIC ORIENTAL OCCULTS (Falstaff), Jan. 3.—An amusing comedy of an exaggerated sort. Riley Chamberlin, a rich old fellow, hates his relatives because they want his money. He contrives many schemes to keep them off his place. The substitution of the fake horse is a good feature. A pleasing comedy.

AN INNOCENT CROOK (Vogue), Jan. 3.—A two-part farce comedy of more than ordinarily entertaining qualities. The production, although not at all original in flavor, will be found very amusing to most audiences.

BILLY VAN DEUSEN'S SHADOW (Beauty), Jan. 4.—A farcical comedy with a laughable situation in it, wherein John Steppling appears in the dual role of club man and head waiter. They are frequently mistaken for each other, and when the hotel force take the club man forcibly into the kitchen and make him wait on the table, much laughter is created. A good number of the type.

TIME AND TIDE (American), Jan. 7.—This is an amusing comedy in which a son acting as guardian to his father, himself becomes infatuated with a pretty girl. Father has millions and so is in danger of being sought for his money. His son discovers that a widow who is about to marry his father is not in love with him, and puts an end to dad's love affair, making the widow believe that he has lost his money. The climax gives an interesting finish to the picture when both father and son get caught by a high tide out on the rocks.

TO BE OR NOT BE (Beauty), Jan. 8.—Orral Humphrey, Gladys Kingsbury, Mary Talbot and others appear in this low comedy number, featuring a troupe of Shakespearean actors of the old school. They walk the tracks and are chased by the constable, but at length are able to give their production. The comedy is fairly strong, but follows a well worn trail.

BELINDA'S BRIDAL BREAKFAST (Falstaff), Jan. 10.—Belinda and her lover, after their elopement, hear of Pickle Pete, a badly wanted fellow. The girl suspects her lover at first of being Pete, but the latter brings the real culprit to justice. This has a little too much burlesque about it. It makes an average release.

Mutual Film Corporation Specials.

THE LAW OF SUCCESS (Reliance), Jan. 2.—A two-part drama the plot of which is founded on the theft of an invention. The production has not an extraordinary amount of merit as regards dramatic action, nor is the theme new.

MATCHING DREAMS (American), Jan. 3.—A very pleasing two-reel number, featuring Vivian Rich and Alfred Vosburgh. This contains quite a little of a high comedy spirit too seldom seen in either films or fiction. The girl dressmaker falls heir to a horse and riding outfit, temporarily, and meets the young man out in the country. She pretends to be Rosalind and he Orlando. The romance is a pretty one and both characters look the parts in the brief flash of "As You Like It." Of course, in spite of the girl's real station, the love affair turns out well. The settings are attractive. A good offering.

THE SHE-DEVIL (Reliance), Jan. 5.—A three-part melodrama which is rather difficult of moral classification. Some creditable dramatic action is exhibited in the picture, and the actor playing the role of the man who is driven to the verge of insanity by means of auto-suggestion is especially to be commended for his remarkable conception of the part. The production has not a pleasant flavor; too much suggestion of suicide, and too much killing occurs.

HILLS OF GLORY (Mustang), Jan. 7.—This is an interesting two-part production with Helen Rosson and E. Forrest Taylor in the leading roles. There is nothing especially new in the idea on which the picture is based, but the production is pleasing. Everybody likes to see a good "scrap," and it can be seen between the would-be lover and the husband of the innocent little country wife in this picture.

SOCIETY WOLVES (Thanhouser Masterpiece), Jan. 8.—A five-reel production, produced by Tom Terriss, based on an English play entitled "A Woman of the World." It features Elaine Terriss, Alfred Heming, Lida Hikox, Louella Knox and others. This deals with the operations of a band of social highwaymen, with whom the leading woman character is associated. The plot development lacks continuity in places, yet carries considerable interest. The chief incidents are melodramatic in character. The social scenes and settings are very good. The roundup of the gang at the close is well handled. This is fairly strong.

IN THE NAME OF THE LAW (Thanhouser), Jan. 11.—A three-reel offering, by Clinton H. Stagg, featuring Gladys Hulette and Morris Foster. The former is the moonshiner's daughter and the latter a revenue detective. Stories of this type have been frequent, but there are some new tricks in this one which serve to make it interesting. The revenue man first poses as an escaped convict to get into the graces of the mountaineers. Later he destroys the still, has a terrific hand-to-hand struggle with a rival, and finally rounds up the gang, only to release the men because of his love for the girl. As the still no longer exists he is able to do this honorably. The settings and atmosphere are good.

Paramount Pictures Corporation.

THE IMMIGRANT (Lasky), Dec. 20.—Taken as a whole this subject makes a good film. Valeska Suratt is the star; while she puts forth great effort she does not measure up to great expectations. She is ably supported by a good cast.

Pathe Exchange, Inc.

PATHE NEWS, NO. 102, 1915 (Pathe), Dec. 22.—Pictures of a gearless automobile and the largest electric locomotive in the world give a scientific interest to this news issue that contains a varied assortment of local events and war scenes. There are good views of Boston school children parading for "No License."

PATHE NEWS, NO. 103, 1915 (Pathe), Dec. 25.—A remarkable picture of the collapse of an English dirigible comes at the conclusion of exceptional views of the aircraft being used by England, France and Germany in the European war. Other interesting subjects in this number show some of the results of the recent snow storm, the congestion of freight on the Brooklyn docks and the efforts being made to rid Oklahoma City of drugs.

COLONEL HEEZA LIAR, NATURE FAKIR (Pathe), Dec. 28.—One of the intelligently humorous Bray cartoons presenting the adventures of the renowned Colonel Heeza Liar on a journey across the desert. This very acceptable reel includes "California's Rocky Shore," a beautiful scenic in colored film.

LONESOME LUKE, SOCIAL GANGSTER (Pathe), Dec. 29.—The experiences of Lonesome Luke in this split-reel comedy are thrilling enough and entertaining in an elementary way. The picture will go well with audiences partial to slapstick. Completing the reel is an instructive subject entitled, "When the Trees are Stone."

CHASING 'EM OUT IN THE OPEN (Pathe), Jan. 1.—The antics of Heine and Louie are more than customarily lively in this rapid fire, knockabout farce. There is enough plot to connect the incidents that are acted with plenty of spirit and an appreciation of comedy values. The film is good of its kind.

Pathe Exchange, Inc., Specials.

NEW ADVENTURES OF WALLINGFORD, NO. 13 ("The Missing Heir") (Pathe), Dec. 27.—"The Missing Heir" is the title of this two-reel comedy presenting Burr McIntosh as J. Rufus Wallingford, Max Figman as Blackie Daw and Lolita Robertson as Violet. The story is a good one, showing how the partners make use of a fake spiritualist medium and force a dishonest lawyer into confessing the theft of a fortune. Mr. Figman's simulation of intoxication is an especially clever piece of acting.

EXCUSE ME (Pathe), Dec. 31.—A five-reel comedy of exceptional quality, adapted from Rupert Hughes's farce of the same name. Nearly all of the scenes are laid in a Pullman car where cleverly drawn characters are concerned in an amusing mix-up. George F. Marion directed the picture and gave a clever portrayal of the Pullman car porter. He was ably assisted by Vivian Blackburn, Robert Fisher, Geraldine O'Brien, Harrison Ford and others.

Signal Film Corporation.

THE GIRL AND THE GAME, NO. 2 (Signal), Jan. 3.—"The Winning Jump," which is the title of the second two-part number of this new series, is especially thrilling. Helen Holmes, the heroine of these pictures, continues to do nerve-racking jumps from railroad trains, after pursuing the villains, safe-breakers, by-the-way, down the railway tracks aboard a locomotive. These safe-breakers had stolen survey plans from the safe of Helen's father, who also meets his death at the same time. The serial promises to be a good one.

A LIFE IN PERIL (Signal), Jan. 10.—Chapter 3 of "The Girl and the Game." In this number Helen Holmes and Leon Maloney provide fresh thrills. The girl ties a rope across the route of some blazing freight cars and rescues her lover from the top of one of them, a feat which leaves the observer gasping with astonishment. The story is considerably advanced in this instalment, Spike being released from prison by his confederate. The hidden papers are also in the latter's possession now. The photography is exceptionally good. Several freight cars are burned and blown up to lend realism to the main scenes.

Triangle Film Corporation.

THE WORST OF FRIENDS (Keystone), Jan. 2.—A rather disconnected series of incidents designed to bring out whatever is amusing in the impersonations of Messrs. Weber and Fields. While not up to the Keystone standard, the farce will get many a laugh.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 199 (Universal), Dec. 29.—A particularly strong number, containing numerous American scenes of interest, war views in Europe and pleasing animated drawings.

BLIND FURY (Laemmle), Jan. 9.—Leon D. Kent appears in this as a down-and-out barroom loafer, who tells the story of his wrecked career. The yarn is well-constructed but conventional and has a weak ending. Jack Livingston and Mina Jeffries also appear.

HIS RETURN (Rex), Jan. 11.—An absorbing story, written by Helen Brady, of a young married woman who craves a child. Her husband says children are too expensive. She becomes an artist's model, which brings on a quarrel. Later, when the child is born, the couple make up. The cast is pleasing and the story gets a good hold on the observer.

GERTIE'S BUSY DAY (L-KO), Jan. 12.—An exceptionally pleasing number. Gertrude Selby has indeed a busy time in the park, meeting Reggie, the tree sprayer, the ladylike cop, a hobo, an old gentleman and Fatty. The mixups that occur are genuinely funny and the photography is clear and pleasing. A good number.

THE RUBBER ROMPERS (Powers), Jan. 13.—This half-reel features a boy and girl contortionist, who perform some marvelous stunts. An exceptionally good vaudeville act.

LUMBER INDUSTRY IN SWEDEN (Powers), Jan. 13.—On same reel with above, some pleasing glimpses of the way big logs are handled in the Swedish forests.

FLIVER'S GOOD TURN (Nestor), Jan. 14.—Another rattling good knockabout number, featuring the English comedian, Chas. Evans. This is exceedingly funny in both plot and treatment. Fliver plays burglar to help his friend become a hero, with laughable results.

THE RING AND THE RAJAH (Victor), Jan. 14.—A good offering, written by Anne Merwin. It tells of an Indian prince who visits England and falls in love with an English girl. His servant, knowing of his master's hopeless love, puts poisons in a ring, which almost brings death to the girl. This is well-constructed and tells a good story.

UNCLE SAM AT WORK, NO. 4 (Powers), Jan. 15.—This continues the scenes taken on board a big battleship, showing the jackies washing down the decks, polishing guns, loading, firing, signaling, swimming, dancing and in other pursuits. The views are well taken and give an intimate knowledge of naval life to the observer.

FLIRTING A LA CARTE (L-KO), Jan. 16.—A low comedy number, featuring Alice Howell, Fatty Voss and others. Two quarreling married couples get into some flirtations. The poker game is the best feature. A fair number.

Universal Film Mfg. Company Specials.

BILLY'S REFORMATION (L-KO), Jan. 9.—A two-reel number, featuring Billy Ritchie, Gene Rogers, Louise Orth and others. Billy's flirtations lead to trouble on a sleeping car, from which the occupants flee in night attire. There is so much vulgarity in this that it hurts the humor very much. Some of the scenes toward the close, on the roofs of the high buildings, are better, but the offering as a whole is difficult to commend.

THE TEXTILE TRUST AND TOM LARNIGAN (Universal Special), Jan. 10.—No. 5 of the "Graft" series. Harry D. Carey, playing the part of Bruce's brother, Tom, brings the textile trust to justice in this number. The scenes are laid at a cotton mill, where a strike is on. The action is swift and carries the interest well. The latter scenes work up to a climax of a stirring, melodramatic sort. Ayres, after the murder of his own son by mistake, is held for murder and thus another is missing from the original "Fifteen."

THE BOOB'S VICTORY (Gold Seal), Jan. 11.—A two-reel number, written by Robert Leonard, who plays the leading part, assisted by Ella Hall, Kingsley Benedict and others. Mr. Leonard's characterization of the boob is familiar to those who have followed his career on the screen. He is at his best in this part. The present number is not exceptional as to plot, but it is genuinely amusing all the way through. The boob wants to be a detective and succeeds in rounding up a bunch of crooks at a summer hotel, where he is employed as waiter. A good offering.

MAN AND MORALITY (Victor), Jan. 12.—A three-reel subject, by Louis Leon Hall. Harry C. Meyers, Rosemary Theby and the author play the leading roles. Miss Theby doubles in the part of Rose and the native girl in the Philippines. This is a problem plot in which a young man leaves the girl of his choice because she has had an affair in her earlier years. He goes to the Philippines, where a native girl wins her way into his affections. Later the first girl learns of his slothful, worthless life in the islands and comes to him. The native settings are good and the story, while not powerfully handled, holds the interest closely.

X-3 (Big U), Jan. 13.—A three-reel number, featuring Murdock MacQuarrie as a veteran detective who succeeds in rounding up a gang of counterfeiters. The action, while of an obvious nature, is at all times interesting. There are some sensational incidents in the last reel, and a rapid fire chase which proves quite exciting. Eddie Polo, Arthur Moon, M. K. Wilson and Edythe Sterling are also in the cast. The number is one of average strength.

HER DEFIANCE (Rex), Jan. 14.—A two-reel number, written by Harvey Gates. Cleo Madison is featured as a country girl living with her brother, who seeks to have her marry a wealthy old farmer of the vicinity. She falls in love with a city man. They are separated and later meet in the city, after her child is born. Her flight from the unwelcome marriage was a good feature. This is sincerely presented and contains considerable heart interest. The development is natural and convincing.

ACROSS THE RIO GRANDE (Bison), Jan. 15.—A three-reel number, featuring Oliver Fuller Golden, W. Gettinger and others. The settings suggest very forcibly the desert country along the Mexican border line where the story is located. The action of the first reel is conventional, but the latter two reels are wonderfully realistic in the vivid picture they give of the young engineer struggling to free himself from captivity in Mexico. The horseback riding is a memorable feature and the night photography is very good. The suspense in these two reels is also excellently maintained. This is much better than the average production of the type.

THE LITTLE MASCOT (Rex), Jan. 16.—A two-reel story of a running race with Baby Early, Elsie Albert, Chas. Cummings and Jack O'Brien in the cast. The little girl learns that the hero has been bound and placed in an old cabin on the eve of the race. She brings about his release and he wins the event. The photography is none too clear at times, but is acceptable. The story is conventional, but quite pleasing and comes to a good close.

V-L-S-E, Inc., Specials

THOU ART THE MAN (Vitagraph), Jan. 3.—A strong six-part drama dealing with characters connected with the Indian Civil Service. S. Rankin Drew plays the role of a man who almost dies of fever and is eventually saved, whereas his superior in office, the man responsible for his trouble, becomes a victim of the malady. Joseph Kilgour and Virginia Pearson give capital performances in a most effective picture.

World Film Corporation.

THE SENATOR (Equitable-Triumph), Dec. 27.—A distinctly pleasing story of Washington life, written by Sydney Rosenfeld and produced by the Triumph Film Corporation under the direction of Joseph A. Golden. Charles J. Ross gives an excellent performance in the part of Senator Rivers and is capably supported by Constance Molineux, Ben Graham, Joseph Burke and others. The picture includes views of noted places in and near Washington.

Miscellaneous Specials.

THE OTHER GIRL (Raver), January.—This subject, the initial production of the Raver Film Corporation, features James J. Corbett in a story in which the former champion is seen with the gloves on. The picture, which is reviewed in this issue, should have good drawing power by reason of the presence of Mr. Corbett and also on account of the appearance of William Muldoon.

FIGHTING FOR FRANCE (French Official War Films), January.—A series of views along the European battle front comprising five reels. These films are apparently an authentic and valuable series. Some excellent views of submarines afloat, submerging, porpoising, etc., comprise a part of the film. A full review of these war pictures will be found on another page of this issue.

COMING GAUMONT RELEASES.

The three Gaumont companies already at work filming Mutual Masterpictures, Editions de Luxe, have their plans well enough in hand to warrant an announcement of the first releases of these five-reel features on the Mutual program. The first one to be presented will be thrown upon the screen Jan. 24, when Miss Gertrude Robinson and Alexander Gaden make their debut as Gaumont stars in "As a Woman Sows," written by O. A. Nelson. Other five-reel productions are "The Idol of the Stage," starring Malcolm Williams; "The Drifter," starring Miss Lucille Taft and Alexander Gaden, and "His Wife's Double," starring Miss Marguerite Courtot.

The final Rialto Star Feature which Gaumont will release at the present time is Arthur Stringer's "The Secret Agent." This multiple-reel photodrama will be released Jan. 12. Robert T. Haines is the star.

The Casino Star Comedy of Jan. 9 is called "Alias Mr. Jones." It was written by S. A. Van Petten to fit "Budd" Ross, whose work as a star has been favorably commented upon by reviewers. The week following Mr. Ross will be seen in "Ham and Eggs," a Casino Star Comedy written for him by Harry Palmer, the cartoonist who animates "Keepin' Up With the Joneses" for the Mutual program.

Mr. Palmer's animated cartoon is part of a split reel with the scenic series, "See America First." Late in January this reel, which has been released each Tuesday, will be given to exhibitors Sunday instead. The first Sunday release is dated Jan. 23.

The Mutual Traveler is devoting two releases of "See America First" to Chicago, the first being of parks, drives and historic spots, the second of places which typify the commercial greatness of this country's second city. The release of Jan. 11, No. 15, is a series of views of Milwaukee. The week following the Mutual Traveler visits the Dells of Wisconsin.

PAVLOWA WORKING ON A SECOND SCRIPT.

Now that Anna Pavlowa has had her first experience in cinematography and has personally witnessed her debut in the silent drama with considerable satisfaction over her first effort, she has become so enthused that she is working on a Nippon love story in which her dancing will again be featured and which she proposes to complete before the end of the present theatrical season. She will go over the scenario with Lois Weber, her personal director of photoplays, and they will then put on an original production for the Universal, aiming to exceed even "The Dumb Girl of Portici."

Manufacturers' Advance Notes

"THE FATE OF AMERICA" (Kalem).

A New York electrical expert, whose novel experiments have furnished material for several unusual effects in Kalem productions, notable among recent releases being "The Spy's Ruse," is responsible for the invention which furnishes some of the most startling scenes in "The Fate of America." This single-reel release, scheduled for January 28th, is the first of three episodes of the "Ventures of Marguerite," dealing with the timely theme of America's unpreparedness, and carrying the same characters throughout the three issues.

An "electrical gun" is the contribution of the expert mentioned to the action of the initial instalment. "The Wolf," the villain of the story, is an international crook, possessed with astounding power. His den is a weird spot, filled with

Scene from "The Fate of America" (Kalem).

marvelous contrivances for aiding his nefarious plans and foiling pursuit. The "electrical gun" when aimed like an ordinary revolver, fires a death-dealing electrical current at all in its range. "The Wolf" uses it first to smash a plaster bust to bits in order to terrify Fred Randall, Marguerite's admirer, and later when police raid his den, the electrical gun kills the first man who enters the room.

Of course, no such miraculous affair has yet been perfected. For practical purposes it was necessary that the electrical gun be connected by wiring with the power, and that the player aiming it wear rubber gloves. Since, like lightning, the current would then strike the nearest conducting metal, it was necessary that the player in the part of the policeman have his shield conspicuously placed, while the scene was carefully laid out so that no other metal was closer to the "electrical gun." As it was, with all possible precautions taken, the player was felled by the shock and momentarily stunned.

"The Fate of America" also, by the way, gives photoplay audiences their first glimpse of Arthur Albertson since he was transferred from the Jacksonville company to that staging the "Ventures." Albertson is seen as Fred Randall, Marguerite's friend, who aids her when she becomes the prey of "The Wolf" through the fact that she has accidentally come into possession of a code book sought by "The Wolf" for a foreign power.

ANIMATED WEEKLY GETS WAR PICTURES.

Jack Cohn, editor of the Universal Animated Weekly, has received another shipment of war films. In this week's issue of the Animated are interesting scenes taken with the German army, showing Field Marshal von Hindenberg and sidelights on his life. The Serbians are pictured in an orderly retreat, while the English troops are shown en route. The traveling kitchen, which is very popular with the soldiers, is seen in operation; also the camp comedian imitating Billie Ritchie. French soldiers are passing hand grenades; there are views of trench life, of a band of German prisoners and officers quizzing a young captive. The Russian army contributes pictures of the hospital train and troops marching.

"MARTA OF THE JUNGLE" (Centaur).

Several thrilling realistic scenes of combats of humans with lions mark one of the interesting features of the Centaur Feature "Marta of the Jungles," released on the Mutual program January 13. The story, which is by Theodosia Harris and picturized in two reels, is laid in the veldts of Africa,

Scene from "Marta of the Jungle" (Centaur).

carrying a wealth of beautiful color which, combined with the strength of the theme, makes the picture all the more interesting.

The play is interpreted by a well-chosen cast, headed by Margaret Gibson as Marta. Stephen Batty plays Dick Caulder, and Roy Watson is Sid Rolfe. The Bostock Animals appear in the animal scenes under the direction of Captain Jack Bonavita.

"THE UPSTART" (Metro).

"The Upstart," a five-part satirical comedy, the first of its kind ever produced by Metro, has just been completed at the Rolfe Photoplays, Inc., studio. It will be released on the Metro program January 24th. Marguerite Snow, the popular screen artist, is starred in this Metro feature picture, and George Le

Scene from "The Upstart" (Rolfe).

Guere is featured. James Lackaye, the comedian, also has a prominent role. "The Upstart" is a picturization of the successful play of the same name by Thomas Barry, which enjoyed a run last season at the Maxine Elliott theater in New York City, and later on tour. The story of "The Upstart" deals with a young married man, who becomes fanatical on the subject of divorce.

"PIECES OF THE GAME" (Essanay).

Usually when a photoplay opens with a foolish young bridegroom inviting his best friend, who also loved the bride, to live with them, there is a triangle, the result of which any one with half an eye can foretell. Such is not the case, however, in "Pieces of the Game," a three-reel Essanay. It is refreshing to find a new angle in that it is the friend who saves the wife from temptation. It is during the friend's temporary absence

Scene from "Pieces of the Game" (Essanay).

from the home that a third man comes on the scene. A new acquaintance, he pays constant attention to the wife. She accepts his attentions because of her loneliness, her husband spending all his time in work. Through propinquity and the fascinating ways of villains he gradually ensnares her. Then the friend returns and sees the situation at a glance. He warns the husband, only to be doubted and win his scorn. Finally he learns that the two are planning to elope. His love for the girl leads him to go to the interloper and order him to keep away. When the girl learns that the man is so cowardly as to be frightened by a threat she turns from him in scorn. Repentant, she then turns to her husband and confesses. He realizes his own responsibility in the matter, resolves in the future to pay more attention to his wife, and asks forgiveness of his friend.

"MAN AND HIS SOUL" (Metro).

"Man and His Soul," the big five-part Metro production in which Francis X. Bushman and Beverly Bayne are starred, is nearing completion, as far as interiors are concerned, at the Rolfe studio, where the Quality Pictures Corporation is temporarily installed. John W. Noble is directing this elaborate Metro photoplay, assisted by William "Bill" Bailey. The exteriors will be made in Florida.

The story of "Man and His Soul" is decidedly novel, and deals with the origin, development and importance of Conscience.

Scene from "Man and His Soul" (Quality).

Conscience is presumed to be the bond that links a man with his soul. In a wonderful allegory, the first scene shows the creation of the world. In a sandstorm that immediately follows, the birth of Conscience is seen. Next is shown the Garden of Eden, with Adam and Eve seeing each other for the first time. Conscience again appears and possesses them. The development of Conscience down through the ages, with many important historical events, is then presented.

When the story takes the form of present-day events Conscience is seen seated on top of a skyscraper in New York City, viewing the city and weeping because it seems void of conscience. The central figure of the story, essayed by Mr. Bushman, is then introduced. He is a man that puts aside his conscience that he might succeed in life. His every act is entirely void of conscience and things move along smoothly for him until a crisis comes in his life. He then realizes there can be no supreme happiness and that his soul is extremely lost, unless a man's conscience is clear. He takes on a new conscience and proceeds to right the wrongs he has committed in the past.

There are scores of elaborate scenes in this production, one of which shows a big factory destroyed by fire, in which more than one thousand persons appear.

CONSTANCE COLLIER IN NEXT MOROSCO RELEASE.

In the next offering to Paramount patrons, the Oliver Morosco Photoplay Company presents Constance Collier for the first time in films. A fitting vehicle has been provided Miss Collier in "The Tongues of Men," taken from the stage success of the same name, which was presented for the first time in New York in October 1913, with Henrietta Crosman in the leading role. The original play met with the instantaneous approval of metropolitan theatergoers and duplicated this success throughout the entire country.

Supporting Constance Collier, Oliver Morosco has selected another notable cast headed by Forrest Stanley, as Rev. Pen-

Scene from "The Tongues of Men" (Morosco).

field Sturgis, who denounces from the pulpit the grand opera "Zaporah" and its prima donna, notwithstanding the fact that he has never witnessed the performance. Other important roles are entrusted to such artists as Herbert Standing, Lamar Johnstone, Lydia Yeamans Titus, Helen Eddy, the newest "find in filmdom," and Elizabeth Burbridge. Frank Lloyd, whose remarkable direction of "The Gentleman from Indiana" has brought him to the fore, staged the latest Morosco offering, the camera-work having been handled by that expert, Fred Dobson. "The Tongues of Men" will be released on the Paramount Program January 6.

NEW FEATURE EXCHANGE FOR BOSTON.

The All Feature Booking Agency, which controls the state rights for a number of Griffith productions and has been booking them direct to Greater New York and New England theaters from its New York office in the Masonic Building, has just opened an office in Boston, at 53 Church street, to take care of the New England territory.

In addition to the Griffith features, which include "The Escape," "The Avenging Conscience," "The Battle of the Sexes" and six other subjects, with casts which include the same players appearing in "The Birth of a Nation," the All Feature Booking Agency will book four five-reel Pawnee Bill features produced on Major Gordon W. Lillie's buffalo ranch in Oklahoma, and also the new Sarah Bernhardt features, showing the famous actress in private life at her summer palace on Belle Isle, Brittany, entitled "Sarah Bernhardt at Home," and "Right Off the Bat," in five parts.

Harry K. Brin, formerly manager of the Continental Exchange of Seattle, and recently manager of the All Feature's New York office, will have charge of the new Boston exchange, assisted by Harry Jewell, well known in Boston film circles.

ASSOCIATED LOSES FOUR REELS.

The Associated Film Sales Corporation wishes to announce that four reels have mysteriously disappeared from its office: "The Woman He Married," two reels; "Beyond the Trail," one reel; "Fatty's Nightmare," one reel. A liberal reward will be given for their return or for information leading to the apprehension of the guilty parties.

DOROTHY DONNELLY IN PATHE'S "MADAME X."

Dorothy Donnelly, the star of the great Henry W. Savage production of "Madame X," now on the Pathe Gold Rooster Program, is easily one of the very best emotional actresses of the day. She is the daughter of Thomas Lash Donnelly, for many years lessee and manager of the Grand Opera House in New York, which city was her birth place. She made her first appearance upon the stage in the stock company of her brother, Henry V. Donnelly, at the Murray Hill theater, and remained there for three years, working up from small parts

Scene From "Madame X" (Pathe)

to leading business. In 1902 she supported Robert Edeson in "Soldiers of Fortune." Engagements in "Candida," "A Man of Destiny" and "The Lion and the Mouse" followed.

When Henry W. Savage put on Brisson's great play, "Madame X," she was selected for the leading role, and no better choice could have been made. The success of the production is a part of theatrical history, and it holds the records for length of run and receipts. For seven years it ran to big business, and is still a name to conjure with. Miss Donnelly's art was of material importance in the success of the production. When the play came to be filmed no other person could be considered for the title role save her. In the picture as well as on the stage her splendid emotional talents put her part over with telling power.

THEODORE ROBERTS IN "PUDD'NHEAD WILSON."

Announcement has been made by the Jesse L. Lasky Feature Play Company that the first of a series of picturizations of Mark Twain's works to be produced by the company will be "Pudd'nhead Wilson," with Theodore Roberts as the star, which will be released January 31st, on the Paramount Program.

Unusual interest is attached to this picturization of the Mark Twain masterpiece, since it is the first of the author's

Scene from "Pudd'nhead Wilson" (Lasky).

works to be made into photoplay form by the Lasky company. Arrangements were completed recently by Samuel Goldfish, in behalf of the Jesse L. Lasky Feature Play Company, and the Mark Twain Company, by the terms of which the exclusive right to all the famous American humorist's works was obtained by the Lasky company. "Pudd'nhead Wilson" will be followed by "Tom Sawyer," "Huckleberry Finn," "A Connecticut Yankee in King Arthur's Court" and many others.

The production is one of especial elaborateness. Margaret Turnbull made the photoplay version from the book and Frank Reicher, who produced "The Secret Orchard" and other photoplays for the Lasky company, directed the production. Among those who will appear in support of Mr. Roberts in "Pudd'nhead Wilson" are Thomas Meighan, Florence Dagmar and Alan Hale.

"THE GODS OF FATE" (Lubin).

"The Gods of Fate," a multiple reel Lubin feature by Daniel Carson Goodman, is an epic of labor and deals with the struggles of a man against overwhelming odds. Richard Buhler and Rosetta Brice, who played the leading parts in "A Man's Making," will be seen in the leading roles. Francis Joyner and a competent cast will add materially to the success of the picture.

Director Jack Pratt is producing "The Gods of Fate" and is incorporating new and novel effects in this picture that promise to overshadow any of his previous efforts. "The Gods of Fate" embodies a powerful love story, together with a series of thrilling incidents that deal with the sterner side of life, the whole, making an intensely interesting and appealing subject. "The Gods of Fate" will be released on the V-L-S-E program early in January, and it is the opinion of those concerned in its production that it will exceed in popularity any of the Feature pictures thus far released by the Lubin Company.

"NO SIR-EE BOB!" (Selig).

"No Sir-ee Bob!" is a Selig rural comedy in the "Chronicles of Bloom Center" series, written by Maibelle Heikes Justice, and to be released through General Film service on January 15.

Ezra Pash receives a lot of Civil War relics, which belonged to his father. When he hears a real war veteran rehearsing war stories, he goes the vet one better and tells of his own

Scene from "No Sir-ee Bob" (Selig).

wonderful deeds in the conflict. Urged to apply for pension papers, Pash does so. A stranger arrives in Bloom Center and signs his name "Dobbs." During an athletic meet, Pash, forgetting that he is a pseudo war veteran, knocks down Dobbs in a boxing contest. Constable Plum arrests Dobbs for fighting a poor war veteran. Upon his release, Dobbs leaves town, and a few days later Pash receives a letter which reads: "Do you get the pension? No Sir-ee Bob." The letter is signed, "Chester Dobbs, Chief Investigator." Pash is then left alone to mourn the fact that he failed to put one over on the government. This comedy is full of giggles from start to finish and all the Bloom Center types disport in many and varied ventures. The scenic effects are also excellent.

MITTENTHAL COMEDY AT THE STRAND.

The Strand Theater in New York City is running Mittenthal's Starlight comedy alliteratively titled "Deep-Dyed Dubs" all this week. "Deep-Dyed Dubs" is a Pathe release. The inimitable goateed gentlemen Heinie and Louie, featured in this brand of comedy, give a very creditable performance as two would-be swindlers and the fun commences when Heinie is given a coat of liquid black in order to resemble a very valuable "Black Statue" which a very wealthy woman is to purchase. But as he stands on a pedestal grimly holding his shield and spear, his powers of control prove to be nil under a shower of feminine caresses and thereafter his actions are hilariously human. The number of laughs which greet the comical activities of the featured two at each showing of the picture at the Strand proves conclusively that these two comedians have the fun-making qualities necessary to the successful running of a picture at the Strand, whose audience is polyglot and recruited from all classes.

CLYDE FITCH'S MASTERPIECE, "THE CITY."

"The City," universally acclaimed at the time of its production as the greatest play written by the late Clyde Fitch, master dramatist of America, has been put on the screen and will be released by the World Film Corporation early in January. There is no reason to believe that the play has lost anything by its transference to the screen. On the contrary, the film version is expected to prove even more a sensation than the original play. The story is maintained intact, with the addi-

Scene from "The City" (World Film).

tion of scenes of an elaborate character. Thurlow Bergen, known throughout the United States as a Broadway and stock star, will be seen in the principal role associated with a company of carefully selected photoplay favorites.

This is the first film presentation of a Clyde Fitch play. The brilliant dramatist died just prior to "The City's" opening night in New York. His last work brought forth glowing commendation, not only from the press of the nation, but from great leaders in all phases of public life.

"IN STRANGE ATTIRE" (Pathe).

The fourth and latest chapter of Pathe's "The Red Circle," called "In Strange Attire," will be released January 8. The scenarios for this continued photoplay are original and were written especially for the screen by Will M. Ritchey. The leading feminine part, that of June Travis, who has inherited a tendency to commit crime and is branded by a red circle birthmark on the back of her hand, is played by Ruth Roland. The red circle nemesis, one Detective Lamar, is played by Frank Mayo.

In "In Strange Attire," June Travis, in order to secure an incriminating coat from the police, dons male attire. At the police station she poses as a dumb tailor, sent by Lamar to identify the coat. Asking to take the coat to "his" establish-

Scene from "The Red Circle" (Pathe).

ment, accompanied by an officer, she soon loses him by a clever ruse.

Climbing up a trellis to enter her room by the window, and so avoid her "mother" and Mary, she is seen by the butler, who notifies Mrs. Travis and Mary. The officer reports that the dumb tailor who got away with the coat had a red circle on the back of "his" hand. Lamar now has two red circles to hunt for.

"THE SHE DEVIL" (Reliance).

A play of exceptional emotional sweep has been filmed in "The She Devil," a Reliance three-part production, starring Gladys Brockwell in the title role. The scenes are laid in New York and in Paris, unfolding incidents which mould the career of a young American artist, in whose life two women play directly opposed parts. "The She Devil," Mina, is a Parisian gypsy girl of compelling charm. Bernice, Albert Alwain's American fiancee, on the other hand, is sensitive, proud

Scene from "The She Devil" (Reliance).

and gentle. The tortures which she undergoes through the machinations of the other woman are very realistically enacted by Constance Talmadge. At the same time the intensest dramatic work is done by Miss Brockwell, whose emotional range is superb.

Marshall Neilan, famous as an actor and producer, has arrived at the Selig Pacific Coast studios and will immediately start work as producer of Selig comedies and dramas.

"JERRY IN THE MOVIES" (Cub).

A comedy that is sure to attract more than ordinary attention is the Cub release on the Mutual program for January 7 entitled "Jerry in the Movies," featuring George Ovey in the titular role. It gives theater patrons an interesting insight of the way motion pictures are made and at the same time unfolds a really humorous story that carries more than its full quota of laughs.

Jerry is fascinated by a movie actor and decides that he, too, shall become an actor. He has visions of attaining great popularity and wealth. He gets a job at one of the studios to enact the part of a policeman. Jerry thinks he's doing great work, but the director has quite a different opinion,

Scene from "Jerry in the Movies" (Cub).

since the amateur policeman has demolished pretty nearly all of the scenery in the place, ruining several hundred feet of film, demoralized the company and made things generally exciting for those about him.

The popular Cub stock company including, besides Ovey, George George, Jefferson Osborne, Louis FitzRoy, Arthur Jackson, Belle Bellett, Janet Sully and Louise Horner, plays this release, which is directed by Milton Fahrney. .

"THE MAKING OF FULTON."

The American Bioscope Company has just completed a three-reel drama, featuring Fred Fulton, the Rochester, Minn., Giant, who is matched to meet Jess Willard for the world's heavyweight championship, at New Orleans, March 4.

Mr. Fulton has enjoyed a spectacular rise in the pugilistic world and has adapted himself readily to the part assigned him, which is based on actual incidents of his life.

Mr. Fulton is 24 years old and is one of the solid citizens of Rochester, Minn., where he has a beautiful home.

Scene from "The Making of Fulton" (Am. Bio.).

Like all celebrated people, Mr. Fulton has a fad and during the summer months spends his time in his own garden, of which he is justly proud.

"HER DEBT OF HONOR" (Metro).

It has been definitely decided to name Director William Nigh's new Metro feature picture, "Her Debt of Honor," which is now within a few scenes of completion at the studios of the Columbia Pictures Corporation, No. 3 West Sixty-first street, New York City. Mr. Nigh not only wrote the five-part feature, but for the first time since joining the Metro forces he is playing a prominent role in it. Before becoming a director Mr. Nigh was starred in feature pictures produced by the Old Majestic company in California. He graduated into motion pictures after a successful career in musical comedy. He was also a successful playwright, having written "Off the Road" and other well-known plays and musical comedies.

Valli Valli is starred in "Her Debt of Honor," and William Davidson, who was seen in a prominent role with Lionel Barrymore, in "A Yellow Streak," has the leading heavy role. Many of the scenes are laid in the picturesque West, where Mr. Nigh knows every inch of the ground. Mr. Nigh came into immediate fame with the presentation of his first feature production, "Salomy Jane," which he made in the redwoods of California, in the heart of the Bret Harte country.

"THE BUBBLES IN THE GLASS" (Thanhouser).

Not a preachment, but an eloquest warning against extravagance and a cowardly attitude toward life, is the deeply af-

Scene from "The Bubbles in the Glass" (Thanhouser).

fecting Than-o-play three-part feature, "The Bubbles in the Glass," the prettiest scenes in which emanate from a bottle of champagne. This three-act drama is released on the regular Mutual program, Jan. 4. Harris Gordon is excellent in the role of the disconsolate young man who has failed in the financial world, and who has yet to learn the saving power of love.

Mutual Ones and Twos

A Fine Line of Program Thrillers and Fillers of First Two Weeks of January.

WHILE the announcements of the spectacular enlargement of the feature output of the Mutual Film Corporation into weekly releases of three five-reel Masterpictures, Edition De Luxe, and three three-reel photoplays, has been occupying the attention of the motion picture world, the production of shorter pictures of feature quality has gone steadily on. The first two weeks in January will see the appearance of some of the most excellent short story picture film in the field.

As a New Year's feature on Saturday, Jan. 1, the one one-reel release is a "Beauty" comedy drama, produced by the American Company and featuring Lucille Ward and William Carroll, "Settled Out of Court."

"The Law of Success," a two-part picture play, produced by the Reliance Company, is the drama release of Sunday, Jan. 2. In its particularly well chosen cast are Olga Gray, Charles West, William Lowery and Harry Moody.

Cissy Fitzgerald, the comedienne of the Casino Star Comedy release of the same day, "Leave It To Cissy," gives to the public another comedy interpretation in her own inimitable manner.

There are thirteen one and two-reel releases scheduled for release the week of Jan. 3 and fourteen similar short story releases for the week of Jan. 10. These include the Tuesday split-reel scenic and animated cartoon, "See America First" and Keeping Up With the Joneses," and the Thursday current news reel, "Mutual Weekly" Nos. 53 and 54.

Vivian Rich and Alfred Vosburgh will be seen in "Matching Dreams," a two-part American comedy drama, on Monday, Jan. 3. As the title suggests, the plot of the picture story is artistic and whimsical.

The two comedy releases of the same date include "The Optimistic Oriental Occults," a Falstaff funny picture in which Riley Chamberlain and Frances Keyes, veteran comedians, play the leads, and the second of the Vogue Company's output, "An Innocent Crook."

On Tuesday, Jan. 4, "Billy Van Deusen's Shadow," one-reel Beauty comedy featuring Carol Halloway and John Stepling, shares the honors for single reelers with the Gaumont scenic and animated cartoon before mentioned.

The next two-part drama comes on Thursday, Jan. 6, in "The Homesteader," produced at David Horsley's studios, a thrilling picturization of the life of a young school teacher in the west. Margaret Gibson, the intrepid actress of the Horsley contingent, plays the lead and is supported by John Oaker, Roy Watson and Jane Keckley.

"Hilda's Husky Helper," a Falstaff comedy, featuring Louise Emerald Bates and Claude Cooper, and Mutual Weekly No. 53 are the remaining Jan. 6 releases.

Friday, Jan. 7, is favored with two remarkable dramas of real artistic merit, including "The Hills of Glory," a two-reel Mustang photoplay, which draws a contrast between the superficial atmosphere of an eastern metropolis and the glorious freedom of southern mountains. E. Forrest Taylor essays a new type of role in this drama.

"Time and Tide," the second release of that day, is a humorous "American" drama in which father is lured away to an island by the two young culprits (Alfred Vosburgh and Nell Frenzen), and there left to the mercies of time and tide while they rush to secure the services of the parson.

"Jerry in the Movies" is the "Cub" comedy release of Jan. 7. In it George Ovey surpasses himself in humor. It is one of the best of these funny pictures shown.

"To Be or Not To Be," a Beauty comedy featuring Orral Humphrey and Mary Talbott, the popular American Players, and "Alias Mr. Jones," a Casino Star Comedy, headed by Budd Ross, will appear Saturday and Sunday, Jan. 8 and 9.

There are four dramas scheduled for the week of Jan. 10, any of which is founded on as carefully chosen a theme and is handled in the same masterly manner which characterize the Mutual's most pretentious features. "Viviana," a picturization of the emptiness of the "bright lights" and the satisfaction that comes with a life of doing good, is illustrated in the picturization of this story of a wealthy young clubman and a poor girl. Vivian Rich, George Periolat, Leslie Reed, Silvia Ashton and Marion Christie appear in this picture directed by Reaves Eason. It will be released on Monday, Jan. 10.

"Marta of the Jungles," a Centaur two-part drama, is a presentation of the life of diamond "fences," or men who smuggle diamonds, and is an excellent portrayal of African jungle life. This Horsley picture, featuring Margaret Gibson, will be released Jan. 13. Harold Lockwood, the American favorite, plays the lead in two American photodramas of this week. "The Secret Wire," a particularly strong two-part drama of a giant telephone system, which will appear Jan. 14, is one of them. In the support of the star are May Allison, Harry Von Meter and William Stowell. "The Gamble," a story

of the virile West, also features Mr. Lockwood, supported by the same cast.

The week's comedies are as follows: "Belinda's Bridal Breakfast," Falstaff, featuring the Thanhouser players Gilroy and Bert Delaney, and a Vogue comedy, yet untitled, on Jan. 10; "The First Quarrel," an amusing situation all fixed up by uncle, and featuring the "Beauty" stars, Carol Holloway and John Sheehan, Jan. 11; a second untitled Vogue comedy on Jan. 12; a Falstaff brand comedy, "Reforming Rubbering Rosie," featuring Arthur Cunningham and George Mack, on Jan. 13; "Spider Barlow Meets Competition," a crook comedy from the American studios, with Winnifred Greenwood and Ed. Coxen in the leading roles, and "Jerry in Mexico," another George Ovey "Cub" release, on Jan. 14; "Getting In Wrong," a "Beauty" comedy with Neva Gerber and William Carroll, on Jan. 15, and "Ham and Eggs," a Casino star comedy featuring Budd Ross, on Jan. 16.

NOTES OF THE TRADE

EDWARD JOSE, who won his spurs by those fine Gold Rooster Plays, "The Beloved Vagabond," "The Closing Net" and "Nedra," has been given "The Iron Claw," Pathe's next serial, with a cast composed of Pearl White, Creighton Hale and Sheldon Lewis, who gained much public favor as a result of the "Elaine" serials. Mr. Jose will personally supervise "The Iron Claw," with Carrol Fleming as his director.

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Carter De Haven is making the final scenes in his production of a five reel feature at Universal City. The story was written by Olga Printzlau and in it De Haven and his wife, Flora Parker De Haven, play the leading roles opposite each other. The story is entitled, "The Wrong Door."

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William Robert Daly is at work at the Selig Jungle-Zoo on an exciting melodrama entitled "Badgered."

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Frances Nelson is rapidly approaching stardom under the World Film flag. She is playing the leading role in the film version of "The Point of View," Jules Eckert Goodman's play, now in course of preparation, and will then be featured in a new picture. She is but nineteen years old.

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"It Can Be Done," a strong Selig feature story dealing with "life back of the stage," is being completed at the Los Angeles studios. Jack Pickford and Fritzi Brunette appear together for the first time and are seen at their best. Edward Peil is admirably suited to the part of the theatrical manager.

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With their five reel feature, "Love Thine Enemy," completed, Joseph DeGrasse and his company of Rex-Universal players begin the production of another Ida May Park drama, this time a two-reeler entitled, "Her Scoop." No cast thus far has been announced.

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Lumley Hare, the English leading man who has been seen in so many successful Broadway plays, is under contract with the World Film Corporation. His first appearance will be in support of Kitty Gordon in "As In a Looking Glass."

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Leo Pierson has been transferred to Producer William Robert Daly at the Selig Zoo, and will act as assistant. Ernest Sherman is Daly's new camerman.

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Horace Davey, director of the second Nestor company, has begun the production of a one reel comedy at Universal City entitled, "The Tale of Two Kids." Billie Rhodes, Neal Burns and Ray Gallagher play the principal roles.

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Eric J. Hallgren has purchased the Suburban Theatre, at 24th and Ames avenue, Omaha, Neb.

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"The Home Breakers" is the title of a one reel comedy which Allen Curtis is staging at Universal City. Max Asher, Gale Henry, William Franey and Lillian Peacock appear in the leading roles.

* * *

Ida Stanhope, one of the newest comers into the motion picture field, made her first screen appearance with Mary Pickford in "The Foundling." Then the Lubin Company secured her for one of their feature photoplays. Miss Stanhope will make her initial appearance under the Lubin banner, as Rita, the younger sister in "Souls in Bondage," in which Nance O'Neil is being starred. Miss Stanhope is remembered for her Original Gibson girl in the Prince of Pilsen.

* * *

Grace Cunard is at work on the production of a two reel drama entitled, "Born of the People." The story is one with an unusual and startling punch which is not to be announced until its release. Miss Cunard plays the leading role in this production with Jack Holt opposite, and Neil Hardin in the role of heavy.

PICTURE THEATERS PROJECTED

EUREKA, CAL.—C. W. Ebeling, of San Francisco, has taken over the Pastime theater.

Los Angeles, Cal.—The Mozart theater at 730 Grand avenue has been leased by C. E. Brooks and re-named after the lessee.

Oakland, Cal.—A Werum plans to erect a moving picture theater on 35th avenue, with seating capacity of about 450 persons.

Oakland, Cal.—Extensive improvements have been made to the old Union theater on East 14th street.

Washington, D. C.—Rialto Amusement Company plans to erect two-story theater building; 132 by 153 feet; reinforced concrete foundation; brick-steel column walls; reinforced concrete floors; terra-cotta partitions; brick face for exterior finish; cost, approximately, $150,000.

Gainesville, Fla.—W. M. Clark, prominent exhibitor here, has purchased the Alamo theater.

Chicago, Ill.—R. Levine, 6359 South Green street, plans to erect a two-story theater and store building, 100 by 161 feet, to cost $100,000.

Frankfort, Ind.—The Royal theater, which was damaged by fire on November 12, has been repaired, re-decorated and the operating booth reconstructed.

Indianapolis, Ind.—A modern fireproof moving picture theater is being erected by Frank Green at the corner of Hoyt avenue and Laurie street. It will have seating capacity for 600 persons.

Kokomo, Ind.—The Ideal theater has been redecorated and renamed the Cort.

Mishawaka, Ind.—O. J. Lembrotte, of Crawfordsville, has leased the old post office building for five years and will convert it into a modern moving picture theater, with seating capacity for 500 persons.

South Bend, Ind.—A modern ventilating system has been installed in the Colonial theater.

Tell City, Ind.—William Metcalf has leased the opera house and will conduct it as a first-class moving picture theater.

Terre Haute, Ind.—Alfred J. and Milton Schloss, of Cincinnati, O., have leased the Orpheum theater.

Terre Haute, Ind.—Robert Chaney, who now operates the Majestic theater, will make improvements to the house.

Winchester, Ind.—John Day, of Muncie, has leased the Irvin theater and renamed it the Orpheum.

Casey, Ia.—The McMullen opera house has been leased to C. E. Fauerly.

Clinton, Ia.—The Hansen-Mitchell building has been converted into a modern moving picture theater.

Estherville, Ia.—Henry Graff plans to erect a two-story moving picture theater, 44 by 115 feet, to cost $50,000.

Tabor, Ia.—C. E. Thompson has disposed of his interest in the Glidden theater to Homer Boatright.

Glasgow, Ky.—The Dixie is the name of a new moving picture theater erected here. It has seating capacity for 400 persons.

London, Ky.—The Rex theater, formerly operated by James West, has been taken over by Bradley Stanifer.

New Orleans, La.—Extensive improvements have been made to the Rialto theater, located at the corner of Murat and Palmyra streets.

Westfield, Mass.—Goldstein Brothers plan to erect a two-story moving picture theater, to cost about $60,000.

Detroit, Mich.—Russell Realty Company are having plans prepared for a 1½-story moving picture theater, 90 by 90 feet.

Menominee, Mich.—The Grand theater has been thoroughly renovated.

Canby, Minn.—The Seymour Land Co., of Minneapolis, has purchased the Idle Hour theater, on North Main street.

Minneapolis, Minn.—Hanson Brothers plans to erect a one-story moving picture theater, 48 by 90 feet, to cost $12,000.

Omaha, Neb.—Harding & Goldberg, 1319 Douglas street, are having plans prepared for a one-story moving picture theater, 66 by 132 feet, to cost $30,000.

Hampton Beach, N. H.—Harry A. Kirk, 23 Inwood street, Dorchester district, Boston, plans to erect a one-story moving picture theater, to cost $20,000.

Albany, N. Y.—The new Madison theater has been opened to the public. It has seating capacity of 1,000.

Binghamton, N. Y.—Hinder Bros., 30 Schiller street, plan to erect a two-story moving picture theater, 43 by 90 feet, to cost $7,000.

Binghamton, N. Y.—S. O. Lacy, Phelps building, is preparing plans for a one-story moving picture theater, 63 by 136 feet, to cost $10,000.

Trade News of the Week

Gathered by Our Own Correspondents

Pine Tree News

New Portland Theater to Be Managed by James W. Greely—C. W. McKinnon to Succeed Him at the Greely Theater—Thomas McLaughlin to Conduct the Portland Theater—Other Notes from Maine.

By John P. Flannagan, Maine Correspondent of Moving Picture World, Bangor, Me.

WILL MANAGE NEW PORTLAND THEATER.

PORTLAND, ME.—James W. Greely, for some time manager of Greely's theater, in Portland, Me., has severed his connection with that house to become manager of the New Portland theater, succeeding Moxley Blumenberg, who is to become manager of the Portland branch of the Paramount Pictures corporation. Mr. Greely assumed his new position on Jan. 3. He has purchased an interest of one of the owners and becomes part owner as well as manager.

C. W. McKinnon, one of the members of the Greely Theater corporation, is to assume the management of Greely's theater. Mr. Greely, who is one of the most popular motion picture men in Maine, was the manager of Portland's first moving picture house, Dreamland.

NEWSPAPER MAN WILL RUN THE EMPIRE THEATER.

Thomas E. McLaughlin, formerly of the Boston Post, and until recently business manager of the Portland Daily Press, has accepted the position of manager of the Empire theater in Portland. Recently he was asked to meet at the Falmouth hotel a man who wanted to show him some novel ideas in the theatrical line, and unsuspectingly complied. He was led into the dining room, finding there to his utter astonishment a large number of friends seated around a banquet table with a place reserved for him and only awaiting his presence. At the conclusion of the exercises he was presented with a gold watch.

NEW BANGOR HOUSE.

Bangor is to have a winter garden in the new Morse building on Harlow street, adjacent to Kenduskeag stream, and it will open with moving pictures and other entertainments on New Year's eve. It is proposed to have a concert and military ball for the opening night. P. J. Murray, a theatrical man well known in this part of New England, will be the manager. Mr. Murray plans to afford the public pleasing novelties in the amusement line. The new hall will be known as Morse's Winter Garden.

The J. A. McConvilles Visit Portland.

Joseph A. McConville, of Dorchester, Mass., assistant manager of the Famous Players Film Company, of New England, the New England Paramount office, spent the holidays with relatives in Portland, accompanied by Mrs. McConville, who was Miss Mary Petty, of Portland, and their little son. Mr. McConville is well known in Portland, having been formerly connected with the Express-Advertiser staff and with the New Portland theater as manager.

New Year's Cameraderie in Maine.

New York's method of hilariously welcoming the New Year is becoming the vogue in Maine and the theaters are responsible. At the Bijou theater, Bangor, and Lewiston theaters, Lewiston, which, by the way, has been renamed the Union Square theater, the audiences threw aside the ordinary theatrical conventionalities and talked freely to others in the audience, throwing favors, making noise with noisemakers, etc.

A New Augusta Company.

Papers of incorporation have been filed by Gray & Williamson, of Augusta, to handle theater propositions. The authorized capital stock is $8,000, with nothing paid in, and the par value is $100. Directors are Ernest L. McLean, clerk; W. B. Williamson, treasurer; Frank S. Southard, E. M. Leavitt, Winthrop, president.

Late New Year's Show at the Mary Anderson.

The Mary Anderson theater arranged a late performance, starting at 10.30 in the evening, on New Year's Eve, in order to handle the crowds which wished to remain up to see the opening of the new year. Manager Lee Goldberg reports that he has made arrangements whereby he will add the new Unit Program of the General Film Company to the service which he now has, and shows will be changed three times a week instead of twice. The service now includes the Fox, Unit-General and V-L-S-E programs. The theater played to large crowds during the showing of the Universal feature "Graft."

Xmas Show at the Queen, Owensboro.

The Queen theater, of Owensboro, Mayor Hickman, and the Owensboro Rotary Club, recently entered a combine whereby a free moving picture show was given for the benefit of the poor children. Three hundred packages of candy were put up and each child was presented with a package of candy and an apple upon leaving the theater.

HORACE WAKEMAN JR. LEASES EASTERN HOUSE.

Los Angeles Manager Leaves Coast and Will Run House in Westport, Conn.

Horace S. Wakeman, well known to picture patrons and film men on the Pacific Coast, is now located in Connecticut, and finds it, at present, wintery. While a bit homestick for the sunshine of California, he nevertheless sees a bright outlook before him with the new Westport house, to be called the Fine Arts, which is to have a capacity of about seven hundred and is to be furnished with all the modern appointments. It has a fine site on State street and is in the path of great prosperity. Another thing that helps Manager Wakeman to get along without the Los Angeles warmth and brightness is that still he gets his copy of the Moving Picture World, and says "and that alone is worth living for, even in this bleak climate."

DADMUN CO. NOT AFFILIATED.

There has been reports that the Dadmun Company, with office and studio at 1 Washington street, Haymarket square, Boston, were affiliated with another picture making concern. We are in receipt of a letter from Leon Dadmun emphatically denying this. His company is not now and never has been connected with any other film maker. The Dadmun company makes a specialty of industrial pictures and commercial films and have produced publicity pictures for a goodly number of New England's foremost manufacturers.

NEW YORK MIDSTATE LETTER.

By E. O. Weinberg, Troy Correspondent of Moving Picture World.

E. F. Johnston, former roadman for the Pathe's Syracuse Exchange, is working at their New York City branch as solicitor.

Claud Sydney is in charge of the United Film Service with offices on Broadway, Albany, N. Y.

J. A. Koerpel, manager of the General Film Co.'s office at Albany, has been appointed to branch manager at Washington, D. C.

A. Bevan, formerly in charge of New Haven branch of General Film Co., is now manager of the Albany office.

Pathe has appointed V. H. Bendel as their representative in Vermont. Mr. Bendel makes his headquarters in Albany.

Mr. Wolf, formerly at the Rex film exchange, is special representative for the Mutual's Albany branch.

OBSERVE FOURTH ANNIVERSARY

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

NEWARK, N. J.—Two of the pretties Newark playhouses observed their fourth anniversary simultaneously, beginning January 3. The two celebrators are the Criterion theater, Central and Ninth streets, and the Playhouse, Clinton and Farley avenues. The houses are both owned by the Essex Amusement Company, which consists of Mink Lindeman, Philip Bernstein and Herman Austerman. The program of the Criterion, as announced by Manager Bernstein to the WORLD correspondent, is as follows: Monday, "The Lamb," Triangle; Tuesday, "The Blindness of Devotion," Fox; Wednesday, "Her Triumph," Paramount; Thursday, "The Iron Strain," Triangle; Friday, "Gretna Green," Paramount; Saturday, "Barbara Frietche," Metro.

Manager Austerman of the Playhouse gave out the following program for his theater: Monday, "The Little Pal," Paramount; Tuesday, "The Gray Mask," World; Wednesday, "His Wife," Mutual; Thursday, "The Warning," Equitable; Friday, "The Blindness of Devotion," Fox; Saturday, "Chimmey Fadden," Paramount. Appropriate souvenirs were distributed. It will be noted from the above programs that still another local house has booked Triangle plays. The Criterion theater is thus the third Newark showhouse showing Triangle pictures.

A PIONEER NEWARKER.

Leo Singer, the present manager of the Royal Feature Film Exchange, at 288

Market street, Newark, is one of the pioneers of the film exchange business here. In 1909 he became associated with the Metropolitan Motion Picture company, and after a year's service with them he organized the Royal Film Exchange, at 286 Market street, which was later sold to the Universal.

Leo Singer.

In 1913 Singer started the Special Feature Film Exchange, at 288 Market street, and the same year received the exclusive agency for Pathe's features. He has recently discontinued Pathe and is now booking independently. This week he has secured exclusive New Jersey rights to Homer's "Odyssey," in five reels. He is making arrangements to secure other big features.

LYCEUM THEATER REOPENED.

The Lyceum theater, Main street, East Orange, N. J., reopened last Monday evening. First run photoplays and vaudeville compose the program. Five hundred boxes of chocolates were distributed to the first 500 women and children attending the opening performance.

PICTURES AT KREUGER'S.

John M. Lederer, manager of Kreuger's auditorium, one of the largest halls in Newark, announces that every Sunday evening hereafter moving pictures will be shown at his house. The feature at the opening night was Dante's "Inferno." The auditorium is located at Belmont avenue and Morton street, Newark.

NAT BARUCH IN TOWN.

Nat Baruch, formerly connected with the Dallas branch of Fox Film, visited Newark Thursday. Mr. Baruch will assist Henry Siegel in taking care of the Jersey territory of the Blue Bird Photo Play company.

"PEACE" FEATURE IN NEWARK.

Proctor's Park Place theater, which has changed to pictures, as announced in these columns last week, will show the Vitagraph feature, "The Battle Cry of Peace," beginning Jan. 3. This is the first showing of that production in this city. The Park Place theater is under the management of Raymond S. Sayre, who is assisted in his work by Charles Steine. The showhouse has been completely renovated and vastly improved.

A modern equipment, consisting of two Simplex 6A projection machines and a high power electric generator has been installed. The booth is in charge of William Totten, an experienced operator. The seating capacity of the house is 1,700. A seven-piece orchestra furnishes the music. In discussing the future plans Manager Sayre said: "The policy of this house will be to show extraordinary features. We will continue to exhibit such productions until the people of Newark show that they do not desire them."

W. W. ANDERSON WITH GENERAL

With the resignation of Edward Bizar, W. W. Anderson has been appointed manager of the Newark branch of the General Film, 16-18 Beaver street. Mr. Anderson comes from Chicago, where he acted as assistant to V. H. Hodupp, Chicago manager of Pathe, but now general manager of the Twenty-third street branch of the General Film Company. Many new additions and changes have been made since the arrival of Mr. Anderson.

NEW KEARNEY THEATER.

A moving picture theater seating 1,400 is being erected on Kearney avenue, Kearney, N. J., by Max Gold, of Paterson.

Philadelphia Matters

Failure of Philadelphia Moving Picture Supply Company Astonishes Local Exhibitors—Iris Theater Opens on Kensington and Allegany Avenues—Notes from Trenton, N. J.—Other Items.

Special to Moving Picture World, from Philadelphia News Service.

SUPPLY COMPANY FAILS.

PHILADELPHIA, PA.—Moving picture exhibitors in Philadelphia were recently very much surprised when acquainted with the fact that Harry Hirshfield, trading as the Philadelphia Moving Picture Supply Company, 1233 Vine street, had passed into bankruptcy. Mr. Hirshfield was well known to the local trade, having been in business for many years, and enjoyed the confidence of his customers. He was particularly successful with out of town exhibitors, installing his equipment in many of the theaters along the Jersey coast, notably so in Atlantic City, N. J. It is very doubtful if anyone realized the condition of Mr. Hirshfield's financial affairs, for the news of his failure was totally unexpected. He had the reputation of being a thorough gentleman at all times and maintained this standard even when business was breaking in the wrong direction. A public sale of the property will be conducted by Samuel T. Freeman & Co., well known auctioneers of 1519 Chestnut street.

IRIS THEATER OPENS.

The Iris theater, Kensington and Allegheny avenues, Philadelphia, was opened on Christmas Day under the management of the Kensington Amusement Company. Mr. Ronsger, who has been given the position of managing the theater, reports that business has been excellent during the several days which the theater has been open. This is a very pretty house and under the proper management should prove to be a success.

RECEIVER FOR TRENTON, N. J., PICTURE THEATER.

Application was recently made to Judge John Rellstab in the United States District Court at Trenton, N. J., for the appointment of a receiver for the St. Regis motion picture theater, located on East State street, near Montgomery street, Trenton. The request was not complied with, but the court issued an order to show cause, returnable on Jan. 3, why a receiver should not be appointed. The petitioners are James H. Morris, contractor, trading as W. J. & J. H. Morris; John T. Flanagan, Fred R. Parker, Payne and Scammell and the Newton A. K. Bugbee Co., headed by Republican State Chairman Bugbee. All complainants are of Trenton.

TRENTON OPERATOR ELECT.

At a recent meeting of the Moving Picture Machine Operators Local No. 359, Trenton, N. J., officers were elected for the new year, the results being as follows: Clark D. Vaughn, president; Thos. Wheaton, vice-president; J. Norris Dakim, recording and corresponding secretary; Frank A. Kueger, financial secretary and treasurer; William Sison, business manager, and Messrs. Manners, Griffith and Vaughn were chosen as delegates to the Central Labor Union. President Vaughn, Recording Secretary Dakin and Financial Secretary Krueger have held office since the organization of the union. It was decided at the meeting that the City Square and the B. & B. moving picture theaters be continued on the unfair list, as they have not granted the demands of the union men in establishing a wage scale and placing union operators.

New Forrest City House.

C. P. Lyden, well known moving picture exhibitor, recently opened a new house in Forrest City, Pa. The new theater is of the most modern design possible and is strictly sanitary and fireproof throughout. The equipment is of the very best, having been purchased from the Swaab Film Service, 1327 Vine street, Philadelphia.

Harry Carnahan Dies.

Harry Carnahan, connected with the advertising department of the Broadway theater, Broad street and Snyder avenue, Philadelphia, the home of good vaudeville and moving picture plays, died recently in the St. Agnes Hospital, after falling unconscious at 15th street and Washington avenue. Carnahan was thirty-eight years of age and resided at 934 North Eighth street. He was well known throughout local theatrical circles, having served on the publicity staffs of many theatrical enterprises.

Business Notes from Philadelphia District.

Title to the one-story brick moving picture theater located at 2011 and 2013 Frankford avenue, Philadelphia, has been conveyed by George B. McCracken to Andrew Convery for a consideration said to have been $21,600. It occupies a lot 36 by 120 feet and is assessed at $17,000.

The Philadelphia Booking Company was recently incorporated under the laws of the State of Delaware for the purpose of conducting a general moving picture business. The new concern has been capitalized at $2,000, F. R. Hansell, of Philadelphia, and George Martin and S. C. Seymour, of Camden, N. J., being the principal incorporators.

Mr. Ciatolo, manager of the Savoy theater, Hazelton, Pa., was a recent visitor to Philadelphia, and while here visited the Calehuff Supply Company, where he purchased a Fort Wayne motor generator outfit and several 6A projection machines. Mr. Ciatolo is an energetic and progressive person and certainly offers the patrons of his house the best possible service. He announced that he has been very successful of recent date.

The Nation theater, of Bethlehem, Pa., has recently been equipped with some of the most modern devices obtainable. Several new projection machines have been installed and the character of pictures exhibited has been placed at a higher standard.

Word has been received from Chambersburg, Pa., that H. R. Weber has leased the Orpheum theater from Mr. Boyer and will take possession on the 16th of December. Mr. Weber has leased the theater with an option of purchasing the same from Charles W. Boyer, of Hagerstown, who obtained his house from the Franklin Guards Association in July of 1914. Manager Frank A. Shinabrook, who has been Mr. Boyer's local representative since taking possession, will continue on the Boyer staff and will go to Hagerstown.

Mr. Weber is a well-known figure in moving picture circles throughout the eastern part of Pennsylvania, having conducted theaters in Philadelphia and Chambersburg for many years. He announced that he intends making many improvements to his lately acquired property, including the installation of much new equipment.

J. Favini has opened a new theater in Jessup, Pa., and announces that he intends to exhibit first class feature films. He was a recent visitor to this city and while here paid a visit to the Swaab Film Service, 1327 Vine street, where he purchased considerable equipment, including 2 6B motor-drive machines.

Washington's Avenue Grand Theater Sold

Harry M. Crandall and Joseph P. Morgan Take Over Theater at 645 Pennsylvania Avenue—Will Form Part of Local Chain.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—It has been officially announced that Harry M. Crandall, owner of Crandall's theater, at 9th and E streets, N. W., and operator of the Apollo theater, 624-634 H street, N. E., and Joseph P. Morgan, who conducts the Princess theater, at 1119 H street, N. E., have purchased the Avenue Grand theater property, at 645 Pennsylvania avenue, S. E., for a consideration of $55,000. The Harris Amusement Company of Pittsburgh, Pa., is the present lessee of the property and will continue as such until the spring of 1916. Messrs. Crandall and Morgan have not as yet decided on definite plans for the future, but it is believed that the house will be thoroughly remodeled and will form one of a chain of houses to be secured in various parts of the city, upon the relinquishment to them of the property by the present occupants.

PEACE FILM IN WASHINGTON.

Frank Spurrier Exhibits Picture Under Auspices of D. A. R.—Prominent Speakers.

Considerable attention was attracted to "The Battle Cry of Peace" when exhibited recently at the Continental Memorial Hall under the auspices of the Daughters of the American Revolution, by Frank B. Spurrier, local manager for V-L-S-E. Between the reels prominent advocates of preparedness for the United States addressed the audience. Among the speakers were J. Stuart Blackton, who wrote the film story; Dudley Field Malone, collector of the port of New York; Augustus P. Gardner, member of Congress from Massachusetts, and Rear Admiral Chester, U. S. N. Mrs. William C. Story, president-general of the D. A. R., presided.

In commenting upon the film, a local newspaper stated that "There was no forcing of thrills, tears or smiles last night. Every spectator in the big audience was wrought upon as the makers of the film intended he should be, and every spectator left the hall last night, following a brilliant reception to Mrs. Story, with but one resolve in his heart—to work, as Mrs. Story asked, for better national defense for the country."

The auditorium, said to be the largest in Washington, was filled to overflowing with Senators, Representatives, Cabinet officials, officers of the Army, Navy and Marine Corps, and others high up in official life, and it is said that the movement for greater preparedness received great momentum through this exhibition.

LOCAL METRO CHANGES.

There has been a change in the official line-up at the offices of the Metro Film Service Company, Inc., Ninth and D streets, N. W., brought about by the withdrawal from the corporation of O. J. Allenbaugh, formerly its president and manager. L. M. Day, the secretary and treasurer of the concern, becomes its president and manager, while J. Frank Brown retains his position as vice-president and sales manager. The new member of the company is Thomas E. Kountz, who has been elected secretary and will have full charge of all of the details of the office. Mr. Allenbaugh, it is said, has gone west to engage in another business.

PICTURES AND ALCOHOLISM.

Motion pictures were given an additional character of value in a paper read by Dr. Luis Lopez de Mesa, of Columbia, before the delegates to the Second Pan-American Scientific Congress now in session at the building of the Daughters of the American Revolution, for he said that photoplays are of great usefulness in suppressing the liquor habit. "When such diversions are easily accessible," he declared, "the use of alcohol becomes purely occasional." He gave it as his opinion that appreciable results have never been produced by police restrictions, or by medical, pedegogic, financial or commercial ones. Official restrictions, he declared, have simply raised taxes that accomplish nothing outside of increasing the public revenues.

GOLD ROOSTER EASELS.

Considerable favorable comment is to be heard concerning the very attractive easels now being put out by the Pathe Exchange for use in theater lobbies. These are highly embellished and in one of the upper corners is the "Gold Rooster Plays" seal in colors. At the side of this is a

space for framing the picture of a star, beneath is the name of the star and the play in which he or she is appearing, while three additional places are left for the display of photographs illustrating scenes from the play. These can be purchased outright or secured on a rental basis.

LEO GARNER COMES BACK.

Leo Garner has been recalled to Washington, to assist Sidney B. Lust in the management of his business in this city. Mr. Lust is proprietor of the business here operated under the name of the United Film Service and is interested in a number of other ventures. George Powers will go on the road in place of Mr. Garner.

As Alan Bachrach Sees Conditions.

Alan Bachrach, who covers Virginia and North Carolina for V-L-S-E, returned to Washington for the holidays. He states that all through the coal fields region of West Virginia business is booming, but that throughout southwestern Virginia and in parts of North Carolina conditions have been exceptionally quiet during the month of December. He states that this is attributed by the exhibitors to the fact that everywhere the people started in early in their preparations for Christmas and motion pictures were for the time being forgotten. However, all look for a more prosperous business commencing with the new year.

C. O. Moss Took Short Holiday.

C. O. Moss, who covers the State of Virginia for Pathe, slipped away to Pittsburgh to spend Christmas day with relatives and friends in that city. On his return he came to Washington, spending a few days in the local office and is now again traveling through his territory.

Fox Representative Here.

R. E. Reddick and Nat Barach, special representatives of the Fox Film Corporation, have come to Washington from New York for the purpose of making a trip through this territory.

Interesting Property Transfer.

It is reported that the District Amusement Company has recently transferred to Ida B. O'Neil the ownership of the property at 419-421 9th street, N. E., occupied in part by the Washington Film Exchange (Universal), and it is understood that the consideration was in the neighborhood of $65,500. The property has a frontage of 35 feet on 9th street and a depth of 100 feet. There has been considerable speculation as to the plans of the new owner with regard to the use of the property and it has been rumored that it is to be used as an entrance to a new theater said to be projected for erection on 8th street. This has not been confirmed. This property adjoins the Garden theater on the south side. The property on the north side was recently purchased by Tom Moore of the Garden theater.

J. W. Hunter to Build in Wilkinsburg, Pa.

Is Having Plans Made for a New House on Site of His Doris Theater—Will Have Seating Capacity of About 700 Persons.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—J. W. Hunter, of the Doris theater, in Wilkinsburg, Pa., is having plans prepared for the erection of a handsome new moving picture theater on the site of his present house, 827 Wood street, a lot measuring 25x132 feet. The new plans call for a one-story building costing $10,000. Including a balcony which is to be in the new theater, the seating capacity will reach nearly 700. The new theater will be modern in every respect.

The Doris theater was opened by Mr. Hunter four years ago and has always been a big success. Mr. Hunter, having been connected with the Joseph Horne Company, of Pittsburgh, in a managerial capacity for a number of years, the Doris has been in the charge of a manager. He resigned that position last week, however, and will hereafter devote his entire time to the personal management of his new theater.

SHILOH THEATER REOPENS.

The Shiloh theater on Mount Washington, Pittsburgh, Pa., was reopened last week after having been ordered closed four weeks ago by the building inspectors. Mr. Poke, the manager, was very fortunate in being granted an extension of time until April 1. At that time he expects to have his new house, which is now in course of erection on the lot adjoining the present house, completed.

OPERATORS ELECT OFFICERS.

At a recent election of officers of the Moving Picture Operators' Union No. 171 the following members were elected: President, R. C. Freeman; vice-president, J. A. Rhodes; secretary, Joseph Dean;

treasurer, H. Brooks, and business manager, R. C. Freeman, with offices at the Union headquarters, 127 Fourth avenue.

Hatch Buys Out a Buffalo Exchange.

The entire stock of films and office equipment of the Buffalo Feature Film Company of Buffalo, N. Y., was purchased by J. Frank Hatch of the Hatch Film Company of Pittsburgh, Pa., last week, when he made a visit to that city. The stock, which was immediately moved to Pittsburgh, and is now in the hands of the Pennsylvania censors, consist of about one hundred feature subjects, also many single reel comedies and dramas. Some of the features were shipped to Newark, N. J., where Mr. Hatch also conducts a film exchange. The feature subjects consist of three to seven reels and all are accompanied by a complete line of paper and photos.

Mr. Hatch spent Christmas at his mother's home in New York. He returned to the Steel City after the first of the year. He expects to remain here for about two months.

Bentleyville House Sold.

L. Mamani and W. T. Brown have leased the Grand Opera house at Bentleyville, Pa., and took charge of the house New Year's day. This house has a seating capacity of 400 persons, and has always been a paying proposition. Louis Farro, the former lessee of the Grand, is building a new moving picture theater in Bentleyville, with a seating capacity of 400, which will be completed in about a month. It will be a $10,000 structure and will be up-to-date in every respect.

J. J. Rome Managing Park View.

J. J. Rome is now running the Park View theater on Forward avenue, near Greenfield avenue, Pittsburgh. This theater was formerly conducted by Mr. Schultz. It has a seating capacity of 260 persons, is equipped with two Power's 6-A machines, one of which Mr. Rome has installed since he assumed control.

Robert McCreery Dies.

Robert McCreery, aged 78 years, died last Friday at his home in West Fairfield, Pa. He was the father-in-law of both Thomas Hollis and Harry C. Smith, the well-known supply men of Pittsburgh, and their place of business was closed last Monday, when the funeral took place.

Richard A. Rowland Here Over Xmas.

Richard A. Rowland, president of the Metro Pictures Corporation, and partner in the Rowland & Clark interests, was in Pittsburgh, his home town, over Christmas. He was accompanied by Mr. Rowland and a pleasant family gathering was held at the home of Mr. and Mrs. James B. Clark on Christmas Day. The party arrived in Pittsburgh Saturday morning and left again for New York Monday night.

A. H. McClelland with New Film Corp.

A. H. McClelland, well known to the exhibitors of the Pittsburgh territory, is associated with the New Film Corporation in the capacity of road man. Mr. McClelland has numerous friends throughout the territory and there is no question but that he will bring in the business.

Pittsburgh Business Notes.

Messrs. Harry A. Lande and Max W. Herring, managers of the Quality Film company, of Pittsburgh, completed negotiations last week for handling the Associated program in Western Pennsylvania, Eastern Ohio and West Virginia. This service consists of two and three-reel dramas and single reel comedies and includes the productions of such well known companies as the Empire, Ramona, Santa Barbara, Alhambra, Federal, Alta, Banner, Deer and others.

Cincinnati May Have New House on Fountain Square

Col. Edward Hart Buys 28 Feet Frontage on Fountain Square Connecting Two Other Holdings—Makes 72-Foot Lot—May Build Theater.

By Kenneth C. Crain, Special Correspondent of Moving Picture World.

CINCINNATI, O.—Reports of the probable construction on Fountain square of a large picture theater have been in circulation here for some time, but have heretofore been rather indefinite. Now, however, as the result of a deal announced last week, the project assumes definite form for the first time. Col. Edward Hart, of this city, has purchased 28 feet on the block on the north side of Fountain square which, added to holding of 30 feet to the east and 14 feet to the west of the lot just purchased, gives him a connected frontage of 72 feet on this, the most desirable block for many purposes in the city.

The value of the property may be gathered from the fact that the lease said to have been arranged by Col. Hart, to run until 1928, is based on a valuation of $9,000 a front foot. Leases on one or two stores on the property in question will run for a year and a half, and it is probable that nothing will be done toward the construction of a large theater until that time.

LUBIN THEATER SITE SOLD.

A real estate transaction involving the Lubin theater, at 140 West Fifth street, has been made, Rosenberg Bros., of Cincinnati, acquiring the property from James P. Orr last week at $115,000. The Lubin interests have the property leased for two years at $7,500 a year, with an option on it for another two wears at $10,000 a year, making the investment a good one for the Cincinnati firm. Dealings in property for the use of moving picture houses have been considerable in that particular block of Cincinnati lately, the recent extension of the consolidated leases on the property occupied by the Colonial theater and the sale of another piece to Charles Schaengold, the local film magnate, for $130,000, being cases in point.

Ben S. Cohen Visits.

A popular and prominent film visitor to Cincinnati last week was Ben S. Cohen, manager of the eastern central district of the World Film, who was here with Manager Clay E. Brehm, Cincinnati manager for the World interests, for several days. Mr. Cohen was much pleased with the arrangements for the exhibition of World films in local houses, and promised Manager Brehm and the interested exhibitors the early delivery of the big production of "Camille" by the World forces, featuring Clara Kimball Young.

W. C. Watson with Local Famous Players.

Robert O. Laws, manager of the Cincinnati branch of the Famous Players' service, has a new assistant in the person of W. C. Watson, formerly with the Pittsburgh offices of the company. He succeeds Paul Allison, who was recently elevated to the rank of manager, in charge of the Indianapolis office of the company.

Fire in Grand at Canton.

A fire which it is suspected may have been of incendiary origin destroyed the scenic equipment and stage of the Grand theater, at Canton, O., on the morning of Dec. 24, and it was only with considerable difficulty that the blaze was confined to the rear of the house. Manager L. B. Cool, who owns the house, and who also handles the Park theater, at Youngstown, Ohio, was at the latter place at the time of the fire, but immediately went to Canton and gave his personal attention to the making of the repairs necessary to enable the house to be opened on Christmas Day. This was successfully accomplished and large houses saw an excellent Christmas program at the Grand, in spite of the fire of the day before.

Mystery in Series of "Accidents."

A mysterious explosion which wrecked the Wallace theater, at Wooster, O., some days ago, has been the subject of an investigation by the Ohio fire marshal's office, the curiosity and suspicion of the department having been aroused by a series of fires in Wooster. The circumstance that the operator at the theater was shot the day after the fire, at first, it was thought, by accident, is also under investigation. The department has not yet reported any findings on the matter, but intends to look into it further after the operator recovers from his wound.

Fine New House at Delaware, O.

The handsome theater in Delaware, O., is now under construction, in charge of Fred W. Elliott, architect, of Columbus, O. The building will measure about 60 to 104 feet, with a stage 18 by 43 feet, and will cost about $25,000. The seating capacity wll take care of a thousand people. It is expected that the house will be finished by April 1.

News Film Shipped Direct.

Arrangements for unusually rapid service of the Pathe News to the Majestic theater, of Dayton, operated by Gerber & Haas, have been perfected, Manager C. C. Holah of the Pathe exchange lending his aid to facilitate matters. The result is that the big Dayton house will get the news service in a manner which will resemble the way a newspaper gets stuff. Mr. Holah arranged with the Pathe organization to ship the News film each week direct to the Majestic, without passing through the Cincinnati office at all. This will enable the films released in New York on Wednesday to be shown in Dayton on Friday and Saturday, while the Saturday releases will be seen in Dayton on Monday and Tuesday.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—A majority of the Atlanta theaters were open last Sunday; the contributions received at the doors going to help the fund being raised by Atlanta for the support of the Atlanta Child's Home.

E. Hughes, who has been manager of the Atlanta office of the General Film Company, has returned to New York headquarters. Joe Marientitte is managing the local office of the General.

Audrey Munson, in "Inspiration," has been shown four times at the Savoy theater. Tuesday, notwithstanding a heavy rain fell all days, "Inspiration" packed the Savoy again to the doors.

The Lyric theater has again opened its doors to moving pictures and "The Melting Pot" is the picture for four days. The management announces the policy of the Lyric will be to show only the greatest and most beautiful pictures. Daily matinees will be given from 2 to 6.30, with evening shows from 7.30 to 10, the prices are to be 20, 10 and 5 cents.

"Damaged Goods" is being shown the entire week at the Georgian. The picture passed the censor board of Atlanta, and the theater is crowded.

Exhibitors over Georgia and the Carolinas report to the exchangemen great business during holiday week.

Sunday Shows Go Well

Chattanooga Theaters Give Sabbath Benefit Shows to Help Local Branch of Jewish Relief Committee—Large Crowds Attend at All Houses—Considered as Indication That Sunday Shows Are Popular.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

CHATTANOOGA, TENN.—The popularity of Sunday moving picture shows was demonstrated in Chattanooga on Sunday, December 12, and again on Sunday, December 19, by the crowds which filled five of the theaters open for the benefit of the suffering Jews in the war zone. The theaters were the Alcazar, Picto, Strand, Royal and Grand. Julius J. Cohn, secretary of the local branch of the American Jewish Relief Committee, and chairman in charge of the committee operating the picture shows, stated that the proceeds from the shows had been greatly in excess of the amount expected, notwithstanding the bad weather experienced. These shows have demonstrated to the exhibitors' satisfaction that the people of Chattanooga are in favor of Sunday shows, and it is hoped that the exhibitors will receive a favorable verdict in connection with the test case which is now before the supreme court.

THE ADDRESS IMPORTANT.

The Strand theater, in Chattanooga, in advertising its programs, gives the location of the house directly under the name of the theater. This idea is an excellent one for handling transient trade. Visitors in a city can often find their way around if they have an idea of the address of a theater, but to take for granted that everyone knows where a theater is located does not consider in the traveling element. The average person, rather than ask the address of a particular theater will drop into the first one he sees.

CHATTANOOGA OPERATORS ELECT.

The Chattanooga Moving Picture Operators' Union recently met and elected officers to serve during the ensuing year. These officers are: President, Elbert Lowry; vice-president, Edw. Healy; financial secretary, Roy Hipp; recording and corresponding secretary, R. H. Johnson; business representative, A. C. Kamin; C. L. U. delegates—R. H. Johnson, Elbert Lowry, A. C. Kamin; trustees—R. H. Johnson, three years; Elbert Lowry, two years; delegate to Tennessee Federation of Labor, Roy Hipp.

New Theaters in Tennessee.

B. C. Butler, of Gainesboro, Tenn., has purchased equipment with which to establish a new picture theater which will have a seating capacity of 200. Other new developments out in the state include the opening of a new theater, seating 250 people, by W. D. Hill, at Dandridge, Tenn. At Coal Creek, Tenn., J. L. Davis is opening a new theater seating 400 people. A new theater seating 250 people is to be opened at Bluff City, Tenn., and Morristown, Tenn., will probably have a house seating 600 people before long. Ben Abbott, at Lafayette, Tenn., has also made arrangements to open a new theater.

Film Shows Pine Block Paving.

Under the auspices of the Southern Pine Association a moving picture was recently made at Chattanooga, Tenn., showing the operations necessary in handling wood block paving. This picture will be exhibited by the association in exploiting the use of pine blocks for paving, and will be shown before meetings of engineers, city officials, etc., at various parts of the country. The pictures taken show the work on market street.

"Eternal City" at the Lyric.

The Signal Amusement Co., of Chattanooga, Tenn., presented the Famous Players' production of "The Eternal City" on Dec. 28 to 29 at the Lyric theater and at advanced prices (twenty cents) during the showing. Miss Eloise Baylor sang "The Holy City" during the dream scene. Miss Baylor also sang "The Rosary" at the Friday and Saturday performances.

Stunt Advertises "The Raven."

The management of the Fifth Avenue theater, Nashville, Tenn., used a unique idea in handling publicity in connection with the recent showing of Henry B. Walthall in "The Raven." A cut showing a large raven sitting on the limb of a tree in the forest, and the moon peeping over the trees in the distance was used. Underneath the cut were the words:

"Quoth The Raven: "Never has there been such a fascinating and artistic screen interpretation as that given by Henry B. Walthall, in 'The Raven.'" The advertisement attracted much attention.

For Pickaninnies' Xmas.

Practically every theater of Nashville catering to the colored population arranged with the Negro Boosters' Club to give one-half of the receipts from the box office for two days to the club in order to provide Christmas presents for every negro child in the city. Special tickets were printed at the expense of the theater managers and distributed among the Boosters. All tickets sold outside of the box office and not turned in at the theaters represent a 100 per cent. donation to the cause, while such tickets as are turned in at the door will class the same as those sold at the box office. The colored patronage in Nashville is large.

Children's Shows in Nashville.

Through the efforts and endorsement of the Centennial Club of Nashville, special moving picture shows for children were started at the Parthenon theater on Saturday, December 18, and will be continued each week. The shows start at 10 o'clock in the morning, and continue until 4 o'clock in the afternoon, when the regular program is put on until 11 o'clock on Saturday night.

Princess at Memphis Gives "Good Fellows" Show.

The Princess theater of Memphis, Tenn., donated all proceeds between the hours of 9 o'clock a. m. and 2 o'clock p. m., of Monday, December 20, to the Goodfellows' Club, an organization which annually collects funds to brighten Christmas for the poor. No tickets were sold, but a large brass jardiniere was placed at the door in which persons attending the shows placed coins. A special program was arranged for the day, and a large banner hung across the front of the building.

Chosen Notes of Interest.

At Springfield, Tenn., a deal has been closed between C. M. (Tip) Blackburn and J. W. Bell whereby Mr. Blackburn takes over the Bell theater, owned and operated by J. W. Bell. The house originally cost $7,000 and is new and commodious. Mr. Blackburn also owns the Royal, which he has been operating for several years, but is figuring on consolidating the two shows.

The Gay theater, Knoxville, has been showing the Triangle program since November 28, and has been doing nicely. An eight-piece orchestra has been engaged to play these pictures, this being the first time in the moving picture history of the city that an orchestra has accompanied pictures with music adapted to them.

The Crescent Amusement Co., of Nashville, Tenn., during the early part of December, advertised a special booklet of 24 tickets to be used as Christmas presents. These contained twenty-four five-cent tickets good for trips to twelve of the company's ten-cent houses, or twenty-four of the nickel shows. The five-cent houses include the Elite, Crescent, Rex and Alhambra. The ten-cent houses are the Fifth Avenue, Princess and Hippodrome. Holiday cards were enclosed with all books ordered sent by mail.

The Queen theater of Knoxville recently ran the last chapter of the well known series, "Neal of the Navy." This picture was an excellent drawing card, and showed results in the box office. During the week of December 6 the house showed all first run pictures, no return showings being made. During the following week Mrs. Fiske in "Tess of The D'Urbervilles," was shown as a return engagement of two days.

MORE PITTSBURGH ITEMS.

By Pittsburgh News Service.

G. W. Smith, the owner of the Smith theater in Hazelwood, Pittsburgh, Pa., who has had his old house torn down and a new one put up in its place, is adding a Smith orchestral organ to his equipment. The instrument is being installed this week, as the house is scheduled to be reopened in a few days.

Al. W. Cross, manager of the Hudson Feature Film Company of Pittsburgh, Pa., made a trip to New York last week and while there he concluded negotiations for several big features, some of which he is not ready to announce. Two subjects, however, are ready for bookings, they are "How Molly Made Good," and "Thou Shalt Not Kill." Another attractive subject which Mr. Cross secured while away is "A Visit from St. Nicholas," a one-reel series of animated drawings by Frank A. Nankivell.

J. E. Michaels, of Michaels & Freeman, photoplay brokers at No. 1 Delray street, Pittsburgh, Pa., returned last Monday from a two weeks' trip to Wheeling and other parts of West Virginia. While in Wheeling, Mr. Michaels opened a temporary branch in the Athenian Amusement Company's office, with George Panos in charge.

VIRGINIA NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

ALEXANDRIA, VA.—J. L. Sickles has opened the Savoy theater in Alexandria, Va., which is to be devoted entirely to a colored patronage.

C. E. Roane, of Hopewell, Va., who was one of the unfortunates who lost property in the recent conflagration which destroyed a large part of that place, reports he will shortly be back in the motion picture business as he contemplates the early opening of a new and permanent Family theater.

Peter Koek has recently opened a new house in Orange, Va., called the Palace theater.

Asheville, N. C.—R. J. Sparks, who has been manager of the motion picture interests of the S. A. Lynch enterprises in this city, has resigned his position and has gone to Jacksonville, Fla., to assume the management of the Arcade theater. Dan Michalove has succeeded him here.

Bluefields, W. Va.—Russel S. Wehler, owner and manager of the Rex theater in this place, has recently joined the ranks of the benedicts and is celebrating his return from his honeymoon by consulting plans which have just been prepared for him and which contem-

plate the increasing of the seating capacity of the Rex from four hundred or more to over seven hundred seats. This will be accomplished by making the house longer and by the erection of a balcony. Mr. Wehrle reports business as good. This is, of course, evidenced by the proposed improvements. An all feature program is used at this house.

IN LOUISVILLE.

A Managerial Change and an Engagement.

A change in managers has been made at the Olympic and Hippodrome theaters whereby Joe Goldberg, manager of the Olympic, has taken charge of the Hippodrome, and M. A. Jablow, manager of the latter theater, has taken charge of the Olympic. The engagement of Mr. Goldberg to Miss Forman, of Louisville, was recently announced.

RUSSELL McLEAN TO MANAGE CAPITAL THEATER.

Henry Reis, manager of the Ideal theater, of Louisville, one of the theaters operated by the Broadway Theaters nterprise, has returned from Frankfort, Ky., where he opened the Capital theater, which was recently leased by the Louisville company. Russell McLane, of Louisville, has been appointed manager of the Capital and ! as assumed his duties.

CASINO'S BIG FESTIVAL WEEK.

A big f stival feature week was held at the Casino theater starting Jan. 3. During the entir week the program consisted of from six to eight reels in which six stars or more were seen daily. Among the film favorites were Mary Fuller, King Baggot, Hobart Bosworth, Francis X. Bushman, Charles Chaplin, Anita Stewart, Earl Williams, Warren Kerrigan and Leah Baird. Although the program was changed daily there were very few pictures shown which had been seen in Louisville previously. A number of them were two and three-reel subjects.

"NATION" FILM AT MACAULEY'S.

The managemen of Macauley's theater, Louisville, reports that it has booked "The Birth of a Nation" for two solid weeks at the playhouse, the engagement to start on Monday, Feb. 14. Prices to see this great production will be fifty cents to $2 per seat. While the photoplay has been seen in some of the smaller Kentucky cities and in some of the larger cities in the vicinity of Louisville, this will be its first showing in the city.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

KENTUCKY NOTES.

Announcement has been made at La Grange, Ky., to the effect that A. W. Vaughan has decided to sell out his moving picture equipment and get out of the business. Mr. Vaughan has been operating the house for several months.

Robert P. Hite has sold the Amusu theater in Conemaugh, Pa., to H. Stanley Pringle and W. W. Wyke. Mr. Wyke has been the manager of this theater for the past four years and will continue in that capacity.

The Quality Film Company at 404 Ferry street, Pittsburgh, Pa., has secured an extraordinary good line of holiday subjects, including the following: "Aladdin and His Wonderful Lamp," "Sleeping Beauty," "Heart of a Princess," Baby Early in "Golden Locks and Three Bears" and others.

Louisville's Masonic Theater's Future Settled

R. V. McRae and M. A. McRae of Detroit Have Leased the House and Will Rename It the Masonic-Strand—McRae Brothers Newcomers.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, KY.—A rumor to the effect that Detroit interests were to lease the Masonic theater of Louisville for the purpose of starting a new moving picture theater has been confirmed by R. V. and M. A. McRae, of Detroit, who have leased the building, which is now being redecorated and put in shape for reopening as a high-class moving picture theater. The name of the theater has been changed to the Masonic Strand theater.

R. V. McRae reports that this is the first venture for himself and his brother in the moving picture industry, but that he has followed the exhibitors' and producers' movements for years, and is well acquainted with the ideas which are being used in the successful houses. The two McRaes will remain in Louisville, where they will give their personal attention to managing the theater. They are connected with the McRae-Roberts Co., of Detroit, which operates a news syndicate.

The new firm will feature a twenty-piece orchestra, which will play to the pictures. R. V. McRae, in an interview with the Louisville correspondent of the MOVING PICTURE WORLD, stated that the firm had not made any arrangements for regular film service, and would not tie itself to any producing companies, but would secure a number of large available productions.

The theater will be operated as a 15 and 25-cent house, the lower floor being 25 cents. The gallery will not be used at present, but may be turned into a negro section. Artists are now busy redecorating the interior of the theater, which will be finished in French gray, gold and old rose, with costly rugs to match. Mr. McRae stated that he would be in the market for any high class material which is not tied up in Louisville at this time.

MAY BUILD COLORED HOUSE.

It is understood that articles of incorporation will be filed during the next few days by the People's Amusement Company, of Louisville, an organization which proposes to erect a colored moving picture theater on Walnut street, between Eleventh and Twelfth streets. It is understood that a theater seating over 900 people and costing between $15,000 and $20,000 will be erected. The proposed building is to be of brick, two stories at the front and one story at the rear, and is to occupy a lot 40x170 feet. The theater will be operated as a strictly 5-cent moving picture house. It is understood that the capital stock in the organization will be held by both colored and white people, about 50 per cent. of the capital being held by members of each race, while the management will be in the hands of white people. Walnut street is the main colored thoroughfare of the city, and it is estimated that there are at least 40,000 colored people centered on it at the point named. The Colored Knights of Pythias have done well with a new show house opened by the organization a few weeks ago. The Pythian house has a seating capacity of only about 350 people, but is filled well at all performances. This house is now showing features and has noted an increased interest in better pictures on the part of the colored people. A few years ago the race, it is said, would have paid no attention to anything but blood and thunder dramas or comedy.

LEXINGTON THEATER OPENS.

The Broadway Amusement Enterprise Company, of Louisville, opened the new Capital theater, of Lexington, Ky., on Monday, Dec. 20, with the Triangle program. The house is operated as a 5 and 10-cent theater, the first show being given at 7 o'clock each evening, and the house opening its doors at 6.30. A six-piece orchestra, under the direction of C. B. Riddle has been employed. Dustin Farnum, in "The Iron Strain," was the opening feature.

TOO MANY FREE TICKETS.

While the proper distribution of free moving picture tickets is undoubtedly a good thing in building up business, there is strong objection on the part of several of the exhibitors of Louisville to careless distribution. It is stated that one of the theaters operated practically a free show during the week of December 20 by distributing numerous free tickets, even distributing handbills which were good for admission at the house. Careless distribution of this kind, in the opinion of some of the exhibitors, will cheapen the standing of the industry, and act as a boomerang bound to hurt the moving picture business and especially the houses which promote this kind of movement.

Norman M. Dixon Visits.

Norman M. Dixon, former manager of the Mutual Film Louisville office, who is now with the Indianapolis office of the General Film Co., was in Louisville last week and closed contracts for service with the Parkland and Crystal theaters.

Louisville Personals.

The Colonial theater of Danville, Ky., which was recently closed so as not to conflict with revival services being held in the churches, has reopened for business.

A. B. Arnett, of Winchester, Ky., who recently purchased the Colonial, of that city, has about completed repairs and remodeling of the building, which has been freshly painted inside and out. The work interfered with showing pictures for several days, but the theater is again in operation.

Remodeled New Richmond House.

Charles Triebel, of New Richmond, O., who recently purchased the Pastime at Maysville, Ky., and assumed a five-year lease on the building, has announced that he intends to remodel the structure and open a first-class picture house, which will be the third active showhouse in the city. The Pastime was closed for several months following failure of the former operators.

Kentucky Theater Changes.

Lewis Judy and Marvin Gay, of Mt. Sterling, Ky., who for several months have been operating the Paramount theater, have closed a deal whereby they have taken control of the Tabb theater and have announced that the Paramount will be closed and the shows transferred to the Tabb, where they will be consolidated with the service now being shown at that theater. Joseph Miller, owner of the Paramount theater, reports that he will obtain new service and continue the business of the house. Judy & Gay took charge of the Tabb on Dec. 18.

Noland & Russell is the name of a new firm which has taken over the Green Dragon theater, at Shelbyville, Ky., which has been operated for several months by the Majestic Amusement company, of that city.

The management of the Lyric theater, of Lawrenceburg, Ky., is making arrangements to open a new theater which will be known as Lyric No. 2, and which will cater to the colored population of the city. A new Power's 6A machine has been installed.

Detroit Escapes Bad Law

Local Exhibitors, Led by Manager Gilligham, Hold Mass Meeting and Then Attend Hearing on New Censor Bill—Facts Are Placed Squarely Up to Law Makers—Trouble Grew Out of Coming of "Nation" Film.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—Monday, Dec. 20, was an important day in the history of Detroit motion picture industry. On Tuesday, Dec. 14, there was introduced into the city council an ordinance by Alderman Edward Barnett which in substance was that "it shall be unlawful for any theater to show anything immoral, obscene, lewd, lascivious, or of an indecent character, or which portrays brutality, or which tends to incite race riot or race hatred, or that shall represent or purport to represent any hanging, lynching, burning, or placing in a position of ignominy of any human being, the same being incited by race hatred. Any person violating this ordinance to have their license revoked for one year and punished by a $200 fine and jail sentence, at the discretion of the court; also that the officers of any civic, charitable or social organization may make complaint to the Corporation Counsel for violations of the ordinance, whose duty it shall be to prosecute all complaints."

On Sunday, Dec. 19, A. J. Gilligham, manager of the General Film Company's Detroit office, sent out the following notice by special messenger to every exhibitor and exchange in the city: "The most drastic ordinance ever introduced in the common council of the city of Detroit was introduced last Tuesday night by Alderman Barnett in reference to pictures. Your investment and your business is actually at stake. Immediately get in touch with your aldermen. Ask them to vote "no" when this proposition comes up in the council. There will be a public hearing on this matter in the Council Chambers Monday morning at 11 o'clock. Attend by all means. There will be a mass meeting of Detroit exhibitors to protest against this measure at the Empire theater at 11 o'clock Sunday night."

On Sunday night about 100 exhibitors attended the mass meeting and unanimously voted to use their best efforts in preventing the passage of this ordinance. A. J. Gilligham addressed the gathering. Promptly at 11 o'clock Monday morning in the Council Chambers the hearing started before the Ordinance Committee. There was present 80 per cent. of the exhibitors of the city, and all of the owners and managers of the vaudeville and legitimate theaters. In this connection it might be said that the ordinance was really framed in order to prevent the showing of "Birth of a Nation" which is booked for the Detroit opera house for two weeks starting Jan. 2. A. J. Gilligham, a theater owner in addition to being manager of the General Film Co., was the first to speak for the motion picture industry.

"I represent 15 film exchanges," he said. "I am here as their spokesman to protest against the most unreasonable and unfair ordinance ever introduced into the city of Detroit. We have no desire to offend any race, but if this ordinance is permitted to pass as it is worded, any one can go out and object to any film. All of the managers of motion picture theaters try to show clean films. It is not the intention of any man in the film business to present any picture that would hurt any race. I am here to protest against this drastic ordinance."

He was followed by Alderman John C. Lodge, Frank A. Coffinberry, manager of the Miles theater, Henry J. Guthard of the Majestic theater, Peter J. Jeup, representing 130 small exhibitors, and Edward Fitzgerald, the mayor's secretary. The latter was sent to Chicago by the mayor to see the "Birth of a Nation" and to report on it. He said that there were a number of scenes, which, in his opinion, were not quite fitting for persons of tender years to se , as he believed they would give a wrong idea of the negro race. There was a heated discussion pro and con regarding the ordinance and the "Birth of a Nation."

For a time it looked as if the ordinance would pass, and then Alderman John C. Lodge spoke up: "Gentlemen, I think it really would be unfair to pass this ordinance. If the theaters need censoring we have a Recreation Commission to handle that and I'll guarantee that next spring the Board of Estimate will grant a sufficient appropriation to permit this Commission to go ahead with its censoring. But I don't believe we should pass this ordinance and interfere with the work of this Commission. I would like to see the ordinance withdrawn, and as for the 'Birth of a Nation,' put it up to the mayor, urging him to prohibit its showing."

This seemed to meet with the approval of both sides, and Alderman Barnett announced that he would withdraw the ordinance.

As far as the "Birth of a Nation" is concerned, pressure is being brought on the mayor to have it prohibited, but it is not believed that he will do so. While there is some opposition against the picture, there are thousands of people who are urging its appearance. They have heard so much about it in other cities and can see no reason why Detroit people should not have an opportunity of witnessing it.

All Michigan time on the "Birth of a Nation" has been cancelled until after its showing in Detroit.

HAIL TO DETROIT.

With another year now passed into the beyond and a new year beginning, the Detroit correspondent wants to say a few words about Detroit and general conditions. Detroit has increased 80,000 in population in 12 months it not only leads the world in the manufacture of automobiles and accessories, but leads in 20 different lines, such as pharmaceutical supplies, adding machines, etc. In 1905 there were three theaters in the city; today there are over 175 theaters devoted to motion pictures alone, to say nothing of the legitimate and vaudeville theaters. Detroit never entered a new year with more optimism. When the next 12 months have elapsed Detroit will have added the following new theaters: Stratford, Drury Lane, Ferry Field, Regent, Boulevard and the new John H. Kunsky theater, Broadway and Grand Circus Park.

TO BEGIN ON KUNSKY HOUSE.

John H. Kunsky announces that work will positively start on his new downtown theater by the first of February, same to be completed by Sept. 15, 1916. The structure will cost in the neighborhood of $400,000 and will be the only downtown motion picture theater owned by its management. In other words, all of the other downtown theaters are simply leased. Mr. Kunsky, by the way, is a member of the recently organized National Theater Owners' Association.

A. ARTHUR CAILLE WEDS.

The World extends its best wishes and congratulations to A. Arthur Caille, president of the Majestic, Fine Arts, Ferry Field, Maxine and Norwood theaters, who was married on Saturday, Dec. 18, to Mrs. Lila R. Schantz, in the presence of a small party of friends in the parlors of the Park Hotel, Mt. Clemens. A wedding luncheon followed and Mr. and Mrs. Caille left the same evening for a short wedding trip.

ACT NOW OR HAVE CENSORS.

The Vigilance Committee announces that it will make a strong effort to have the Board of Estimates grant an appropriation for paying theater censors. If the motion picture exhibitors do not want censorship under the Recreation Commission the time to fight it is now. If they wait, it will be too late. One way to fight censorship is to clean up and put on cleaner shows. Quite a number of exhibitors are perfectly willing to have police censorship as in the olden days, but do not like the idea of a special committee, consisting of club women who may be inclined to be biased. Exhibitors haven't a moment to lose. They should begin to build their organization at once and make it an important factor to handle such matters.

FROM DETROIT EXCHANGE MEN.

What L. E. Franconi, of Pathe, Says.

L. E. Franconi, Pathe: "Our business in the past sixty days has shown an enormous increase throughout the state, due to a great extent to our Gold Rooster features. Managers who formerly would never consent to even talk to a Pathe representative are now glad to book our pictures. We are booking many leading theaters with first-runs and exhibitors are running our pictures longer than they used to. We look for 1916 to be a record-breaking year for this exchange. Nothing can stop us from forging ahead. We do business strictly on the one-price system and we treat everybody alike." Mr. Franconi has had 10 years' experience in all branches of the moving picture industry. Some years ago when he predicted in New York City that the day would come when there would be theaters seating 2,000 people and stupendous productions, his friends laughed at him. Mr. Franconi predicts that within 12 months there will be a big shake-up among the manufacturers and that there will be fewer of them. "Manufacturers who give their goods away and who don't make money must quit the business," he says. "No one can stay in this business unless he makes money—which is the same principle that applies to any business." Mr. Franconi spent Christmas with his family in New York.

Manager Dennison of Paramount Pleased.

D. Leo Dennison, Paramount: "We have enjoyed a splendid business since we opened our office about six months ago. We are furnishing our film to the leading exhibitors of the state and we don't know what it is to have a dissatisfied customer. We do everything in our power to help the exhibitor and cooperate with him. During the coming year we believe that exhibitors will contract for longer runs on Paramount features. Many large exhibitors are making a big mistake by changing pictures every day. They could just as well run features two and three days and thus get the benefit of reduced prices."

D. Leo Dennison.

Chosen Items of Special Interest.

The Globe theater, Grand River and Trumbull avenues, Detroit, has declared a five per cent. dividend amounting to

$25,000. Checks were mailed to stockholders on Dec. 23. The Globe was remodeled in the fall and the seating capacity increased to 1,000. Roy Bishop is the manager.

Fred Grennell has resigned from the Detroit Free Press to devote his entire time to press agent work for the Majestic, Norwood, Fine Arts, Knickerbocker and Orpheum theaters.

The Highland View theater, 3012 Woodward avenue, Detroit, is now under the management of A. G. Shay.

A panic was narrowly averted at the Crystal theater, Sturgis, Dec. 21.

The lease of the Norwood theater to Messrs. Caille and Guthard is for a period of ten years.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

Manager C. W. Chiles With General Film.

SPRINGFIELD, ILL.—Clarence W. Chiles, former manager of the Lyric theater at Springfield, has been appointed traveling representative for the General Film Company of St. Louis, which will be his headquarters, although he will travel out of Springfield, with central Illinois for his territory.

New Belleville Theater.

The Park theater in St. Louis was recommended by the building commission as the model for the new theater to be constructed in Beleville, Ill. The seating capacity of the local theater is to be 2,000. There is to be a lower floor and balcony, the balcony being constructed on the same style and plan as in the Lyric theater at Belleville. It is to encircle the houses from boxes to boxes. The stage is to be large enough to accommodate the bigest road show. The sides of the house will open so that it can be used for sumer shows.

Actor's Dad an Exhibitor.

Manager Chris Taylor of Dreamland at Kewanee features his son, E. Forrest Taylor, in Western pictures every Monday.

Two New Companies.

Secretary of State Stevenson at Springfield has issued certificates of incorporation as follows:

The International Photoplay Company of Chicago, with capital stock of $25,000, the incorporators being Anton Czechowicz, Stanley Snopek and Frank Szezepkowski, and the Theater Belvoir Company of Champaign, incorporated with $50,000 capital stock, by L. V. and E. H. Russell and Mary L. Mayfield.

Chris Taylor Entertains Kiddies.

All the school children under twelve at Kewanee, Ill., have seen a free show at the Dreamland. Manager Chris Taylor has just concluded a long series of such entertainments.

Yule Tide Showmanship.

The Star at Lincoln, Ill., had a Santa Claus who gave candy to all children. While admission was charged, the management spent three times the cost of each ticket for entertainment. The Belvoir, the Lyric and the Orpheum theaters at Champaign, Ill., had free Christmas shows for children. Manager Erber placed the Fischer theater in Danville, Ill., at the disposal of the Rotary clubs and they entertained all the poor kids of the city with picture shows and two Christmas trees. All the boys and girls in Pontiac, Ill., had to do to see the annual Christmas show at the Bond theater was to walk in. The Maywood Hippodrome at Maywood, Ill., gave a big Christmas party. The feature was "A Little Brother of the Rich."

Illinois Theater Changes.

The former Family theater of La Salle, Ill., has been entirely remodeled and has reopened with the Mutual Masterpicture, "Up From the Depths." J. Koleites & Co.

B. A. Lucas, of La Salle, Ill., has made arrangements for the construction of a theater in the near future. The "Birth of a Nation" is soon to be shown at the La Salle theater at La Salle, Ill.

Nelson Brownfield has leased the Hippodrome theater at Chillicothe, Ill., from Bennett Bros.

Steve Lawless has opened a moving picture show in the opera house at Liberty, Ill.

H. Schmidt has closed his moving picture theater at Manteno, Ill.

William R. Hayes has purchased the Majestic theater at DuQuoin, Ill.

The Illinois theater at Rock Island, Ill., is now under the management of Jay Cox, a member of the Metropolitan Amusement Company, which recently took over that house.

Illinois Brevities.

The Gem theater at Cairo, Ill., played a return date of "Neptune's Daughter."

The Star theater at Quincy, Ill., did good business with a home talent railroad photoplay.

The Fox, Star and Strand theaters in Aurora, Ill., are selling coupon books for $2, which contain $2.50 worth of tickets, which will be honored at any of the theaters. Quite a number were sold for Christmas gifts.

Hanley & Gasmann discontinued their show at the Globe theater in Ivesdale, Ill., temporarily because of bad roads and the season of advent.

Mrs. T. L. Van Preter has christened her new theater at East Alton, Ill., the Gem.

The Central theater at Danville, Ill. has changed its policy and is now giving three acts of vaudeville and four reels of pictures for ten cents.

"Cabiria" was a repeater at the Illinois theater in Rock Island.

At Huntington, Patrons Ask for Sabbath Shows

Manager Perfect Takes a Ballot of Opinions and Finds 952 for Sunday Pictures and Only 58 Against—Prosecutor Sapp Says No.

Special to Moving Picture World from Indiana Trade News Service.

HUNTINGTON, IND.—T. Guy Perfect, head of the Huntington motion picture company, opened a ballot box for his patrons to express their opinion as to whether or not they wanted Sunday shows. Out of 952 ballots cast, only 58 were opposed to Sunday exhibitions. Manager Perfect says that he does not know whether or not he will try to keep open on Sundays, that he is using the ballot system merely to find out how public sentiment stands. "Many other cities in the state have Sunday shows and I believe there is an overwhelming demand in this city for the same kind of entertainment," he says.

Prosecutor A. H. Sapp, when he heard what was being done, came out flatfooted against Sunday picture shows in Huntington and indications are that he will be upheld in this stand by the city authorities. "I think Huntington is too small a city for Sunday shows," said Mr. Sapp, "and as long as I have the power of enforcing the law, I cannot see my way clear to allow them to remain open on the Sabbath in defiance of the state laws.

"I have had numerous calls since it became known the question was again before the public and so far as I am able to learn the sentiment seems to be against Sunday shows."

Would Stop Outside Music in Indianapolis.

An ordinance has been introduced in the Indianapolis city council which is believed to be directed against moving picture theaters. It seeks to prevent any owner, manager, or employe from the use of music or noise on the streets to attract attention to the house. Some of the houses use barkers, and others have used drums and buglers.

W. F. Hurst Will Manage Local Pathe.

W. F. Hurst has been named to succeed J. G. Lytle as manager of the Pathe exchange in the Willoughby building, Indianapolis. Mr. Hurst has been with the company for fifteen years, and most recently was employed as a traveling auditor out of Cincinnati.

Suit Over Metal Awning in Indianapolis.

Charles M. Olsen and Benjamin V. Barton, proprietors of the Central Amusement company, have filed suit in the local civil court at Indianapolis asking an injunction against Mayor Joseph E. Bell and Jacob H. Hilkene, building commissioner. Barton & Solson are owners of the Alhambra theater, Indianapolis, and they say they wish to erect a metal awning over the sidewalk in front of the theater. This is permissible under the city ordinance, but the city authorities have denied permission to do the work. The suit asked that an injunction be granted forcing Commissioner Hilkene to approve the specifications and to prevent interference with the work.

L. F. Ashley Buys Theater.

L. F. Ashley of Ladysmith, Wis., took charge of the U. S. Motion Picture theater, Noblesville, Ind., recently, having purchased the business from L. J. Dunning. Mr. Ashley is a young man of experience in the picture business and expects to make the house one of the best in Noblesville.

Mr. and Mrs. Dunning will return to their home at Ligonier, Ind.

New Vincennes House Opens.

The Alhambra theater at Vincennes, Ind., Second street and Swartzel avenue, has been opened by Joe Bauer, proprietor. The house will seat 450 people and is modern and fireproof. George Swartzman is manager and will run one vaudeville act as part of the program.

Indianapolis Strand's Decorations.

The decorations for the Strand theater, Indianapolis, are in charge of Ernest Huber of the W. P. Nelson company of Chicago. The color scheme is burnt orange, ivory, gold and black. The decorators say it will give some novel and striking harmonies that will help to make the house a place of beauty.

Chosen Indiana Items.

The Parent-Teachers' Club of Evansville, Ind., has booked "Litte Lord Fauntleroy" as one of the pictures which the women wish to be shown to the children of Evansville. The women's committee of the Parent-Teachers' Club is trying to get pictures in which love and murder are not the themes, according to their statement.

The Excell Film company, Indianapolis, has been incorporated with a capital of $10,000 to sell and rent films. The directors are Cecil Patrick, Mildred Patrick and Harry J. Brooks.

The Fireside Theaters company, Indianapolis, capital, $1,500, has been incorporated to do a motion picture theater business. The directors are C. R. Traub, J. W. and L. B. Summers.

The new $5,000 Kimball pipe organ has been installed at the Bucklen theater, Elkhart. Patrons of the theater are showing a great deal of interest in the music.

Censors Delay Business

Kansas Board of Censors Announces That Appeal Board Will Sit Only Twice a Month—Films That Fail to Pass Face a Two Weeks' Wait—W. D. Ross Wants to Run Again for Censorship.

Special to Moving Picture World from Kansas News Service.

KANSAS CITY, MO.—The censor board of Kansas has found another way to hold up films from being released to the exhibitors and now exchange men face an enforced wait of one or two weeks on all pictures on which they wish to make an appeal from the decision of W. D. Ross, the censor, and his assistants.

The new policy has just been announced at Topeka by the three members of the appeal board. It is that they will meet hereafter only twice a month to view any films. Previously they have met almost daily and when an exhibitor was dissatisfied with Ross' non-approval of a film he could take it quickly to the appeal board, frequently having it released for immediate sale. But no more.

The appeal board's announcement means that a film won't be reviewed except at a stated time, about the first and fifteenth of each month. If Ross says a picture shouldn't be shown; then it can't be until the appeal board holds its next regular session.

Preceding the appeal board's announcement came the statement from Ross that he would be a candidate for re-election next fall. He is the state superintendent of instruction and holds his office as censor in the educational department. He now is serving his second term.

"The last legislature gave a new dignity and importance to the office of state superintendent and naturally I should like to share the increased usefulness as well as enjoy the added honor which the position will mean hereafter," he said, as a part of his candidacy announcement. "Finally, with my knowledge of the needs and my acquaintance with the people of the state I feel that I am in better position to render a service that is worth while than ever before. So, I shall run again."

H. G. GILL MARRIED.

H. G. Gill, publicity man for the Kansas City office of the Universal, "put one over" his fellow workers the day before Christmas when he announced that he had been married a month. Nobody in the office had gotten wind of the wedding. But it happened on November 24, when Gill and Miss Marcella Lake got on an interurban car and went to Olathe, Kan., for the ceremony.

FREE XMAS SHOW.

The Penn Valley theater, 2124 Jefferson street, Kansas City, put on a big "Christmas" show for the kiddies of the neighborhood. Hal Norton, the manager, posted notices that his afternoon show on Christmas day would be free, but that nobody over 15 years old would be allowed to attend. Consequently nearly two thousand "kids" piled into the house, ate the candy he provided, laughed when Santa Claus appeared and sat entranced while the Universal program was run.

BIG "PEACE" FEATURE COMES.

The Willis Wood theater, here, and the Boyd theater, Omaha, both opened on Christmas day with the big feature, "The Battle Cry of Peace," and have sold out at practically every performance with an admission price of twenty-five, fifty, seventy-five and one dollar. The Willis Wood, although the monster film was booked only for three weeks, now have extended its engagement to four with permission to continue it longer if desired.

The staging of the film here shows the finest production yet at any local house. The stage, on which the projection scene is placed, was especially decorated and Frederick J. Curth, of the Kansas City symphony orchestra, was given an orchestra of thirty pieces to furnish the incidental music. In addition a chorus of forty women was employed to sing patriotic songs while the film is being run off.

Two performances are given each day, one at 2:30 o'clock in the afternoon and the other at 8:15 o'clock at night. One striking feature of the showing here is the sale of the higher priced seats. It has shown, so far, that big productions can expect to play to higher prices, as a third of the Willis Wood patrons have taken the seventy-five cent seats. Omaha, it is understood, is finding a similar condition.

The picture was shown privately two days before Christmas to army officers, newspaper men, and members of the Security League. A parade to the theater was led by the Kansas City milita companies and naval reserves. At the theater short talks were made by J. L. Loose, president of the local branch of the league, and Dr. Burris A. Jenkins, pastor of the Linwood Boulevard Christian church.

GRUBEL BROS. GIVE BENEFIT.

The Electric theater, Kansas City, Kans., was turned over to the city police one day in the week before Christmas, to be operated by them as a benefit performance for the Christmas fund being used by the department for the relief of poor families during the holidays. Grubel Bros., the managers, arranged a program of pictures and vaudeville and the entire receipts were turned over to the charity work.

"CARE OF BABY" PICTURES.

A series of picture films on child hygiene work will be taken in Chicago under the direction of Dr. Lydia A. DeVilbliss, head of the Kansas bureau of child hygiene. Doctor DeVilbliss already has gone to the Lake City and is preparing for the actual filming work.

"Kansas has the only hygiene bureau in this section of the country," she explained before leaving Topeka, her home, "and this is the reason we were asked to put on the demonstration of the care of the baby—bathing, dressing, care of its teeth, eyes, nose, throat and so forth."

Will Enlarge the Apollo.

The Apollo, 3225 Troost avenue, is to be enlarged. Fred L. Scott, the new manager, has announced that a balcony seating 300 persons will be added to the big residence house at once. The lower floor now has a capacity of about 800. Another possible change in policy will be that of running big features four or five nights a week instead of the two or three previously.

Thompson Preaches Preparedness.

The war pictures taken by Donald C. Thompson are being shown at Thompson's home town, Topeka, Kan., and Thompson is with them, giving the "home folks," as the pictures are run off, a vivid word description of the difficulties of a war photographer and what may happen to this country if it doesn't get behind the preparedness campaign. Thompson, who formerly was a photographer on one of the Topeka papers, remained there five days. The pictures were shown at the Grand theater.

Kansas City House Goes Back to 5 Cents

Victor Theater, Operated by J. F. Rose, Feels Competition of Nearby Five-Cent House and Will Decrease Admission.

THE Victor theater, Kansas City, Kan., has recently changed radically its methods of operation. J. F. Rose, proprietor, admits that he has taken a step that can be called backward, but asks what he could do under the circumstances. His theater is near the center of the city, and his chief competitor is charging 5 cents admission. Both theaters have been giving the very best of service, first releases of fine material. Both have been providing five and six reels of pictures and two acts of vaudeville. Mr. Rose had been charging 10 cents on Monday and Tuesday, 5 cents other days, and hoping to make the price 10 cents every day. But a few days ago he took the bull by the horns, and made the price 5 cents every day. But he cut out the vaudeville—he said he couldn't see that it was doing the show any good anyway. And, for two reasons, he is having to decline the first releases; they come too high, now, and some of the houses won't let their stuff be shown at 5 cents.

But Mr. Rose is not allowing his entertainment to deteriorate. He has sent away the mechanical player, and installed an orchestra of five pieces, with Ray Stinson, violinist, well known in musical circles as an experienced orchestra leader, in charge. The orchestra will play real music adopted to the films, three pieces in the afternoon and five in the evening.

The Victor seats 700; its location, and its reputation, almost guarantee success if pictures can succeed anywhere in the city. And Mr. Rose seems to be starting on a very definite plan to build his business. Apparently he hopes to develop a patronage that will be not only satisfied but enthusiastic, and that eventually, when the time comes, will gladly pay the ten cents admission that he may later establish. The orchestra is an important feature of this purpose. And the elimination of the vaudeville, which allows attention to be centered on the picture service, is another feature. Mr. Rose hopes also for the development of a desire on the part of other managers to charge ten cents.

The Victor recently showed "Damaged Goods" for three days, running a continuous show from 1 to 11:30, and taking in nearly $1,000. Ordinarily the box office is closed between 4.30 and 7 o'clock.

NOTES FROM ANDERSON, IND.

By Leon Louiso, Special Correspondent for Anderson, Ind.

ANDERSON, IND.—The Cozy motion picture theater has undergone a number of improvements and is now one of the coziest theaters in the city. The management is under the direction of Mr. Frend Brown and Mrs. Jessie M. Faulkner. The theater has been entirely redecorated on the inside and a new, artistic front has been included. The service includes the Pathe, World Film and General Film features. The admission remains at the old rate of 5 cents. Jos. Faulkner and Wayne Rittenour furnish the excellent music presented by this theater.

Mr. Parvin Cook, the recent manager of the Starland theater, has resigned. Mr. Elmer Howell will take the management of the house. Mr. Cook has helped to build up a following of the best element of motion picture patrons of the city. His work with the theater has been very satisfactory and many will regret that he leaves the management. He has not as

yet announced in what field his future activities will be. Mr. Howell is one of the best known men in the industry in this city and he takes up the management with this advantageous asset.

OTHER PRAIRIE STATE NOTES.

New Plaza Theater in Sioux City.

SIOUX CITY, IOWA.—Plans have been filed for the new Plaza theater in Sioux City which St. Elmo Bateman of Waterloo is promoting. A wholesale liquor house is to be transformed at a cost of $35,000. It will contain a pipe organ, the only one in a Sioux City photoplay house.

Book That Should Be Helpful.

Frank Harding of Grinnell, Iowa, an exhibitor, has issued a forty-eight page book, "The Movie Man's Friend," outlining stunts he used in seeking business. We have not seen the book, but from this description we presume that it contains much valuable matter.

New Iowa Houses and Changes.

Allen Lynde has sold his interest in the moving picture theater at Pettison, Ia., to Merle R. Fish, his partner.

W. N. Potts has purchased the Lincoln theater in Jefferson, Ia., from Woods & Gottlieb.

Otto Haus has sold his moving picture show at New Hampton, Ia., to William O'Connor and Paul Martin.

B. C. and Ralph T. Morgan, owners of the Empress theater at Harlan, Ia., who purchased the Lyric theater in that city from G. A. Curtis, will operate both houses. The Lyric will be open nightly and the Empress on Friday and Saturday nights.

Guy Tadlock has sold a half interest in the Star theater at Sioux City, Ia., to Frank Perrera for $5,000. Charles Boon is the other partner.

A. Drake has sold his moving picture show at Radcliffe, Ia., to Granville Bros.

H. H. Ling of Newell has purchased the Photoplay theater at Manson, Ia.

Beckman & Brebeshemer have leased the Gem theater at Grundy Center, Ia., to Charles Johnstone.

Iowa Brevities.

The Casino theater at Des Moines, Ia., is now charging straight ten cents admission, five for children and showing only feature films.

The Garden theater at Davenport, Ia., played a return date of "The Island of Regeneration."

Nebraska Brevities.

H. B. Hurst has sold the Rex theater at Chadron, Neb., to Dr. McDowell and Mr. Smoke, of that city. Mr. Hurst has bought the Pastime and Deadwood theaters at Deadwood, S. D. Mr. Peterson, former owner of the Pastime and Deadwood theaters, is going to Bellefourche.

LANSING'S NEW THEATER.

Washington Strand a Fine Picture Theater—Details.

Special to Moving Picture World from Midwest News Service.

LANSING, MICH.—The South Lansing Photoplay Company of Lansing has been incorporated with capital stock of $3,000. This is the company which has opened the new Washington Strand theater at 1129 South Washington avenue in Lansing, seating 300 persons. The stage effects include green velour curtains draped from the top of the proscenium arch and bearing the theater's monogram, "W. S." The setting was paneled especially by the Kunsky Scenic Company of Detroit, showing a landscape and water effect in green foliage and frost trimmings. The Minusa gold fiber screen itself is back of the stage setting and does not come into view until the picture begins. A 1916 model Motiograph projector is used.

The entrance is in white tile walls and floors with green figuring. The box office is marble and plate glass enclosed. The lobby is finished in mahogany, with much space between them. The electrical fixtures are made to order, of grass and wicker, with stained glass. The semi-indirect lighting system is used.

The officers of the company are A. A. Lauzin, president; B. F. Hall, Jr., vice-president; F. J. Lamb, secretary-treasurer; Arthur B. Campbell and T. H. English, directors. Walter Jacobson is manager.

Children's Matinee at 2 Cents.

The Lyric theater at Houghton is featuring a two-cent matinee for children every Saturday.

Michigan Brevities.

T. J. Tubbs and Edward Cooper of Owosso opened their new moving picture theater at Ovid, Mich., with "My Official Wife."

The military battalion in Grand Rapids will co-operate with Powers theater in that city in putting on "The Battle Cry of Peace" some time in January.

Robert Holmes, operator, and Charles Mallette, his assistant at the Ideal theater on N. Washington avenue in Grand Rapids, were painfully burned in extinguishing a film fire.

Fred G. Anthier has purchased the Idle Hour theater at Travers City, Mich., from Daniel S. Martin.

M. F. Decker, of Paw Paw, has purchased the New Epoch theater at Watervliet, Mich., from John Conners. Conners also has sold the Gem theater at Hartford to Guy Fish, one of its former owners, and Samuel Martin.

On Film Row, St. Louis

World Representative Shakes Snow from His Whiskers and Goes In to See Local Exchange Men on Olive Street—Finds Managers Optimistic and Business Not Too Bad to Smile Over—Some Are Enthusiastic.

A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS has just passed through two of the worst snow storms and blizzards of the year. Christmas Eve brought a blizzard of half rain and half snow that after it fell to the ground was all slop and slush, and many a specially arranged program went begging for want of patrons. Two days after Christmas the Storm King played a return engagement and wrapped us up in another blanket of snow.

In Film Row, on Olive street, no one exchange manager would commit himself to the statement that his office was setting the woods on fire, but nobody seemed at all downcast; in fact, the future looks bright for both the distributer and the exhibitor for the coming year.

We visited Film Row simultaneously with the second snow storm, and after the managers got over their disappointment when we had shaken the snow from our hats and whiskers and they found that we were not a belated Santa Claus they spoke up and talked real cheerful.

Manager Baker, the head Fox at the Fox exchange, had not returned from Kansas City, where he went to spend the holiday with relatives, but there was a pleasing hum of business all over the place.

Sam Werner, of the United, was optimistic and full of his new plan of releasing a big feature a week. Mr. Werner says the troubles that have beset the United company will be finally disposed of about the first of the year, and it is his intention to devote most of his time to big features.

S. W. Hatch, of the V-L-S-E, said business is not any too good, but he had that well known Hatch smile on when he said it, and to judge from the measure of popularity that Big Four features are earning he has no cause to worry.

Charles Werner, who is the only manager in the row that is up in the air, Mr. Werner's office being on the second floor of the Empress building, was full of Metro talk. Mr. Werner can entertain any man for a solid hour with his interesting reminiscences of the early days in feature renting in the south. He says if the chills and fever hadn't driven him from the south he'd be there yet.

E. W. Dustin of the World Film was still harping on his favorite theme, "Quality, quality—and artistic direction are what make great pictures!"

The General Film company, the last exchange before you catch a street car, is one of those exchanges that looks like a bank from the outside, and from the busy appearance of everyone, from the manager down to the office boy, it looks still more like a bank from the inside.

At the Triangle office in the triangular shaped Plaza building, we formed a triangle with Floyd Lewis and his assistant, Mr. Frees, and had a discussion of Triangle pictures that was illuminative and beneficial to every one.

C. S. Edwards, of the Pathe Exchange, is busy on the Red Circle, and full of plans of how he is going to break the record on serials that he established with "Neal of the Navy."

At the Universal Exchange Manager Barney Rosenthal was full of Blue Bird enthusiasm and deep in consultation with carpenters who are building the new office for the handling of the Blue Bird photoplays, which will be under the watchful eye of I. Leon Klasky. Mr. Rosenthal is full of plans for the New Year and says that Universal peace and prosperity will be the watchword for 1916.

MUST SEE ALL FILM HE BOOKS.

William Sievers, manager of the New Grand Central theater, has adopted a new policy in regard to the programs that will be shown in his house in the future. Mr. Sievers will book only such features as have been reviewed by himself and found to be up to the standard of photoplays shown at the Grand Avenue playhouse. Heretofore the New Grand Central has run a feature a week, but beginning with the week of Dec. 27 a new bill was put on for New Year's, making the change on Friday instead of Sunday. Mr. Sievers says that he will close his house for a few days or a week rather than put on pictures that do not come up to his standard of excellence.

Patrons Know Why.

The St. Louis Times, in a Film Fan Contest, has made the discovery that St. Louis picture lovers are getting to be very sophisticated in the matter of moving pictures, and while they are enthusiastic and praise heartily any artistic film that depicts a logical story, they are as critical about the poorly constructed plays that have a weak plot, or perhaps no plot at all. The contestants must tell in so many words why they like certain films, and in trying to decide which one of several films they like best, they also find out which one, or ones they like least, and why.

Kiddies Get Gifts at Best.

The Best theater, Jefferson and Cherokee street, had a special matinee for children on Dec. 26, where every child that attended the show received a gift from the manager, Fred Wehrenberg.

New Dallas Exchange

J. D. Wheelan, a Leader in Local Film Circles, Begins New Exchange—J. D. Wheelan Film Company at Old Peerless Site, 1919 Main Street, Dallas—Will Work on Independent Basis with No Contracts for Output.

By S. A. M. Harrison Dallas Correspondent of Moving Picture World.

DALLAS, TEXAS.—A new film exchange, to work entirely on an independent basis, has been opened up in Dallas by J. D. Wheelan. Offices are being fitted up in the room formerly occupied by the Peerless Company at 1919 Main street, and present indications are that these will be elaborately furnished. Mr. Wheelan will do business under the name of the J. D. Wheelan Film Company, although he will have no associates for the time being.

Mr. Wheelan is one of the Nestors of the film business in the Southwest. When cinematographic houses were as scarce as hen's teeth, he was in the phonograph business, first putting in a line of films as a side issue. Later he devoted his entire time to the business, forming a corporation with a name similar to the present one. This he sold out, it finally merging into the General Film Company, whose stuff it was handling. More recently and until its absorption by the Mutual of Tennessee Mr. Wheelan has been the head and shoulders of the Mutual of Texas.

Mr. Wheelan was also deeply interested in the Paramount of Texas. This interest he has sold, and it is understood that he got cash for both Paramount and Mutual stocks, putting him in the enviable position of being able to handle anything that comes along.

For the present the new exchange will handle open stuff, making no contracts for output.

FIRE IN DALLAS THEATER.

Jefferson Suffers Heavily from Water Damage and Loss of Roof—Operator Averts Panic.

Fire on the second floor of the building adjoining the Jefferson theater, Dallas, caused that house quite a little damage on the night of December 22, and necessitated closing for several days. The hardware store next door was gutted and the roof over the front part of the theater was burned off. Water practically wrecked the finish of the foyer and the front wall of the main auditorium, but the auditorium itself and the stage were untouched. The damage will amount to about $10,000 on the whole thing, well insured.

The Jefferson has been running vaudeville and pictures. As the fire was rather late, few people were in the house, but even then a panic might have resulted when the auditorium, filled with smoke, had not the operator, Joe Brewer, been cool headed enough to give the patrons the impression that the fire was further away and kept his machine going until all were out.

Will Handle Supplies.

It is reported on good authority that the Western Automatic Music Company, Dallas, will put in a line of picture theater supplies. As the company already controls the United Seating Company this will place them in a position to completely equip a house. The date of the change is not announced.

Strong on His Peace Music.

The musical director of the special orchestra engaged by the Empire theater, San Antonio, Texas, for the showing of "The Battle Cry of Peace," is about as enthusiastic as they make em. During a rehearsal of the special music at a preliminary run of the picture he was so determined to make the music just right that he broke four batons, two stand lights and a large announcement sign. Manager Lytle remarked that "he is —— expensive," but the results bid fair to repay it.

Dallas Local Notes.

E. R. McDuffey of the Essanay force was in the city preliminary to a trip over the territory, specializing on "The Strange Case of Mary Page."

H. T. Peebles, South Texas representative of the Mutual, spent Christmas in Dallas, principally to meet H. T. Peebles, Jr., who arrived December 23. Fine youngster and mother doing well.

G. B. Logan of the Southern Paramount, headquarters Atlanta, Ga., was in town overseeing the purchase by the Tandy and Lynch interests of J. D. Wheelan's stock in the Texas Paramount.

Dallas District Happenings.

The opera house at Boerne, Texas, has ben purchased by Rudolph Ort, and will be run as a picture house, using program service.

Comfort, Texas, has two houses, both opened recently. They are the Peters Opera House, leased for projection by A. Rashio of San Antonio, and the Franklin, opened by Arthur Franklin & Sons. The Franklin firm also has a house at Bandera, a town forty miles off the railroad.

Felix Hernandez & Co. have taken over the Guadalupe theater at Laredo, Texas.

The new Royal theater at Laredo, Texas, has been opened by L. M. Valdez. The Royal is a fine house and will run features only, arrangements having been made for service from Fox, Triangle and Mutual.

The Queen theater, San Antonio, has discontinued all features and will run program only, contracting for both Mutual and General. Excessive transient trade is given as the reason for the move.

Oklahoma City Makes Mayor Censor

City Commissioners Pass Emergency Ordinance Making Mayor Absolute Censor of Theaters and Shows—"Opinion of Mayor" Is Final Criterion.

Special to Moving Picture World from Midwest News Service.

OKLAHOMA CITY, OKLA.—Absolute power of censorship over all theatres and all other places of entertainment, whether pub c or private, is vested in the mayor of Oklahoma City, Okla., by an emergency ordinance approved by the city commissioners. The ordinance makes the mayor virtual dictator over the theaters and other amusement places.

The city's action was the result of a petition for censorship recently submitted to the city commissioners by the Woman's Christian Temperance Union of the city. The women were spurred to action by motion pictures that they believed should not have been exhibited. The principal offender was a film called "Inspiration," in which Audrey Munson, the "Panama-Pacific girl,' appeared. One union adopted resolutions against this picture, and asked for a board of censors. Other unions joined the censorship petition, although they did not go on record as sharing the unfavorable opinion of "Inspiration."

A conference of the mayor with the Woman's Christian Temperance Unions, the Ministerial Alliance and other organizations identified with uplift and social reform movements resulted in Mayor Overholser adopting the strong methods of Mayor Thompson of Chicago, declaring there should be no censorship unless he should be made censor and called upon his conferees to adopt a resolution requesting the city commissioners to make him the censor.

The censorship ordinance vests all power in the mayor. He may, however, in cases of emergency appoint and deputize "assistant censors," who may pass on the propriety or impropriety of performances.

"Any person, firm or corporation operating any theater, picture show, vaudeville or place of public congregation for entertainment, whether public or private, free or for hire, and who shall permit the exhibition, display, showing, picturing, expression or publication, in whatever form, of any idea calculated, in the opinion of the mayor, to corrupt private morals, or who shall continue to do so after the same is forbidden by the mayor of Oklahoma City," is the exact wording of that part of the ordinance which specifies the misdemeanor.

Penalty for violation of the ordinance may be placed, upon conviction, at not less than $50 nor more than $100, or ten to ninety days in jail, or both, in the discretion of the court.

The wording of the ordinance is considered virtually to make every theater owner his own censor. For, even if a show has come and gone from a theater, and later is brought to the attention of the mayor and proved to his satisfaction to have been immoral, the penalty of the ordinance is considered to be in order on conviction.

Thus the burden of strict censorship has been shoved from the shoulders of the mayor or any other "censorship committee" directly upon those of the owners of show houses, who are expected to vouch for the cleanness of their entertainments before their presentation.

The conviction of a theater manager of giving an entertainment tending to corrupt private morals will serve, according to the ordinance, as an automatic recall of his license in the city.

IN THE DAKOTAS.

Theater Changes and New Houses.

MANAGER W. E. OXLEY has opened a moving picture theater in the opera house at Elk Point, S. D.

A new moving picture show has been opened at Edmore, N. D.

L. T. Shumann sold his moving picture theater at White Rock, S. D., to Theodore Huls.

The Lyric theater at Dickinson, N. D., has raised the even prices for Paramount shows to twenty cents for adults and ten cents for children. The matinees are fifteen cents and five cents.

IN NEBRASKA.

Theater Changes.

MANAGER W. E. SNYDER has opened a moving picture theater in the Gourley Opera House at Rushville, Neb.

The Empress theater at Tekamah, Neb., has been reopened and now is under the management of Frank Welch.

Harry Saline has closed the Empress theater at Alliance, Neb.

A new moving picture theater has been opened at Glenville, Neb.

The Crystal theater at Peru, Neb., has been sold to A. M. McCommons.

I. C. Hansen has sold the lease on the Lyric theater at Beatrice, Neb., to Robert King.

IN SAN FRANCISCO.

Frank L. Hudson, manager of the Los Angeles branch of the General Film company spent the Christmas holidays here with his family.

A late type Edison machine and a Power's Cameragraph No. 6B are to be installed at the Tivoli theater and given a thorough test.

Rev. G. W. Barney of the Central Methodist church has placed an order for a late model Motiograph and will feature motion pictures strongly.

The Pals Club, with which many moving picture men are affiliated, will give a ball to Art Smith, the aviator, on the evening of January 15.

Alex E. Beyfus, vice-president and general manager of the California Motion Picture Corporation, is expected home shortly from New York and immediately upon his return additions and improvements are to be made on the studio at San Rafael. A lighting system will be installed and a second producing company will be organized.

The Royal Theater Company has had plans completed for the erection of a moving picture theater on California street, near Polk, to cost about $60,000. The building will be of fireproof construction and will have a seating capacity of 1400. Bernard J. Joseph is the architect.

Frank E. Simons, formerly of Missoula, Mont, but now of Lovelook, Nev., was here recently purchasing equipment for a new theater he is to open in the latter city. While in town he purchased a Motiograph projection machine from Edward H. Kemp.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Edward H. Kemp, who recently took some fine moving pictures of activities at the Salvation Army farm at Lytton, Cal., has made a second print of the films and has sold a Motiograph to be installed at the farm.

California Changes and Business Notes.

The old Novelty theater at Lindsay, Cal., has been repaired and is now being operated as the Empress.

B. L. Waite of Arcata, Cal., is now giving weekly entertainments at Blue Lake, Rankin's Hall having been secured for the purpose.

R. Bauer plans to remodel the Lyric at Chico, Cal., and change the name to the Park theater.

The new Rex has been opened at Madera, Cal., by Chamberlin Bros. as a 5 and 10 cent house.

The McCloud River Lumber Company, which recently took over the theater at McCloud, Cal., has installed a late model Motiograph.

The Liberty theater at Los Banos, Cal., has been sold to Bernard Cavalla and Joseph Manducci by Graham Bros.

A new moving picture house is to be erected at Anderson, Cal., by C. G. Hainline at an estimated cost of $6,000.

Improvements to cost $1,000 are to be installed at the Imperial theater, Eureka, Cal., a new front for the house to be one of the changes.

The equipment of the operating room at Bennett's Melrose theater, Melrose, Cal., has been augmented by the installation og a Motiograph projection machine purchased from Edward H. Kemp of San Francisco.

"At the Front With the Allies" is to be shown at Sacramento, Cal., under the auspices of the Sacramento Bee; at San Jose, by the San Jose Mercury, and at Stockton, under the direction of the Stockton Mail.

Another T. & D. House

Big Pacific Coast Combination, the Turner & Dahnken Circuit, Will Build Large Theater in Stockton, California—To Seat 2,750 in $5 Opera Chairs—Details—More New Houses May Follow.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—The Turner & Dahnken circuit of San Francisco, which now has houses in this city, Oakland, Berkeley, Richmond, San Jose, Watsonville and Sacramento, with a large theater nearing completion at Reno, Nev., announces that it has completed arrangements for the erection of a high class moving picture house at Stockton, Cal. This new theater will be located on Weber avenue, opposite the courthouse, and will represent an investment of about $350,000. It will cover a lot 125 by 125 feet in size and will have exits on Hunter and Channel streets.

The building will be of reinforced concrete construction, as nearly fireproof as is possible, and will be equipped throughout with the best in furnishings and equipment. The seating capacity will be about 2750 and opera chairs to cost $5 each will be installed throughout the house. A feature of the equipment will be an organ, to cost approximately $25,000, this to be the finest installed by this concern.

E. Bruce Johnson, secretary of the Turner & Dahnken circuit, is well known in Stockton, having graduated from the high school there in 1903, and has had charge of many of the details incident to the entry of the firm in that field. The permit recently granted to the Turner & Dahnken Controllin Company has been revoked by the State Commissioner of Corporations at the request of officials of the Turner & Dahnken circuit, as the projects for expansion are to be financed without the agency of the controlling company.

Arrangements are under way for extending the interests of the concern into several large coast cities not now covered and announcements along this line will be made shortly.

TRIANGLE MANAGER RETIRES.

C. Mell Simmons, who has had charge of the exchange interests of the Triangle Film in this territory since its first releases were made, is no longer connected with this concern, his position as manager having been taken over by Ben F. Simpson, who arrived from New York just before Christmas.

Mr. Simpson is not an entire stranger here, having been in San Francisco two years ago as the representative of George Kleine. Through the activity of Mr. Simmons the Triangle service is well placed in the San Francisco field, several important contracts having been signed recently, including one for a first run in the downtown section of this city. Commencing January 16, Triangle films will be shown at the Tivoli theater, and the Turner & Dahnken circuit has also arranged to show them at its Berkeley and Reno houses. Arrangements have also been made whereby this service will be featured at the Franklin in Oakland, two changes of program to be made each week.

NEW METRO EXCHANGE MANAGER.

E. D. Selden, who has had charge of the San Francisco branch of the Metro service since its opening a few weeks ago, has given up this position and has left for the East. He has been succeeded by J. J. Unger, a recent arrival from the East, where he has been connected with the General Film Company, and who, in addition, will fill the position of district manager for the territory west of Denver. A change has also been made in the management of the Los Angeles branch, this now being in charge of Harry Lustig, formerly with the Mutual at Denver, Colo. Harry Cohen, who has been on the coast for several months getting the new exchanges in working order has departed for New York.

FALL IN DARK PATRON'S FAULT.

Superior Judge John Hunt sustained the demurrer this week of the Turner & Dahnken circuit to the action brought by Ida Parasien for damages in the sum of $5,000. Miss Parasien was injured by falling in the Tivoli theater and made the claim that the accident was due to darkness. In making the ruling the Judge said: "A certain amount of darkness is necessary for the proper presentation of moving pictures, and a person who meets with an accident because of the darkness cannot hold the theater owners responsible."

BLUE BIRD ALIGHTS HERE.

Alterations are being made in the quarters of the California film exchange on Golden Gate avenue and space is being fitted up for the Blue Bird Feature Film Company, which will shortly make its bow in the local field. Fred Peachey, formerly with the United Film and later for a short time with the Mutual, has been appointed manager of the Portland branch of the Blue Bird exchange and has left for the northern city.

New Recruits for Board of Trade.

E. H. Emmick, who recently opened a large exchange here for the Picture Playhouse Film Company, has looked into the workings of the Film Exchange Board of Trade of San Francisco and has been so impressed by the advantages offered by the organization that he has filed an application for membership. Mr. Emmick is very well known in this field and prides himself on having been the first film man to locate on Golden Gate avenue, now known as Film Exchange row. He opened an exchange here for the Union Film & Supply more than two years ago, and there are now a dozen concerns in the block. The exchange he has just opened occupies the best location in the district, being at the corner of Jones street and Golden Gate avenue, and must be passed by all exhibitors visiting the district.

Golden Gate Gets "Ne'er-Do-Well."

The California, Nevada and Arizona rights to the "Ne'er-Do-Well" has been taken over by the Golden Gate Film Exchange and the production will be shown first at Clune's Auditorium, Los Angeles. Sol Lesser of this exchange will return from his trip to New York sooner than originally planned, and will be able to spend part of the holidays at home.

San Francisco Brevities.

The Western Theater Company has been incorporated at San Francisco with a capital stock of $50,000 by N. A. Eisner, I. M. Maley and H. R. Schultheis.

Sid Grauman, manager of the Empress theater, is making a business trip to Seattle, but before leaving made arrangements for giving, for the fourth consecutive year, an entertainment for the prisoners at San Quentin on New Year's Day.

R. W. Horn, who spent the past year in San Francisco as the special representative of the Nicholas Power Company, and who had charge of the two displays of this concern at the exposition, has left for New York.

Mayor Questions Ads.

Portland, Oregon's. Chief Executive Objects to Character of Newspaper Publicity Given Films—Calls Film Men to Account—Threatens to Revoke Licenses—Exhibitors Protest.

By Abraham Nelson, Portland, Ore., Correspondent of Moving Picture World.

PORTLAND'S censor board may pass a picture, but the scrutinizing eye of Portland's officialdom does not turn from it until the picture has finished its run and gone elsewhere. Official disapproval of exhibitors' advertising during a picture's run was the cause of the latest tilt between some of the downtown exhibitors and the city's department of public safety.

Will H. Warren, secretary to Mayor Albee, telephoned to Paul E. Noble, manager of the National theater, following the publication of his advertisements exploiting Universal's "The Primrose Path," advising Mr. Noble that it would be to his advantage to call upon the city's chief executive and discuss the advertisement in question. The National's advertisements appeared in three of Portland's daily papers and occasioned much favorable comment by men who know advertising on their forceful make-up and Mr. Noble failed to see anything wrong with them. Press of business, however, prevented Mr. Noble from complying with the mayor's request.

Mayor Albee, when interviewed on the subject, denied that his request for Mr. Noble's presence at the City Hall was in the nature of calling the National's manager on the carpet. He desired the exhibitors' co-operation, he said, in keeping down improper and suggestive advertising and his attention had been called by two other members of the city commission, whose identity he did not disclose to the publicity given to "The Primrose Path." The newspapers, commenting on the situation, declared the mayor had objected to the use of the word "daring" in the advertisements. This he denied, stating that his objection was to the advertisement as a whole.

Prominent down-town exhibitors stated they were of the opinion that the mayor's attack on the National's advertising was made without any reason except perhaps for the purpose of bringing pressure to bear upon the exhibitors and force them to give up their fight they are now waging for an appealable censorship ordinance. Among others who hold this view is Edwin James of the Majestic, who was recently called to the City Hall to explain why he had advertised "Inspiration" as "daring" and threatened with the revocation of his license if he persisted in following his present methods of advertising.

PATRIOTIC PICTURES STIR.

The holiday week in Portland was also a patriotic week at Portland's biggest motion picture theaters. At the Heilig "The Battle Cry of Peace," showed to capacity audiences the entire week. On December 2 Manager W. T. Pangle gave a special exhibition of the picture to 700 members of the Oregon National Guard. The Heilig, heretofore playing only first class road shows, is now filling some of its vacant dates with pictures.

At the National, commencing December 30, "Guarding Old Glory" was the bill. Manager Paul E. Noble of the theater arranged with the state military authorities for the use of some of Oregon's war equipment and his lobbies and foyer were tastefully decorated with gun racks, field pieces and other military paraphernalia. On December 30 the entire balcony of the National was reserved for the Oregon National Guard and the boxes were occupied by General White and staff in full dress uniform. The following night the Oregon Naval Militia attended the theater in a body and New Year's Day the G. A. R. and Spanish American War Veterans were guests of the management.

EMIL ERICKSEN NOW ROAD MAN.

Emil Ericksen, who has been booker for the Film Supply Company of Oregon, handling Universal films, has been promoted to the position of road man, with headquarters in Portland, and S. S. Schubach, formerly his assistant, has become head booker. Leonard Clark, former booker at the Portland office of the General Film Company, has been employed to take Mr. Schubach's former position.

SPUDS FOR ADMISSION.

GRANTS PASS, ORE.—Morey and Harvey, owners of the Bijou, have made potatoes legal tender at this house and children who contribute three tubers to the management are admitted. A barrel is placed near the entrance, fitted with a sign bearing the legend, "Admission for Children, 5 Cents or Three Spuds." Christmas week the agricultural contributions were donated to the Salvation Army, but before the holidays the potatoes were sacked and sold.

P. F. Moore has opened a new theater in Grants Pass. He has named it the Star and the seating capacity is 400. The Gaiety theater, Grants Pass, has closed.

BRIEFS.

Part of the Christmas entertainment given by the Portland Rotary Club to the children of the Frazier Detention Home consisted of a moving picture show at the Star theater, where a section of the house was reserved for them by the People's Amusement Company.

M. Rosenberg has returned from Seattle, where he secured "The Ne'er-Do-Well" and other features for distribution in Oregon, Washington, Idaho and Montana.

J. S. Woody, supervisor of Northwest offices for the Mutual Film, with headquarters in Seattle, was a visitor in Portland, looking over the plans for the proposed central exchange building.

SEATTLE NEWS LETTER.

Special to Moving Picture World from Seattle News Service.

A WIDE-AWAKE EXCHANGE MAN.

In October, 1907, George C. Endert opened the first regular film exchange in the Northwest under the name of the Kleine Optical Company. There were but few theaters in that territory then, but business soon grew to a very flourishing extent. Two years later the Kleine Optical Company was consummated into what is now known as the General Film Company.

Geo. C. Endert.

Just at this time the first independent film was being manufactured by Mr. Laemmle, now known as the Universal, when the first Imp and Bison films were made.

From that time Mr. Endert was connected four years with the Progressive Investment Company of Portland and Seattle handling Universal Film exclusively and being the only competitor of the General Film Company.

In March, 1914, Mr. Phil Gleichman appointed him manager of the World Special Film Corporation, now known as the World Film Corporation, Seattle Branch. He says he is very much pleased to report the World Film has always had its share of the business and is fully appreciated throughout the northwestern territory. His connection with it has always been very satisfactory, and this can be vouched for by any exhibitor in the Northwest.

BUYS COLONIAL THEATER.

In taking over the controlling interest and management of the Colonial theater in Seattle recently, E. H. Smith announced also a new policy for that house. He intends to eschew problem play pictures in favor of less sensational features, and expects to provide a program that will be favorably received by high-class patrons, such as come to his theater.

E. H. Smith.

Mr. Smith also has caused to be made extensive exterior and interior improvements in the house, and has put some new touches in the $15,000 organ, which now is one of the big features in the city.

Mr. Smith is well known in theatrical circles in Seattle, having been prominently engaged in the business for the past five years. He is a member of the Tilikums and other booster organizations of the city.

Many New Ontario Theaters and Changes

Picture Theaters Open in Canadian Province—In Toronto Majestic and Sunnyside Change Hands and Begin New Policies.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

Majestic to Be Film House.

TORONTO, ONTARIO.—One of the latest important theater transactions became known through the announcement that E. L. Ruddy, head of a big Canadian sign board and poster company, is behind the proposition to take over the Majestic theater at Toronto, formerly a widely patronized legitimate playhouse, for moving picture purposes. It is declared that the sum of $50,000 is to be expended in transforming the structure, which seats 1,800 people. The changes include an entirely new front, a new orchestra floor, new seats throughout, the redecoration of the whole interior and the installation of improved scenic effects. The manager of the theater will be Leo Slushinger, who was manager of the Strand theater, Toronto, until one year ago. Mr. Slushinger has been in Buffalo during the past year, but has returned to take charge of the new house. The policy will be to exhibit the very best features obtainable and the management intends to cater to the "automobile trade." The theater is located on a side street and there is considerable space in nearby streets for the parking of cars.

Sunnyside Will Start New Chain.

Another big deal in Toronto consists of the transfer of the Sunnyside theater from Major Wilson of the Wilson Lumber Company to the National Theater Company, a new Canadian circuit which is headed by Z. M. Harris, Toronto manager of the Mutual Film Corporation of Canada, Limited. The Sunnyside theater is the first of a chain of houses to be established, it is declared. A ten year lease has been obtained by Mr. Harris from Major Wilson, who is leaving with a Canadian battalion for the firing line in Europe. The present seating capacity is 500, but the intention is to double the size of the structure next spring by the erection of a large addition. The present building is fairly new and is one of the coziest suburban theaters in Toronto. Mr. Harris has engaged a five-piece orchestra and has bought two new motor-driven Powers projecting machines. A new screen, with a velvet finish, is being installed.

Globe Theater Opens.

The Globe theater, another brand-new downtown house in Toronto, was formally opened on Christmas Day with a World feature. Advantage was taken of a wide frontage to the building to construct an unusually attractive and bright entrance with modern illumination and electric signs. The accommodation in this theater is about 500 seats. The building is not a new one, but the theater fixtures are new throughout.

New Regent Almost Ready.

Mr. George Nicholas, managing director of the Independent Amusement Company, which was organized four years ago, also announces that the third new theater of the company will be opened in January in Montreal. The house, which will be known as The Regent, will seat 1,200 people on the orchestra floor and balcony. An $18,000 ventilating system has been installed in the new structure, which is completely equipped for picture purposes. One of the outside features is an electric automatic sign, which includes a clock with a seven-foot dial. The company specializes in Universal offerings.

Ottawa to Have New House.

Ottawa is also to have a new theater, to be known as The Regent, under the management of Mr. Ken Finlay. The opening date was set for the first week in January when a Metro feature was presented. Manager Finlay has signed a year's contract for Metro pictures. He will have two changes of programs each week for the start.

Other New Houses.

Mr. Clark is opening the Model theater at Stayner, Ontario. It has seating accommodation for about 400 people. Mr. Henry Moore has also opened a 300-seat house at Westport, Ontario, while a new moving picture theater, with a 400 seating capacity, has been opened at Hintonburg, a suburb of Ottawa. It is also stated that the Crown theater at Bridgeburg, Ontario, opposite Buffalo, will reopen for business shortly.

Exhibitors See "Red Circle" Privately.

Exhibitors from Cobalt, Brantford, Simcoe and other distant centers attended the special private exhibition in Loew's Winter Garden on Thursday afternoon last under the auspices of the Specialty Film Import Company, when the first two chapters of "The Red Circle" were shown to an appreciative house. This serial will be released in Toronto early in January, when arrangements will have been made whereby one of the local newspapers will carry the story in weekly instalments. Another picture which made an excellent impression was "A Rose Among Briers," a Pathecolor release.

M. G. Thompson Buried Here.

The remains of Mr. M. G. Thompson, formerly of the Victor Film Company of Cleveland, and who was also the owner of five theaters in that city, were brought to Toronto, Canada, for burial in the family plot here. The late Mr. Thompson was a pioneer in the moving picture field, and it is a peculiar feature that his two brothers are also prominent in the film business. He is also survived by two sisters, who reside at 99 Spencer avenue, Toronto. The family were in receipt of many messages of condolence.

Ontario Theaters Burned.

Recent fires at Sault Ste. Marie and Milton, Ontario, wiped out two moving picture theaters in that Canadian province. The Lyceum theater at the "Soo" was burned by a fire which originated inside of the building late at night while T. D. Hume's house at Milton was destroyed when flames spread to it from a nearby structure.

Do Special Effects Help?

Manager Ralph Ruffner of Spokane's Liberty Theater Believes in Helping Out His Films by Special Stunts—Pistol Shots, Screams and Other Noises Some of the Means He Has Used—What Do Patrons Think?

By S. Clark Patchin, Spokane Correspon dent of Moving Picture World.

SPOKANE, WASH. — Supplementing moving picture producers' work with special effects brings results according to the declaration of Manager Ralph Ruffner of the Liberty in Spokane, who is considered one of the live wire exhibitors of the Northwest. He is now working with a view of determining whether patrons prefer their moving pictures with special effects, so long as the specialties are not overworked and is employing many original ideas in his plans with a view of solving the matter.

Mr. Ruffner is giving this phase of the work serious consideration and has determined upon a series of special innovations, which he declares will make the Liberty the Strand of the Northwest. These are to be adopted gradually and will be augmented by others as Liberty patrons become educated to them.

He is equipping the house with a set of dimmers to regulate the house lights. Three colors will be used—green, red and amber—to procure the desired effects, and these dimmers will be grouped so that one man can handle them all. The house will be kept much darker than usual in order that the clearness of the Triangle pictures will not be marred by too bright house lights.

Ralph Ruffner.

It may make it a little awkward for patrons entering from the bright sunlight. To obviate this difficulty Manager Ruffner has had a series of electric bulbs made which are being worn by the ushers as button hole bouquets with the bulb in the center of a made flower. These are flashed to direct the light-blinded spectator to his seat.

Manager Ruffner says of the work:

"I am of the opinion that effects are not desired by the big majority of photoplay patrons. They detract from the picture when used for every little incident. In my career I have spent a great deal of time and study building and improvising mechanical appliances for noise making and about the only benefit I derived personally was the experience. However, there are times when the ear can be appealed to as well as the eye, and the effect synchronized will invariably add to the picture rather than detract.

"For example, several years ago the first of the 'California Rodeo' pictures made their appearance on the market. It was during a steer-riding contest. A short, snappy, full-of-action scene flashed on the screen showing the camera man in the middle of the track, slowly grinding away, all the time surrounded by flying hoofs and animated bovines. Suddenly there appeared in the scene a 'wild' steer who charged straight at the camera man.

"Everybody in the theater almost rose out of their seats in horror. I was playing the piano at the time and under the circumstances did the most natural thing—at the top of my voice I yelled 'Look out!" The effect was magical; it literally awakened the audience to the realization that they were only looking at the daredevil antics of a camera man.

"The value of a shot or a scream cannot be underestimated. Many will recall Nance O'Neil in the 'Kreutzer Sonata' which we exhibited last April. The intense dramatic action of the play coupled with a darkened theater and proper music had carried the emotions of the beholder right up to the breaking point. The climax was reached when the wife, insane from jealousy and neglect, seized a gun and killed her husband and her sister. The sudden ringing out of two shots—a pause—and then three more shots was most telling in its impressiveness. It left people with something in their ears as well as in their eyes even though it was not a pleasant ending.

"In 'The Shooting of Dan McGrew,' which we also exhibited, the line comes in 'A Woman Screamed and the Lights Went Out.' Believe I would risk a small bet that the Liberty was the only theater in the United States to play that particular scene up just as it was supposed to have occurred. We engaged a woman to scream—she screamed seven lusty times at five dollars per day. * * * At the first shot the big saloon lamp crashed to the floor, leaving the screen and the theater in darkness; then the duel between the two men, followed by the gradual lighting of the theater as a lamp was brought into the saloon scene. In one small space of time we had introduced a scream, a shot, crash of glass and light effects; nothing so unusual, but I wonder why there is not more exertion on the part of managers to assist the producer in taking up where the studio leaves off. It is like watching a bunch of firecrackers. If you do not hear the reports you are not impressed. Effects, in moderation, are worth while."

Mr. Ruffner has been an exhibitor in the northwest since 1907.

XMAS PARTY AT THE LIBERTY.

The general committee of El Katif Temple of Shriners, Spokane, Wash., entertained 817 children at the Liberty. Manager Ralph Ruffner and L. W. Hutton secured a special program, which consisted of a three-reel fairy story, "Such a Prince," with Elsie Elbert and Charles Cummings; also a Keystone comedy, "His Father's Footsteps." The children were each given a present by the manager of the Liberty. This was a wicker basket for them to weave themselves.

Calendar of Daily Program Releases

Releases for Weeks Ending January 15 and January 22

(For Extended Table of Current Releases See Pages 314, 316, 318.)

General Film Company.

Current Releases

MONDAY, JANUARY 10, 1916.

	Serial No.
BIOGRAPH—In the Aisles of the Wild (Biograph Reissue No. 32—Drama)	19857
KALEM—The Black Crook (Five parts—Drama—Unit Program)	U-1040-1-2-3-4
LUBIN—The Lost Bracelet (Drama)	19858
SELIG—The Devil In Chief (Three parts—Drama).	19852-3-4
SELIG—Selig-Tribune News Pictorial No. 3, 1916 (Topical)	19856
VITAGRAPH—When Lin Came Home (Drama)	19855
VITAGRAPH—The Surprises of An Empty Hotel (Four parts—Drama—Unit Program)	U-1030-1-2-3
VITAGRAPH—A Cripple Creek Cinderella (Com.-Drama—Unit Program)	U-1034

TUESDAY, JANUARY 11, 1916.

ESSANAY—Angels Unaware (Two parts—Drama)	19859-60
KALEM—Guardian Angels (Comedy)	19861
LUBIN—The Old Watchman (Two parts—Drama)	19862-3

WEDNESDAY, JANUARY 12, 1916.

BIOGRAPH—The War of Wealth (Three parts—Dr.)	19867-8-9
ESSANAY—The Fable of "The Two Philanthropic Sons" (Comedy)	19866
KALEM—The Purification of Mulfera (No. 8 of the "Stingaree" Series (Two parts—Drama)	19864-5
LUBIN—The City of Failing Light (Four parts—Drama—Unit Program)	U-1035-6-7-8
LUBIN—A Bath Tub Mystery (Com.—Unit Program)	U-1039

THURSDAY, JANUARY 13, 1916.

LUBIN—The Bond Within (Three parts—Drama)	19870-1-2
MINA—Title Not Yet Announced.	
SELIG—Selig-Tribune News Pictorial No. 4, 1916 (Topical)	19873

FRIDAY, JANUARY 14, 1916.

KALEM—The Tricksters (No. 12 of the "Ventures of Marguerite" Series (Drama)	19878
KNICKERBOCKER STAR FEATURE—Title Not Yet Announced.	
VIM—Chickens (Comedy)	19880
VITAGRAPH—When Two Play A Game (Comedy)	19879

SATURDAY, JANUARY 15, 1916.

ESSANAY—Pieces of the Game (Three parts—Dr.).	19881-2-3
KALEM—The Haunted Station (No. 62 of the "Hazards of Helen Railroad" Series (Drama)	19888
LUBIN—A Skate For a Bride (Comedy)	19884
SELIG—The Chronicles of Bloom Center No. 8, "No Sir-ee Bob" (Comedy)	19889
VITAGRAPH—By Love Redeemed (3 parts—Dr.)	19885-6-7

General Film Company.

Advance Releases

MONDAY, JANUARY 17, 1916.

BIOGRAPH—The Miser's Heart (Drama—Biograph Reissue No. 33).
LUBIN—The Evangelist (Four parts—Drama—Unit Program).
LUBIN—Fooling Uncle (Comedy).
LUBIN—The Little Sister of the Poor (Drama).
SELIG—Why Love Is Blind (Drama).
SELIG—Selig Tribune News Pictorial No. 5, 1916 (Topical).
VITAGRAPH—Mrs. Dane's Danger (Four parts—Drama—Unit Program).
VITAGRAPH—Bittersweet (Drama—Unit Program).

TUESDAY, JANUARY 18, 1916.

BIOGRAPH—The Angel of Piety Flat (Two parts—Drama).
ESSANAY—The Book Agent's Romance (Two parts—Drama).
KALEM—The Tale of a Coat (Burlesque—Comedy).

WEDNESDAY, JANUARY 19, 1916.

BIOGRAPH—A Life Chase (Three parts—Drama).
ESSANAY—Canimated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
KALEM—A Duel In the Desert (No. 9 of the "Stingaree" Series (Two parts—Drama).

THURSDAY, JANUARY 20, 1916.

LUBIN—The Law's Injustic (Three parts—Drama).
SELIG—Selig-Tribune News Pictorial No. 6, 1916 (Topical).

FRIDAY, JANUARY 21, 1916.

KALEM—The Sealskin Coat (No. 13 of "The Ventures of Marguerite" Series (Drama).
VIM—Frenzied Finance (Comedy).
VITAGRAPH—A Telegraphic Tangle (Comedy).

SATURDAY, JANUARY 22, 1916.

ESSANAY—The White Alley (Three parts—Drama).
KALEM—The Open Track (No. 63 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—Insomnia (Comedy).
SELIG—Chronicles of Bloom Center No. 9, "When the Circus Came to Town" (Comedy).
VITAGRAPH—The Secret Seven (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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THE GREATER VARIETY

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Our experience, dating from the very infancy of the motion-picture industry, enables us to give you the program best suited to the needs of your theatre.

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A Special Department gives its entire attention to a correct list of releases

Stars
Stories
Directing
Photography

—all the factors of a successful picture—plus the indelible stamp of public approval, are found in the

BIOGRAPH
RE-ISSUES

Monday, January 17

THE MISER'S HEART

One Reel Biograph Re-issue

Directed by D. W. GRIFFITH

Tuesday, January 18

The
ANGEL OF PIETY FLAT

From the story by Izola Forrester

The Two Reel Biograph

Directed by WRAY PHYSIOC

Wednesday, January 19

A LIFE CHASE

Adolphe Belot's tremendous drama

The Three Reel Biograph

Directed by TRAVERS VALE

For casts and descriptions of all Biograph releases refer to your copy of
PROGRAMS

BIOGRAPH COMPANY
807 EAST 175TH STREET
NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending January 15 and January 22

(For Extended Table of Current Releases See Pages 314, 316, 318.)

Universal Film Mfg. Co.

	Serial No.
SUNDAY, JANUARY 9, 1916.	
LAEMMLE—Blind Fury (Drama)	01103
L-KO—Billie's Reformation (Two parts—Comedy)	01104
REX—No release this day.	
MONDAY, JANUARY 10, 1916.	
BROADWAY UNIVERSAL FEATURE—Love's Pilgrimage to America (Five parts—Drama)	01106
NESTOR—The Boy, The Girl and The Auto (Com.)	01107
UNIVERSAL SPECIAL FEATURE—Graft No. 5, "Grinding Life Down" (Two parts—Drama)	01122
TUESDAY, JANUARY 11, 1916.	
GOLD SEAL—The Boob's Victory (Two parts—Comedy—Drama)	01108
IMP—No release this day.	
REX—His Return (Drama)	01109
WEDNESDAY, JANUARY 12, 1916.	
ANIMATED WEEKLY—Number 201 (Topical)	01112
L-KO—Gertie's Busy Day (Comedy)	01111
VICTOR—Man and Morality (Three parts—Drama)	01110
THURSDAY, JANUARY 13, 1916.	
BIG U—"X 3" (Three parts—Detective—Drama)	01113
LAEMMLE—No release this day.	
POWERS—The Rubber Rompers (Vaudeville Act)	01114
—Transporting Timber In Sweden (Edu.)	01114
FRIDAY, JANUARY 14, 1916.	
NESTOR—Flivver's Good Turn (Comedy)	01117
REX—Her Defiance (Two parts—Heart—Interest—Drama)	01115
VICTOR—The Ring and the Rajah (Drama)	01116
SATURDAY, JANUARY 15, 1916.	
BISON—Across the Rio Grande (Three parts—Western—Drama)	01118
JOKER—No release this day.	
POWERS—Uncle Sam At Work No. 4, "Uncle Sam's Proteges At Work and At Play" (Edu.)	01119
SUNDAY, JANUARY 16, 1916.	
LAEMMLE—No release this day.	
L-KO—Flirting a la Carte (Comedy)	01121
REX—The Little Mascot (Two parts—Drama)	01120
MONDAY, JANUARY 17, 1916.	
BROADWAY UNIVERSAL FEATURE—The Man Inside (Five parts—Drama)	01123
NESTOR—Mingling Spirits (Comedy)	01124
UNIVERSAL SPECIAL FEATURE—Graft (No. 6, "The Railroad Monopoly" (Two parts—Drama)	01140
TUESDAY, JANUARY 18, 1916.	
GOLD SEAL—The Reward of Chivalry (Three parts—Drama)	01125
IMP—No release this day.	
REX—The Silent Member (Drama)	01126
WEDNESDAY, JANUARY 19, 1916.	
ANIMATED WEEKLY—No. 202 (Topical)	01129
L-KO—Saving Susie From the Sea (Comedy)	01128
VICTOR—Her Better Self (Two parts—Drama)	01127
THURSDAY, JANUARY 20, 1916.	
BIG U—No release this day.	
LAEMMLE—Just Plain Folks (Three parts—Rural—Drama)	01130
POWERS—Building Up the Health of a Nation, No. 2 (Educational)	01131
—The Aerial Buds (Vaudeville Act)	01131
FRIDAY, JANUARY 21, 1916.	
IMP—Vanity Thy Name Is (Two parts—Com.-Dr.)	01132
NESTOR—Flivvers Famous Cheese-Hound (Comedy)	01134
VICTOR—A Sea Mystery (Drama)	01133
SATURDAY, JANUARY 22, 1916.	
BISON—Buck Simon's Puncher (Two parts—Western—Drama)	01135
JOKER—The Whole Jungle Was After Him (Animal—Comedy)	01137
POWERS—Uncle Sam At Work No. 5, "Protecting the Ships At Sea (Educational)	01136

Mutual Film Corporation.

	Serial No.
SUNDAY, JANUARY 9, 1916.	
CASINO—Alias Mr. Jones (Comedy)	04375
MONDAY, JANUARY 10, 1916.	
AMERICAN—Viviana (Two parts—Drama)	04376-7
FALSTAFF—Belinda's Bridal Breakfast, (Comedy)	04378
VOGUE—Oh, for the Life of a Fire Man! (Comedy)	04379
TUESDAY, JANUARY 11, 1916.	
BEAUTY—The First Quarrel (Comedy)	04384
GAUMONT—See America First, No. 18 Milwaukee, Wisc. (Scenic)	04383
Keeping Up with the Joneses, (Cartoon-Comedy)	04383
THANHOUSER—In the Name of the Law, (Three parts-Drama)	04380-1-2
WEDNESDAY, JANUARY 12, 1916.	
RIALTO—The Secret Agent, (Three parts-Secret-Service-Drama)	04385-6-7
VOGUE—A Bum Steer (Comedy)	04388
THURSDAY, JANUARY 13, 1916.	
CENTAUR—Marta of the Jungles, (Two parts-Animal-Drama)	04389-90
FALSTAFF—Reforming Rubbering Rosie, (Comedy)	04391
MASTERPICTURE DE LUXE—The Woman in Politics (Thanhouser—5 parts—Political—Drama)	———
MUTUAL WEEKLY—Number 54 (Topical)	04392
FRIDAY, JANUARY 14, 1916.	
AMERICAN—The Secret Wire, (Two parts-Drama)	04393-4
AMERICAN—Spider Barlow Meets Competition, (Crook-Drama)	04395
CUB—Jerry In Mexico, (Comedy)	04396
SATURDAY, JANUARY 15, 1916.	
BEAUTY—Getting In Wrong, (Comedy)	04400
MUSTANG—"Water Stuff," (Three parts Comedy-Drama)	04397-8-9
SUNDAY, JANUARY 16, 1916.	
AMERICAN—The Gamble (Two parts—Drama)	04401-2
CASINO—Ham and Eggs (Comedy)	04403
MONDAY, JANUARY 17, 1916.	
MASTERPICTURE DE LUXE—The Thoroughbred (No. 54—American—Five parts—Drama)	———
TUESDAY, JANUARY 18, 1916.	
AMERICAN—The Silent Trail (Two parts—Sociological—Drama)	04403-4
FALSTAFF—Grace's Gorgeous Gowns (Comedy)	04405
WEDNESDAY, JANUARY 19, 1916.	
BEAUTY—Johnny's Birthday (Comedy)	04409
THANHOUSER—The Phantom Witness (Three parts—Mystery—Drama)	04406-7-8
THURSDAY, JANUARY 20, 1916.	
FALSTAFFF—Pete's Persian Princess (Comedy)	04410
MASTERPICTURE DE LUXE—The Five Faults of Flo (Thanhouser, No. 55—5 parts—Society—Dr.)	———
FRIDAY, JANUARY 21, 1916.	
AMERICAN—The Thunderbolt (Drama)	04416
CUB—Title Not Yet Announced	04415
MUSTANG—Wild Him Reformer (Two parts—Western—Drama)	04413-4
SATURDAY, JANUARY 22, 1916.	
MASTERPICTURE DE LUXE—The Bait (Centaur—5 parts—Drama—No. 56)	

The Big Idea Behind the Big Four

IT would be a misstatement to say that we are not anxious to sell Big Four features.

It would be a GREATER misstatement to say that our anxiety to sell Big Four features is ever permitted to overshadow our consideration of your best interests.

The elimination of Pot-Luck in booking features, and the elevation of Certainty was the controlling idea back of the organization of this combination.

For this reason, we have urged with all the earnestness we command, the "Open-Booking" policy—the policy which permits the exhibitor to select that which is best suited to his patronage, and reject that which is not—and we have been untiring in our efforts to have him see PERSONALLY every picture before booking it. In other words, we seek only to sell a picture on its merits.

When it is not possible for the exhibitor to view a production, he has our assurance to so truthfully represent it that he will never have occasion to question either our good faith or our judgment.

Based unqualifiedly on this principle, we offer this week, for the consideration of the progressive, quality-building exhibitor:

ANITA STEWART and EARLE WILLIAMS, front-rank favorites, in a five-part VITAGRAPH BLUE RIBBON FEATURE, "MY LADY'S SLIPPER," by CYRUS TOWNSEND BRADY.—A captivating heart-interest love story, replete with the lure of a beautiful woman's eyes and the romance of an adventure.

NANCE O'NEIL, America's gifted emotional actress, in a five-part LUBIN SOVEREIGN PLAY, "SOULS IN BONDAGE," from the pen of DANIEL CARSON GOODMAN, author of that most-talked-of novel, "Hagar Revelly."—A vivid, breath-catching problem play that will make you think and feel better for the thinking.

ANN MURDOCK, dainty darling of comedy triumphs such as "A Pair of Sixes," and RICHARD C. TRAVERS in CLYDE FITCH'S master farce, "CAPTAIN JINKS," produced by the ESSANAY COMPANY.—A shaft of sunshine, radiating sprightliness and good cheer and filled with the invigoration of a breath of cool, fresh air.

REGINA BADET, Parisian sorceress, in a five-part SELIG RED SEAL PLAY, "NO GREATER LOVE."—A play upon the heart strings of which James S. McQuade, the veteran staff writer of "The Moving Picture World," says, "Whoever views 'No Greater Love' on the screen will be the subject of a spell that is akin to the magical."

To round out this feast of genuine, prestige-building entertainment, the Hearst-Vitagraph News Pictorial in 1.000 feet of rapid-fire highlights of the news of the world and YOUR OWN COMMUNITY—

And a two-part riotous comedy of the "Ford Flivver," with RAYMOND HITCHCOCK as supreme potentate of a galaxy of fun-makers, produced by the LUBIN COMPANY, and labelled, "THE WONDERFUL WAGER."

Just an average week's contribution to the welfare of the success-seeking exhibitor!

He who runs may read its moral.

V. L. S. E., Inc.

Stories of the Films

General Film Company

VITAGRAPH.

BY LOVE REDEEMED (Three Parts—Jan. 15—Broadway Star Feature).—The cast: Nell (Jewell Hunt); Saunders (Logan Paul); Johnny (Garry McGarry); Doctor (Anders Randolf); Allan Drew (Paul Hornung); His Mother (Mrs. C. Jay Williams); Grocery Man (Jay Dwiggins); Nurse (Belle Bruce). Written by Alice Williams. Directed by C. Jay Williams.

Nell, a motherless young girl, is continually abused by her brutal father, who is trying to make a thief out of her. In a fit of rage he one days hits her over the head with his revolver and thinking he has killed her escapes.

Four years later, Nell has apparently recovered but in reality suffers from bone-pressure, caused by the blow, and in consequence is now a petty criminal. John, a lad of her own age and her only friend, is heartbroken as he sees the girl going slowly down the crooked path of life, and the remarkable two-sided nature of the girl comes out as she rushes to help a woman struck down by an auto, then surreptitiously rifles her pocketbook.

John secures a position with Allen Drew, an artist, and when the latter needs a pickpocket model, John gets Nell the job. While she is posing the artist's best friend, Dr. Strong, a famous surgeon and student of criminology, calls and Nell succeeds in picking his pocket unobserved, but her theft is discovered. John interests the surgeon in her case. The doctor operates and Nell recovers normal mentality. She secures a position as a maid but her Nemesis, her father, appears, tries to force her to help him rob the safe. A struggle follows which results in the accidental death of her father. John receives the reward of his faith and love by Nell's promise to become his wife.

MRS. DANE'S DANGER (Four Parts—Jan. 17—Unit Program).—The cast: Alice Dane (Lillian Walker); David Dane (Wilfrid North); Rex Gordon (Donald Hall); Jasper Dicey (William Dunn); Simon Corey (L. Rogers Lytton). Written by Charles L. Gaskill. Directed by Wilfrid North.

David Dane, a rich man, much older than his wife, Alice, who is somewhat of a butterfly, is content that she amuse herself in society. They understand each other perfectly, but their attitude is misunderstood by others, who imagine them mismated and scent a flirtation between Mrs. Dane and her former admirer, Rex Gordon, man-about-town and gambler. Alice likes him, but when he attempts to make advances to her, she resents it and their friendship ceases until he apologizes and she forgives him.

Gordon is deeply indebted to Simon Corey, an unscrupulous money-lender, and, urged on by threats of exposure, enters Alice's home at night with the intention of stealing her valuable pearl necklace. At the very same time, Jasper Dicey, a "down-and-out" broker, enters for the same purpose, after having fed his hatred for Dane, who had once refused him a loan, by arousing jealous suspicions of his wife, by anonymous letters. Dane returns unexpectedly to confront the two thieves and his sleeping wife, in her bedroom.

In a frenzy of rage, Dane is about to shoot Gordon on the spot when Dicey steps forward and explains the true cause of Gordon's presence there. Mrs. Dane awakens and, horrified, begs her husband not to become a murderer, and with a sigh of relief, Dane permits the two thieves to leave unmolested. After the two rascals have gone, a happy reconciliation follows between Dane and his wife, thus Mrs. Dane's danger but cements stronger the love and faith between herself and her husband.

BITTERSWEET (Jan. 17—Unit Program).—The cast: Farmer Slater (George Stanley); Joan, his wife (Anne Schaefer); John (Webster Campbell); Bob (Lawrence Weingarten); Ruth (Corinne Griffith). Written by Daisey Smith. Directed by Rollin S. Sturgeon.

Farmer Slater has tyrannized over his family so long that they dare not call their souls their own. Bob, the younger son, is sullen, John, the elder, has promised to work out his college education debt on the farm. Just before his return, he has married Ruth, a light-hearted joyous city girl, who promises to "make his people her people." At the Slater farm she is chilled and browbeaten from the first; the breakfast hour is 4:30 a. m., the parlor curtains are kept down to prevent the carpet fading, etc.

Bob, angered at his father's refusal to let him attend a party, goes to the saloon, returns full of bitterness and liquor and steals money from his father's strong box. He is caught and ordered out of the house forever by his father, but Joan, his mother, for the first time, defies her husband and announces she is going with Bob. They leave, and Slater, left alone, is overcome by his rage and falls in a fit. They hear his fall and go back. As a result, Slater is an invalid for life, but a changed man, and after a life of discord, the whole family reunite in harmony and love.

A TELEGRAPHIC TANGLE (Jan. 21).—The cast includes Mr. and Mrs. Sidney Drew. Written by Maude Bonner. Directed by Sidney Drew.

Mr. and Mrs. John Smithers have been married nearly six months and Mrs. John still nourishes the idea that her hubby is a paragon of virtue. John and his wife are to attend a lecture one night, but he meets a bunch of old college friends and renews acquaintance with mixed drinks and stacks of chips. Finding navigating extremely difficult, he spends the night in a hotel with the boys.

Next morning, when John does not show up, Mrs. Smithers, fearing some dire calamity has overtaken her hubby, anxiously calls up four of John's most intimate friends. The inquiries, "Did John spend the night with you!" brings forth from each and every one of the "wise" ones the reply, "Yes!" Each friend thinks he has done John a great favor, but when the four friends meet John, and he learns what a mess they have made, he collapses completely. Of course Mrs. Smithers realizes the deception practiced upon her, and she goes to John's office to demand an explanation.

After a heartbreaking moment, one of the boys gets an idea, rushes out and brings in a traffic cop. He then "confesses" to Mrs. Smithers that all were arrested for speeding and spent the night together IN JAIL. The cop is far-sighted and corroborates the story, which lets John out of that predicament nicely, but the cop calmly informs the boys he has been sent by the magistrate to collect the ten dollars fine which they promised to pay. All are broke, so John has to "dig down." The cop and the boys depart jubilantly, leaving John with a throbbing head, a thin bankroll and his wife with her arms around his neck begging forgiveness for her unjust suspicions.

THE SECRET SEVEN (Three Parts—Jan. 22—Broadway Star Feature).—The cast: Viola Fiori (Carolyn Birch); Sebastian (William Humphrey); Dr. Manfredi (Leo Delaney); Stephano Fiori (Templer Saxe); Rita Bellona (Rose Tapley); Paul Hampton (Harry Northrup). Written by Adolph A. Thomas. Directed by William Humphrey.

Dr. Manfredi, an Italian-American doctor, is a friend of Paul Hampton, United States Secret Service man, and accidentally stumbling upon a band of counterfeiters known as the "Secret Seven," Manfredi is sworn to secrecy by Sebastian, the villainous leader. Hampton, however, surmises what has happened from things his doctor friend tells him, and gains possession of one of the counterfeit bills. With this to work on, Hampton disguises himself and goes to work in the Italian quarter. Sebastian watches the doctor's movements and in that way discovers that Manfredi's sweetheart, Viola, is a girl he loved in Italy. He makes himself known to the girl and by threatening to inform the police that her father murdered her husband in Italy, forces her to break her engagement and marry him.

Manfredi is broken hearted, but cowed by the receipt of letters from the "Secret Seven" is cowed into submission. But Rita, a cast-off sweetheart of Sebastian's, and a member of the "Secret Seven" learns that he has married Viola and filled with jealous rage, determines on revenge. She goes to the Fiori home, where the wedding ceremony has just been completed, finds Sebastian, and upon his refusal to give up Viola, stabs him. Viola finds the body and is accused of killing Sebastian.

Viola protests her innocence, and tells the story of how he had used his hold over her father to force her into a marriage with him, and proves that her father killed a man in self-defense, only. Meanwhile, Hampton has raided the counterfeiter's den, captured Rita and the gang, and on being brought to the Fiori home, the woman confesses she killed Sebastian. Viola and Manfredi are then happily reunited.

VIM.

FRENZIED FINANCE (Jan. 21).—As brokers Pokes and Jabbs certainly live up to the name, for outside of the office furniture, their one asset is their nerve. Added to business troubles Jabbs as the real business man of the firm is driven to distraction by Pokes who, instead of attending to the office affairs, devotes all his time in flirting with Ethel, the stenographer. In despair Jabbs discharges Ethel, much to the chagrin of Pokes, who, however, dare not interfere. In vain Jabbs seeks to engage a new stenographer, but the applicants sent to him by the employment bureau only add to the worries of poor Jabbs, while Pokes sits by and enjoys the proceedings. Finally, Jabbs is forced not only to re-engage Ethel but also to employ Millie, Ethel's friend, as his own stenographer.

One of their clients enters with a large deposit which he entrusts with Pokes and Jabbs. The deposit is the largest that either members of the firm has ever handled and extraordinary precautions are employed to insure its safety. However, the modern crook resorts to unusual methods in his manner of plying his trade, so that when the client, having changed his mind about leaving the deposit in the office, returns to claim it, the partners suddenly realize that not only have the crooks stolen the money, but the safe as well. While Jabbs and the client seek the assistance of the police, Pokes devotes himself to the pursuit of the crooks and the safe. Catching up with them, he overpowers them, but during the struggle, the safe, released from control, rolls downs to the docks and falls into the harbor. However, undaunted, Pokes dives into the water after the safe and when Jabbs arrives with the police, Pokes has succeeded in salvaging the precious money.

ESSANAY.

ANGELS UNAWARES (Two Parts—Jan. 11).—The cast: Freckles (Ruth Stonehouse); Thomas Wade (Edmund F. Cobb); Grace Wade, his sister (Madge Kearns); Judge in juvenile court (Grant Foreman).

While in a fight, Freckles, a little street waif, hurls an apple through the window. Instead of running away, she goes into the house and confesses. It happens to be the home of Thomas Wade, clerk of the juvenile court, whose sister, Grace, is an invalid and longs for company. Grace tells Freckles not to worry about the broken window and the two become great friends, Freckles promising to come and see her each day. Grace tells her brother of her new acquaintance. That night Freckles is forced to aid her stepfather in a robbery and is caught. She is sent to reform school. Many days pass and Freckles does not come to see her. One night Freckles escapes from the reformatory and goes to Grace's home. She has no sooner arrived than Wade receives a message of her escape. Grace pleads with her brother to allow her to stay with them and her request is granted.

THE FABLE OF THE TWO PHILANTHROPIC SONS (Jan. 12).—The cast: Ezra (Charles J. Stine); Bill (Harry Dunkinson).

Ezra and Bill sallied forth from a straggling village in search of the uncertain female known as Dame Fortune. They found her, and accumulated Doe in bundles and bales and stacks. The walking vegetables back in the stockade heard that Ezra and Bill were batting above 400 and hoped they were getting it honestly. Ezra wanted to be remembered in his home town fifty years hence, as a benefactor, not as a guy that dealt from the bottom of the deck, so he built a library that cost him 50,000 bucks. The general criticism was that the dod-blasted thing looked like a barn, was arranged wrong, and nobody didn't want no library nohow. Bill floated into town one day. He called the boys around the cracker box and bought the cigars. He was escorted to the train and hailed as prince. Moral: In scattering seeds of kindness, do it by hand and not by machinery.

THE HOUSE OF REVELATION (Three Parts—Jan. 8.—The cast: Hon. Charles Raleigh (John A. Lorenz); Lady Denning (Marguerite Clayton); Godfrey, her brother (John Junior); Lord Howell (Jack Milton).

Lady Denning loves Hon. Charles Raleigh, but for some unknown reason is afraid of him. Sir Charles, realizing this, welcomes a message ordering him to join his regiment in Flanders. While in battle he sacrifices his arm in saving the life of Lady Denning's brother. Some time later, in London, he inherits an estate which includes a haunted castle at Lincolnshire. He goes to the castle to investigate. Opening a panel in the wall he finds the skeleton of a man. Beside it is a letter evidently written before death. It tells how the first Sir Charles had insulted a certain Lady Olive. Her cause was championed by Godfrey, who challenged Sir Charles. They agreed to throw dice to see who should commit suicide. Godfrey lost and wrote this letter before taking his life. The modern Sir Charles then understands why Lady

Denning fears him. It's the atonement he must pay for the folly of his ancestor. He returns to Lady Denning, who, after hearing her brother's story, for some unexplainable reason has lost her fear of Sir Charles. He has atoned for the wrong done by his ancestor.

PIECES OF THE GAME (Three Parts—Jan. 15).—The cast: Walter Brent (Bryant Washburn); Greda Gregory (Nell Craig); Rodger Gregory, her husband (Richardson Cotten); John Lockert, a home-wrecker (Randall McAllister).

Rodger Gregory wins the love of Greda, whom Walter Brent had also wished to marry. Being good friends, Gregory insists that Brent live with them. Some time later finds the three living happily together. During a two months' absence of Brent, Gregory forms a friendship with John Lockert. Lockert becomes a regular visitor at his home. Gregory, unthinking, spends most of his leisure time working, while Lockert entertains his wife. Brent returns, and seeing trouble is sure to result, warns Gregory. Gregory refuses to listen. Finally Brent overhears Lockert proposing an elopement to Greda. She consents. Brent goes to Gregory telling him that he himself has tempted his wife and she had listened. Gregory threatens him, swearing never again to speak to him. Brent then warns Lockert to stay away from Greda. Many months pass and finally Greda tells her husband it was Lockert who had tempted her and Brent who had saved her. Their friendship with Brent is then restored after Gregory's humble apologies have been accepted.

Universal Film Mfg. Co.

UNIVERSAL SPECIAL FEATURE.

GRAFT NO. 3 ("The Traction Grab"—Two Parts—Dec. 27).—The cast: Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nanine Wright); Stanford Stone (Glen White); Roger Maxwell (L. M. Wells); Dorothy Maxwell (Jane Novak); Boyd Penrose (W. Horne); Mabel Penrose (Mary Ruby); Jim Stevens (J. F. Abbott).

The first attempt of the Trust to have Larnigan killed having failed, they plan to ruin him politically and financially, then remove him entirely. Stone, the head of the Trust, gives his ordes to Black, over the private wire. Black does not know from whom he receives his instructions. Stone has a dictagraph arranged in Black's office to enable him to hear the conversations that take place. Tools of the Trust are called in Black's office to receive instructions. Larnigan is approached by the heads of his party, who promise him political rewards if he will line up on the side of the trusts, threatening him in case he should refuse. He defies them all, and later holds a mass meeting of the workers. He finds them ready to back him up in his fight. Black persuades Larnigan's chauffeur to drive Bruce to a certain spot in Central Park on his way home. Gunmen will be stationed there to put Bruce out of the way. Stone is listening to the conversation between Black and the chauffeur when Dorothy and Bruce call. Bruce and Stone step out into the outer office where Bruce tells him in confidence of his intention to attack the Traction Grab and asks his help should it be needed. Stone promises.

Meanwhile, Dorothy, left alone in Stone's office, picks up the receiver of the dictaphone and overhears the plot with the chauffeur. She leaves the building with Bruce and insists upon his riding in her car. She has her own reason for not telling him of the conversation she overheard. Bruce is driven to the home of Jim Stevens, a newspaper reporter, who has planned to help Bruce in his fight. They have arranged to work for the Traction Company the following day in order to secure evidence against it. Larnigan's chauffeur has rushed back in Black's office and told him of Bruce having driven off with Dorothy. Stone, listening, phones to Black to get the gunmen and place them near the Larnigan home. Black and the chauffeur start for the park. As Black steps out he is shot by the gunmen. Discovering their mistake, they place the wounded man in their car and hu tle him off to the hospital.

Bruce arrives home to find his mother in tears; she has received notice of the foreclosure of the mortgage on their home. Dorothy overhears this remark and determines secretly to have the place. She gets her father to advance her a sum of money for a business venture. She tells him that she will take over the mortgage on the Larnigan home. Her father is astonished and angry, but does not show it. He had gone to considerable trouble to bring about the foreclosure. Boyd Penrose and his daughter, Mabel, call on Dorothy. Penrose is the head of the Traction Company. He intends to inspect the new subway under construction and invites the girls to accompany him and they accept.

Bruce and Stevens begin work with the conseruction gang on the subway. They get evidence that the inspector of materials is being bribed to pass inferior cement. Stevens rushes off to his paper with the article. Stone is with the editor when Stevens rushes in. The paper is controlled by the trusts and the editor has just completed an article, at the dictation of Stone, regarding the possible recall of Larnigan.

Stevens shows his article and it is promptly torn up and Stevens discharged. He goes to a rival paper, The Independent, which accepts it.

Stone heard Stevens tell about Bruce being at the subway getting evidence for the grand jury, so he goes there and finds Penrose. The latter arranges with Kelly, a tool of the trust, and foreman of the works, to send Bruce into the tunnel where they have prepared a blast. Bruce is given a dynamite cartridge to take to the spot, uncoiling the attached wire as he goes. Dorothy sees Kelly attach the other end to the explosion plunger, and, suspecting the motive, rushes after Bruce. Penrose tells Kelly to explode the cartridge in two minutes, which will give time for Penrose to reach the street. Dorothy reaches Bruce and tells him of her fears; he drops the cartridge and together they rush back to the opening. The cartridge is expolded and the defective cement in the construction causes the street to cave in. Penrose is killed. Bruce and Dorothy escape.

The Independent appears on the street with the expose of the Traction Grab, together with the news that the grand jury had returned indictments against the heads of the Traffic Trust.

GRAFT NO. 4 ("The Power of the People"—Two Parts—Jan. 3).—The cast: Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nannie Wright); Stanford Stone (Glen White); Roger Maxwell (L. M. Wells); Dorothy, his daughter (Jane Novak); St. John Dodson, head of Grain Trust (Edward Brown); Tom Larnigan (Harry Carey).

Bruce Larnigan finds himself so bitterly opposed by the administration that he resigns his office as District Attorney. He enters into an agreement with Editor Nash of the Independent, whereby he intends to continue his attacks on the criminal trusts through the press. His first effort is directed against the combine of the grain interests and the subsequent raising of the price of bread. His investigation takes him to Chicago. Stone immediately has a tough character, known as "Red Mike," sent after him with instructions that he must prevent the return of Larnigan if possible, but there will be no reward unless the fatality "looks like an accident."

Stone then sets about tearing down whatever prestige Larnigan might have remaining. He has the business men withdraw all ads from the Independent; collects the balance of stock and has the paper suspended. He gets members of the traction company to bring suit for libel against Bruce and attach his home, frightening old Mrs. Larnigan with threats of ejectment. Stone is in love with Dorothy Maxwell, and, in the absence of Bruce, proposes, but is rejected. When pressed for a reason, Dorothy tells him of the conversation she heard in his office over the dictaphone when the plot to kill Bruce was planned. Maxwell enters and hears his daughter accuse Stone. The latter does not deny his connection with the trust and tells Dorothy that her honored father is also a member.

Bruce finds evidence of much irregularity of the Grain Trust, and succeeds in catching a schooner, under orders, dumping grain overboard to create a shortage and give the trust an excuse for boosting prices. "Red Mike" has followed him like a shadow and Bruce's life was saved on more than one occasion through "Red Mike's" fear that it wouldn't "look like accident." Bruce is discovered on the boat, and, fearing that he is a spy, the crew set upon him. Bruce, badly wounded, finally jumps overboard. He is picked up by a yacht captained by his brother, Tom. Tom listens to the story of the prosecution of the Graft Trust; of the death of his father, etc. Tom swears to continue the work started by his father, and also to avenge his father and brother. He also carries with him a letter from Bruce to the woman he loves—Dorothy Maxwell.

Tom returns to New York with the evidence against the grain corner secured by Bruce. He is dumfounded to find the Independent closed; is filled with almost insane anger at finding the way his enemies have persecuted his mother, and is astounded when Dorothy announced her engagement to Stone. He does not deliver Bruce's letter. Tom has nothing left but his mission; no way to fight save through the direct medium of the people; so he holds a mass meeting and tells them the facts.

St. John Dodson, the leader of the Grain Trust, is guarded in his offices. Tom arrives at the office building occupied by Dodson, followed by the mob. He fights his way through the outer offices guarded by clerks and private watchmen and gains the private office of Dodson, locking the door behind him. Then he drags him to the window and shows him to the infuriated mob below. Dodson promises to right conditions, and in Tom's presence he phones the necessary orders to relieve the situation of the grain corner. After Tom has left, Dodson, still crazed by fear, shoots himself. Tom and his mother leave for Chicago, where they find Bruce somewhat improved.

BROADWAY UNIVERSAL FEATURE.

LOVE'S PILGRIMAGE TO AMERICA (Five Parts—Jan. 10).—The cast: Bishop Dorchester (Thomas Keeswald); The Bishop's Wife (Sarah Brundage); Lulu, their daughter (Lulu Glaser); the Duke of Bilgewater (Henry Norman); Tom, his nephew (Tom Richards); Lady Mary (Adila Comer); Captain Sparks (Joe Girard); Mr. Lester (William Sloan); Mrs. Lester (A. C. Marston); Mr. Smythe (Hudson Liston); Lord Bridgewater (E. Cooper-Willis).

Lulu is the daughter of an English bishop and she loves and is loved by Tom, nephew of the Duke of Bilgewater. Lulu and Tom finally decide to tell their folks that they have become engaged. They expect a little opposition, for their respective fathers and uncle are enemies; but bravely hope to overcome it and make things right. Lulu leaves Tom at her door and goes in and gladly announces that she is to marry the duke's nephew. A scene ensues—and in the duke's castle a like scene is going on. The bishop insists that Lulu marry his curate, whom she despises, while the duke insists that Tom marry his cousin, Lady Mary, who has more brains than beauty. Tom refuses to marry his cousin and is ordered to leave the house. He and Lulu plan to elope. So they leave England to seek their fortune in America, confidently hoping to marry as soon as this is accomplished. Arrived in New York, Tom finds that the only thing he can get to do is peddling books.

Meanwhile Lulu attracts the attention of an old chap into whose office she goes, and he at once engages her to be his typewriter. Tom puts up $70 for his books and starts out to sell them. But it seems that "The Lives of the Saints" are not popular that year, and so he meets with nothing but failure. He happens into the office where Lulu is at work and there finds her struggling in the embrace of the old man. He fights with the old man and this interferences causes Lulu to be "fired." They are unable to pay their hotel bill, and stealing away they seek refuge in the park. In the morning they see an advertisement for a maid and butler, so, pretending they are married, they apply for the jobs and luckily get them. To their consternation they find that the man of the house is the same old fellow in whose office Lulu worked for a few hours. Tom, in his utter surprise, drops a whole tureenful of soup over his master.

Lulu warns the old man that if he fires Tom she will tell his wife all. So he agrees to keep his mouth shut. That night Tom and Lulu are shown to the same room. This will not do, so Tom takes his belongings and camps out in the hall. Feeling a bit cold, he steals into what he supposes to be an empty room only to find it occupied by the cook. She chases him downstairs, where he has a bout with a burglar, who disappears leaving Tom with the bag of loot in his hands. The master and mistress come down. Tom and Lulu are taken for thieves and sent to the police station. Next morning, however, the old man is afraid to prosecute, and so they are set free. This time in their search for work they are less fortunate. The only thing they can get is a very menial job called help's help in a large hotel. Here they wait upon the cooks and waiters and are treated with much disdain by their fellow servants.

Tom is soon fired, but Lulu keeps the job. In the park Tom is accused of stealing a purse from a fiery old man to whom he was about to restore his property. The old chap jails Tom. An old friend of Tom's comes to the hotel and visits the fiery old chap who jailed him. Lulu, who has been forced to don the attire of a bell boy to escape the attentions of a French cook, happens to be sent to their room with some drinks and hears them discussing Tom. Then she hears Tom's friend say that the Duke of Bilgewater is dead, and that his son has been killed in the trenches. She steps forward and discloses her identity. The old man, who proves to be a lawyer who is searching for Tom, asks where his lordship is. Lulu tells the old man that Tom is in jail where he put him. Tom is released and told of his good fortune. He and Lulu lose no time in getting home to England. There they are married at once and go to the castle.

UNIVERSAL.

ANIMATED WEEKLY, NO. 200 (Jan. 5).—Prominent Americans Sail—Colonel House, President Wilson's personal envoy, and Brand Whitlock, Ambassador to Belgium, off for Europe.—New York City. Sub-titles: Colonel House. Brand Whitlock.

War Dance—Time honored custom is indulged in by natives.—Philippine Islands.

$800,000 Oil Tanker—The La Brea, new type of oil carrier, is launched at San Francisco, Cal.

Dinner on the Hoof—Stock yards glutted with cattle, sheep and goats that will feed thousands. —Chicago, Ill.

Latest Winter Fashions—Universal stars in newest sport coats, by courtesy of S. Heim & Sons. Sub-titles: Mary Fuller, imported Angora sweater, with fur trimmed collar, bottom and sash. Edna Hunter, Romanese silk sport coat, collar and bottom of beaver fur. Dorothy Philipps, silk sport coat, with chinchilla squirrel fur collar.

Thomas Mott Osborne—Grand jury indicts warden of Sing Sing prison, whose wonderful reform work has done much toward bettering prison conditions.—Ossining, N. Y. Sub-title: Prisoners greeting Osborne on return from a recent vacation.

Aerial Mail Service—United States Government inaugurates system bringing islands into closer touch.—Manila, Philippine Islands.

82-Mile Hurricane—Severest gale in years sweeps New England, causing death and great destruction of property.—Revere, Mass.

To Battle for Championship—Fred Fulton, young giant, who is to combat for heavyweight championship of the world.—Chicago, Ill. Subtitle: Fred Fulton (on left).

Peace Ship at Sea—Activities aboard Henry Ford's peace ship, taken in mid-ocean. Subtitles: On the high seas. Henry Ford at compass. Executive staff. Three prominent ministers (from left to right): Dean Samuel S. Marquis, Dr. Lloyd Jenkin Jones and Dr. Charles F. Aked. Governor L. B. Hanna, of North Dakota. Lloyd Bingham, noted actor, who died on trip. Mrs. Helen Robinson, Senator from Colorado. Prominent peace delegates (from left to right): Miss Julia Wales, Mme. Schimmer, Mrs. Inez Milholland Boissevain and Mme. Malmberg. Mme. Rosika Schwimmer, whose peace methods are reported to have split party. The student body. The press squad. Mrs. Mary Fels presents to Henry Ford flag made by descendant of Betsy Ross, maker of first American flag. Lieutenant Jenkins and sailors of the British cruiser which escorted Oscar II into Kirkwell, Orkney Islands. Jake Greenberg, messenger who stowed away on board ship, working out his passage. Limbering up—Dr. Aked proves his agility in a game of leapfrog with Dr. Lloyd Jenkin Jones.

Cartoons by Hy. Mayer.

BISON.

ACROSS THE RIO GRANDE (Three Parts—Jan. 15).—The cast: Dixon Lee (Bill Gettinger); Teddy Ransom (Olive Fuller Golden); Hiram Ransom (William Canfield); Jose Morilla (Joe Rickman); Nina De La Guerra (Peggy Coudray); Capt. Jack Harding (Neal Hart). Written by George Marshall. Directed by Jacques Jaccard.

When Dixon Lee graduated from college, instead of following his chosen profession of civil engineer he started in to dissipate. The father of Teddy Ransom, the sweetheart of Dix, is superintendent of construction for one of the western railroads which is extending its lines into Mexico. They had experienced a great deal of trouble and Ransom had just received a report from the auditor of the road complaining of the excessive expenditure of money with such little results to show. While Ransom is trying to find the solution of these problems Dix comes in to ask for his daughter's hand. Ransom informs him that he will never consent to their engagement until Dix can show that he is able to take care of the girl. Ransom gives Dix a position with the construction gang in Mexico. Arrived in the foreign land, he notices one of the peons, a Yaquil Indian, being severely beaten by the foreman and he takes a hand, with the result that the Indian is filled with gratitude towards him.

Dixon meets the foreman and presents his letter. Dix is given work. Josee Morilla, the governor of the province in which they are working, and Jake Sheean, the foreman of the construction gang, are very chummy. Jose finds it easy to get Jake to pay him quite a sum of money for promised security, and the two are worried over Dixon's arrival, thinking that he will probably break up their system of graft. Nina, a girl of the dance halls, influenced by the money of Jose and Jake, uses her charms upon Dix, and finds him easily influenced. Dixon returns to his old habits of drinking and carousing and Jose and his confederate become careless. Although Dixon is drunk a great part of the time, he picks up many little items of information about the way the money changes hands. Jake sends in an unfavorable reports against Dixon and Ransom discharges him. Pretending to go to a house party one night, Teddy starts for Mexico. Jose decides to put Dix out of the way, and accordingly has him arrested.

Teddy's father, meanwhile, has learned of her destination and arrives on the Mexican border. The Mexican border is being patrolled by U. S. troops, who have orders to allow no one to enter Mexico because of the unsettled conditions and Ransom's ragings are fruitless. Meanwhile Teddy, having learned that there is no chance to save Dix's life, plans with the Indian whom her sweetheart befriended to have him and his tribe break into jail and release Dix. They succeed in freeing him, and also assist in aiding the fugitive to get to the engine which Teddy is holding ready for him. The Mexicans are equal to this and telegraph ahead to have the train stopped. They escape and secret themselves in a Mexican house. Upon learning that their ammunition is running low the Indian offers to go for aid and sets out for the Mexican border. He makes the trip successfully and is picked up by a detail of Texas Rangers. He gasps out his story and they take him to the commander's tent.

Ransom sees the army officer refuse to assist, claiming that he has no power to go into Mexico. The captain of the Rangers declares that he is not under the U. S. ruling and, army or no army, he will bring them out. Meanwhile Teddy and Dix are nearly out of ammunition and Dix saves the last shot to kill Teddy with in case assistance does not arrive. He is on the verge of using it when they hear a shout and see that the Mexicans are being dispersed. The two are rescued and safely brought across the border. When Ransom sees the devotion of Teddy for Dix and learns that the boy is wakening up his real manhood he agrees to their engagement.

VICT R.

MAN AND MORALITY (Three Parts—Jan. 12).—The cast: Harry Anstruther (Harry Myers); Rosemary Trent and Mizi (Rosemary Theby); John Stanton (Louis Leon Hall). Written and produced by Harry C. Myers.

Harry Anstruther, a wealthy young business man, is much in love with Rosemary Trent, who reciprocates his affection. During a yachting trip given by Harry to a party of friends he proposes to Rosemary. She tells him that before she can accept his proposal he must know of her earlier life, as he had repeatedly made the statement that the girl of his choice must be above all suspicion and free from any taint of scandal. Rosemary is the daughter of a retired army officer and when quite young she had been infatuated with a dashing Lieutenant in the regiment her father commanded. She had pledged her troth to the young officer and when he asked her father for her hand, consent was refused. With youthful indiscretion they eloped together to a distant city, where they take rooms in a hotel.

The suitor goes in search of a minister to perform the ceremony, while Rosemary makes ready for her coming marriage. On his way back to the hotel, the Lieutenant is killed by the stray bullet fired at a policeman by a fleeing burglar. This unfortunate accident blighted her life and it was years before she was reconciled to her father. After hearing his sweetheart's story Harry withdraws his proposal, although he still loves her deeply. The next day at the office he tells his business associates that he has to go away for his health and in an effort to forget Rosemary takes charge of the branch house in the Philippines.

Arriving at the headquarters in a native village far in the interior of the Islands he finds that with the exception of the branch manager, John Stanton, he is the only white man within miles. The enervating surroundings combined with his despair over his shattered romance make him take to drinking to excess. Stanton tries to save Harry, but the latter refuses to heed the words of his companion. When Stanton returns to the States he leaves Harry behind. Mizi, a native dancer, attracts his attention and he takes an interest in her. This native bears a striking resemblance to Rosemary, which fact impresses Harry.

His irregular life has wrought many sharp changes in him and he begins to show signs of debauchery. The dancing girl is constantly in attendance upon him, which arouses the jealousy of her native lover, Toto, who kills her during a quarrel. In the meantime Stanton has arrived in New York. While attending a reception he recognizes Rosemary from a photograph of her he had seen in Harry's possession. He seeks an introduction and tells her of Harry and the life he is leading. He says that she can still save him if she will go to the Philippines. Rosemary sets out to try to save Harry. She reaches his quarters to find him in the throes of a delirium, but when he recovers he finds her at his side and seeks forgiveness. They plan to return home and make up for the happiness they have lost.

THE RING AND THE RAJAH (Jan. 14).—Captain Blayne is the English resident officer at the court of the Rajah of one of the native States of India. One day Blayne saves the Rajah from a murderous attack by a native fanatic. The Rajah, is about to kill the would-be assassin, when Blayne interferes and points out that the man is deranged. To show his gratitude to the man who saved him the Rajah places on Blayne's finger a valuable ring. Later the Rajah goes to England, and with Blayne in his entourage, visits the garrison to which Blayne's old regiment is attached. Edith, the Colonel's daughter, is the girl whose photograph Blayne has carried with him all through his service in India. When Edith is presented to the Rajah, Blayne is pleased that the Rajah should show so much interest in the girl. He does not dream that the first sight of Edith has filled the Rajah with a fierce desire to make her one of his wives

The Rajah, alone on the veranda, is the prey of jealous rage. The Rajah glances through the doorway to the ballroom. There stands Blayne, the man who is between him and his heart's desire. The Rajah turns to his body-servant and tells him to make way with the person he sees. But Blayne and Edith have changed places—and Forak sees not Blayne but Edith. It is not for Forak to question his master. If his master wishes the girl killed, the command shall be obeyed.

Forak follows Blayne and Edith when they stroll out through the garden. He creeps close when Blayne tells Edith of his love. Blayne places on his sweetheart's finger the ring the Rajah gave him; it is too large and it slips from her finger to the ground. The watchful Forak picks it up, and creeps away to his master's apartments, where he paints the inside of the ring with a powerful poison while the Rajah looks on. He then returns to the gardens and manages to toss the ring to a spot where Edith finds it. Blayne again slips the ring over her finger, and they set out on their return to the ballroom.

Edith is overcome by the poison and is slowly sinking when the Rajah snatches off the ring. Edith revives. The Rajah, contrite, beseeches her to forgive him. She does not know that her strange seizure has been due to his murderous jealousy; but she has not forgotten the insult of his love-making. She draws away from him and goes into the ballroom with Blayne. The Rajah is overwhelmed by his emotions. He looks at the ring. Slowly he presses it over his own finger.

REX.

HIS RETURN (Jan. 11).—The cast: Bill (Jack Bryce); Mary, his wife (Miss Mae Gaston); Loraine, an artist (Raymond Russell); His Mother (Miss Helen Wright). Written by Helen Bailey. Directed by Cleo Madison.

Bill is a truck driver. He and his wife, Mary, live in their little cottage, but are denied the blessing of children. Mary spends her spare time in looking over baby clothes and pictures of babies, and one day while looking over the paper she sees an ad for a woman to pose as a mother at a certain studio. She determines to use this opportunity to play mother and seeks out the studio mentioned. She is the ideal type that the artist has been looking for, and the expression of her mother love when the child is placed in her arms justifies the artist in his selection. She keeps her posing a secret from her husband, but he notices the change in her and how happy she seems to be.

One day on the regular route he has a box to deliver at the studio. The artist is at work and hears a knock at the door. He tells Mary to step behind the screen and on opening the door Bill comes in with the box. Placing the

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box near the screen Bill knocks the screen over and discovers his wife, clad in draperies. He flies into a terrific rage and refuses to accept her explanation; then after threatening the artist with death unless he takes care of the girl, Bill leaves. Mary is heart-broken and the artist's mother, coming in at the time, comforts her. Bill becomes a typical bum and loafs around the country for a year. Finally the longing to see his wife overcomes him and he sets out for their home town.

Mary, thrown upon her own resources, is compelled to pose for the artist regularly. The artist and his mother have been very kind to her, and the mother especially has watched over her. Mary is blessed with a child of her own and is posing for another picture. Bill stumbles into the room and finds his wife alone with the child, the artist having stepped out for a moment. There is a dramatic scene between the husband and wife, and when Bill learns the child is his the two are happily reconciled.

HER DEFIANCE (Two Parts—Jan. 14).—The cast: Adeline (Cleo Madison); Theron Gabler (Ted Duncan); Frank Warren (Edward Hearn); Old Scapin (Willis Marks); Mrs. Warren (Adele Farrington).

Theron Gabler and his sister, Adeline, live together in a small country town. Old Scapin, the village Croesus, has long had his eye on Adeline—he not only covets the beauty of the girl, but wants her especially for her fitness in taking care of his household. Although old enough to be her father, he had frequently forced his suit upon the brother and the latter had made tentative arrangements with him.

Frank Warren, the son of a wealthy man, comes to the town to look upon some data on one of his father's investments. He meets the girl and a mutual attraction develops between them. His stories of his life and of the city are a never-ending source of delight to the girl. The brother notices several meetings between the two and forbids his sister to have anything to do with the city chap. In the past she had always considered her brother's word as law, but she now openly defies him and glories in her new found love of Warren.

Finally one night, Adeline and Warren are together until one o'clock. When she returns home her brother in his furious anger almost strikes her. They have a heated argument and the girl stands up for Warren, claiming that he is going to marry her, while brother insists that the city man is only playing with her and in mad rage leaves for the hotel where Warren is stopping to get satisfaction from him. Warren, meanwhile, has received a telegram from home requesting him to hurry back and hastily writing a note to Adeline, he manages to catch the last train out. Theron arrives at the hotel, finds Warren gone, and is given the note left for his sister. In his rage he tears the letter up and returns home telling his sister that Warren has skipped out. The girl, numb with grief, loses all pleasure in life, and when her brother insists upon her marriage to old Scapin she has not energy enough to resist the proposition and she and Scapin are married.

When the marriage is completed, the old man tries to force his attentions upon her and she becomes furiously angry, and striking him, leaves the house in a rage. She secures a horse and buggy outside and hastening to the station gets a ticket for the city in which Warren lives. Her brother and old Scapin pursue her; their buggy is overturned and old Scapin is killed. Warren has confessed his love for the girl to his father and the latter unable to get the boy to give her up, starts an investigation about the girl's character. In this way, Frank learns of her marriage to old Scapin and thinking he has lost her forever tries to put her out of his heart.

Many years pass. In the city, Adeline has found it hard to make a living and especially so when a child arrives. She secures work as a scrub woman in one of the office buildings and because she has no one to leave baby with, is forced to take it along with her. One day while she is working in the building, the baby begins to cry and Warren disturbed by the noise investigates. He finds the baby and is looking for the owner when Adeline, hearing the child's cry, hurries back and the two confront each other. Adeline accuses Warren of being a coward and a cad for leaving her, while, he anxious to make up with her, tells of his hasty departure, the reason of it, and of learning later that she had married. Explanations follow and there is a happy reconciliation between the two.

L-KO.

GERTIE'S BUSY DAY (Jan. 12).—The cast: The Girl (Gertrude Selby); The Boy (Reggie Morris); The Bug Catcher (Dave Morris); The Fat Friend (Fatty Voss).

Gertie is feeding the park swans by way of amusement when Reggie sees her from the opposite side of the lake and tries to flirt with her. She snubs him, for she thinks he is a little too fresh, and he decides to tease her by enticing the swans to his side of the shore. This provokes her for the time, but finally leads to a flirtation.

Later, admirers of all types, sizes and ages break in and try to cut out Reggie, but he manages to turn the tables on them and sets them all fighting. They forget Gertrude and try to annihilate each other and the lovers laugh at them and she congratulates Reggie on being rid of his would-be rivals.

FLIRTATION A LA CARTE (Jan. 16).—The cast: Dick (Dick Smith); Phil (Phil Dunham); Alice, Phil's Wife (Alice Howell).

Dick and Phil quarrel with their wives and leave their homes in bad tempers. Phil's wife decides to get even and goes forth to flirt on her own account, but is only frightened for her pains. Finally she flirts with Dick and is surprised by Phil and runs home. Dick and Phil quarrel and when separating vow vengeance on each other.

That night they meet in a gambling room and Phil tries to cheat Dick, who catches him at it and a fight ensues. The police take a hand and Phil and Dick are chased from the rooms. Phil gets clear, but Dick is hard pressed and only evades the officers by getting in Phil's house, where he hides under the bed. Phil catches him and they fight. The police hear as Alice screams and break in and take a hand. They find there some of the gambling gang and all battle until knocked out.

GOLD SEAL.

THE BOOB'S VICTORY (Two Parts—Jan. 11).—The cast: Boob (Robert Leonard); Detectress (Ella Hall); Detective (Marc Robbins); Farmer Higgins (Kingsley Benedict). Written and produced by Robert Leonard.

Although the Boob is a common farm laborer, he has ambitions to become a detective. Accordingly he subscribes for a book on the subject by a "famous" detective. There is little leisure to be found on a farm, however, and Farmer Higgins is unable to understand the ambition of his hired hand. The Boob tries some of his disguise tricks on the farmer, but they are unsuccessful and the result is that he is fired. Wandering to a summer resort nearby, he secures a position as waiter at the hotel. Here he has more leisure and spends his spare time in earnest study of how to become a detective.

A new arrival lands at the hotel and makes an impression on the Boob. He spends most of his time during the meal hours at her table and is severely reprimanded by the head waiter for neglecting the other patrons. The new arrival is in reality a detectress, and with her companion, a well known detective, has been sent to the hotel to try to break up the operations of a gang of crooks who have been burglarizing hotels and resorts. The Boob falls in love with the detectress. One day she sees his book in his pocket and questions him regarding his ability. He successfully answers some of her questions and she encourages him in his study.

The detectress and her companion get a line on a bunch of crooks. The Boob, while resting in a hammock, overhears the crooks plotting a robbery for that night, and on consulting his manual finds that the proper thing to do is to keep all information to yourself, and later get the drop on the crook first, then consult an officer. That night the detectress follows one of the criminals to the room in the hotel and hears him rummaging among things. She tries to get in the door, and in the excitement the crook escapes. Her companion comes to her assistance and together with the manager they open the door, but find no evidence of any one present.

The Boob meanwhile has been right on the job and when the crooks attempt to escape he confronts them with a drawn revolver and marches them back to the hotel. He is met by the detectress and her companion and tells them of catching the crooks. As the story ends the Boob, elated by his victory, secures the consent of the detectress to give him some first-hand knowledge of detective work.

BIG U.

"X-3" (Three Parts—Jan. 13).—The cast: Henshaw (Murdock MacQuarrie); Andre Cuneo (Eddie Polo); John Gordon (Walter Rogers); Jim Bryson (Arthur Moon); Frank Hilton (Millard K. Wilson); Ethel Gordon (Edythe Sterling); Chief of Secret Service (William White). Written by James Dayton. Directed by Jay Hunt.

Word is received by the government officers that Andre Cuneo, a notorious counterfeiter, having served sentence in Italy, has been liberated and is headed for America. John Henshaw, a Secret Service detective, is put on the case. The counterfeiter escapes arrest at the boat by getting over the side, where he is picked up by accomplices. Henshaw, missing him, is reprimanded by the office and the case is given to another man. Henshaw is heart-broken, but determines to take up the case on his own account.

John Gordon, teller of a bank in the city, is a member of the gang, who is called by the name of "X-3" in their dealings, and it is through him that the counterfeit money is circulated. Gordon has a daughter, Ethel, who is in love with Frank Hilton, a moving picture actor. After a few months' time Gordon decides to abandon the gang and live straight for his daughter's sake. He notifies the gang of his intention and they swear to get even. A few nights later Gordon quarrels with Hilton about his daughter. They part in anger, the girl being a witness to part of their quarrel.

Later that night Andre and Bryson come to Gordon's house. It is late and a bitter quarrel ensues between Bryson and Gordon, the former threatens exposure. Gordon loses his head and draws a gun and in the scuffle is killed. The murderers escape and the next day Hilton is accused of the crime and arrested. Henshaw

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reads the account, goes to the house and is begged by the daughter to clear Hilton. He agrees to do so. He obtains finger impressions of the murderers and later an impression of the finger prints on one of the counterfeit bills. He shadows Bryson and through this locates the counterfeiters' den.

Meanwhile the police have given up the search, as all evidence points to Hilton. Henshaw engages an apartment in the same building with Bryson, taps the telephone line and overhears a conversation between the counterfeiter and Bryson. He notifies the police and lays in wait outside their door. Bryson, coming to the den, finds him there. He gets the rest of the gang and they overpower Henshaw and take him to the basement. He is bound and fastened to a trap, which is to be sprung by a candle burning the rope in two. The counterfeiters pack up their belongings and attempt to leave. They are taken by the police before they can get away; they do not tell, however, about the capture of Henshaw.

The trap is sprung but the rope breaks throwing Henshaw into a sewer and from which he later escapes through underground sewers. Henshaw arrives at headquarters—proves that Bryson and Andre are guilty of Gordon's murder and Hilton is released. There is a happy reunion between Hilton and Ethel, who lays the consummation of their happiness to Henshaw.

NESTOR.

THE BOY, THE GIRL AND THE AUTO (Jan. 10).—The cast: Ray (Ray Gallagher); Neal (Neal Burns); Billie (Billie Rhodes); Mr. Smith (Harry Rattenbury); His Wife (Jean Hathaway); Ethel, his stenographer (Ethel Lynn). Scenario by Al. E. Christie. Directed by Horace Davey.

Ray and Neal are both suitors for the hand of Billie and it appears to be an even race until Ray buys a Ford, and from that time on Neal is left in the distance. Neal tries to get himself a car, but an audit of his accounts show hardly enough money to rent a machine, much less buy one. While he is despairing he sees an advertisement in the paper requesting a driver for the car of Mr. Smith. He calls upon Mr. Smith in answer to the advertisement. Mr. Smith is getting along in years, but his wife is very jealous of him and on every occasion she cautions her husband upon familiarity with his stenographers. Neal lands the job and his first trip is to take Mrs. Smith to the matinee. Thinking that Mrs. Smith will be in there for several hours, Neal hurries to Billie's house and finds Ray waiting for the girl. When Billie comes out and sees Neal in the big car Ray is forgotten and the two young people have an enjoyable ride.

Mrs. Smith, meanwhile, disgusted with the show, returns to where the car was left and finds it gone, she sets out for her husband's office in a bad mood. Mr. Smith thinks a great deal of Ethel, his stenographer, and his wife comes into the office when Ethel is in Mr. Smith's private office. She expresses determination to burst into the office, but to verify her suspicions she attempts to peer through the keyhole. The chief clerk, however, warns Mr. Smith of his wife's presence and Smith tips his stenographer and begins to give her a calling down. The stenographer leaves the room in tears and Mrs. Smith determines that her suspicions had been unjust.

Neal returns, using the old excuse of a broken down engine and gets away with it. Billie likes Neal and his big car so much that she asks him to take her shopping the next day and he promises to call for her. Next day he takes Smith to his office and then hurries to meet Billie. He takes his girl around town and after the shopping expedition has been finished he returns home with her. Mrs. Smith has meanwhile found a lady's handkerchief in her husband's coat pocket and determines to have it out with him. On the way to the office she sees Neal and Billie and decides that Smith has allowed his stenographer to use the car.

Neal hurries back to the office and is waiting for Smith when Billie, having missed her purse, hurries in and seeing the car gets into it. Neal is in a hard fix for a moment, but tells Billie the car is broken down and, she being in a hurry, does not wait. Mr. and Mrs. Smith both confront him and he is unable to deny having the girl out. It all ends up by Neal getting fired, and as he goes dejectedly down the street Ray and Billie in the Ford pass him by and give him the laugh.

FLIVVER'S GOOD TURN (Jan. 14).—"My daughter shall only marry a Hero," so quoth Mrs. Higgins, and poor Archibald was ignominously pushed out of the house. "If I could only find Flivver, he would help me," thought Archibald, and having found him surrounded by a bevy of beauty, pours out his woes into the sympathetic ear of the ever-ready-to-help Flivver.

All Flivver has to do is to disguise himself as a burglar—break into their house—make as much noise as possible to wake up the old lady, then give her a good thrashing, whistle, and Archibald is to rush in, secure Flivver and marry his Lady-love. Flivver is highly amused and consents, but, needless to say, makes a horrible mess of everything.

He breaks into the wrong house, and real burglars into the right one, is pursued by the police and only manages to escape by the loss of his trousers.

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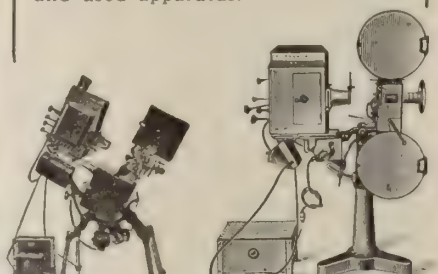

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VICTOR.

THE HEART OF A MERMAID (Three Parts—Jan. 5).—The cast: Algae, the little mermaid (Mary Fuller); Bailey Dryden (Glen White); Tommy Taber (Paul Panzer); Dora Wainwright (Sydell Dowling); Her Mother (Marie Shotwell).

Bailey Dryden, a young millionaire, collects together his chums for a last voyage on his yacht before becoming a Benedict. The yacht is anchored near Mermaid Rock. There is a legend about the rock of a young mermaid who lives there and can assume human form every hundred years if she desires. The young men are delighted with the tale, and as Bailey stares at the rock the mermaid rises out of the water and beckons to him to come. Bailey, dumfounded, calls his chums, but when they have reached his side the mermaid disappeared. The next day Bailey visits the rock himself and finds the mermaid asleep with her arm about a baby seal. As the young millionaire approaches the sea myth, she throws her arms around him, and then suddenly disappears. He returns to the boat, but will not explain his strange actions to his friends, and, fearing he is unbalanced, they send word to his fiancee to come at once.

Next day by means of a fish the mermaid sends him a message asking him to meet her at full moon on the rocks. His friends, sure that his mind is affected keep close watch upon him, and when he steals out that night to keep the engagement, his chum, Taber, tries to stop him. A struggle ensues and he is forced to gag and tie Taber to keep him quiet.

Bailey and the little mermaid meet, and she tells him that she can assume human form and live with him always until he tires of her. She, then, assumes the shape of a human being, and Bailey carries her back to the yacht. He tells Taber and the captain he found her on the rocks. There are no feminine costumes on the yacht so Bailey borrows a loose suit from the Chinese butler and she dresses in the Chinese costume.

Next morning the mermaid is introduced to the young men, who are enchanted with her. She refuses to wear shoes of any kind, and she is happy in the new mode of living. In the midst of her joy Dora and her mother arrive. In a panic the men try to hide Algae, but when she sees Bailey kiss his fiancee she is filled with jealousy and throws herself past the men into Bailey's arms. Bailey explains matters to the mother and daughter, and asks Dora to lend the girl a few of her gowns. The Dryden fortune is too large to risk losing, so Dora, at her mother's mention, agrees to Bailey's request. Algae does not understand why Dora is permitted to go about in a dimunitive bathing suit, while Bailey covers her up hurriedly when she appears in a bodice and short skirt. Her last escapade brings down Bailey's wrath upon her. She has refused to wear shoes and stockings that evening although dressed in an evening gown, and, when pursued by the irritated Bailey, she dives overboard—ball gown and all.

Bailey punishes her by refusing to speak to her, and sends her to her room to change her gown. To punish her further he purposely makes love to Dora just outside the porthole of Algae's room. Algae hears him—believes he has tired of her, and, without stopping to question, the little mermaid casts off the dresses she wears and dives back into the sea nevermore to assume human form. Too late, Bailey discovers he loves her. She is gone. He is forced to set sail without her. On the rocks the little mermaid sobs her heart out, while he stands gazing out at sea.

Taber lays a hand on his shoulder, and—with a start he awakens—it has all been a dream. With a sigh at the charm of his dream he finished the letter to his fiancee, and then thinks once more of the little mermaid whom he loved and lost.

POWERS.

UNCLE SAM AT WORK, NO. 2 ("How Uncle Sam Gets His Coin"—Jan. 1).—This is the first time that moving pictures of the mint and the Bureau of Engraving have ever been made. The first scene shown is the interior of the Bureau of Engraving, where the paper money and stamps are manufactured. Every phase of the way in which the paper is handled that later is converted into greenbacks is accurately depicted. Many fine close-ups give an excellent idea of the intricate machinery required. Splendid exterior views of the buildings are shown as well as the interiors.

A feature of the film is the manufacture of a $50 bill from the minute the designer receives his instructions until it is turned out ready

for circulation among those fortunate enough to be able to own a bill of that denomination. The process includes the engraving of the plate for the bill, the transfer of the die to the plates, which are hardened by immersion in powerful acids, the manufacture of the inks with which the bill is printed and finally the printing of the bill.

The postage stamp machine, which performs twenty-one separate operations at the same time, the gumming machine and the feeding of the gummed sheets into the complicated machine, which turns out 4,000 perfect stamps a minute, is one of the most interesting sights in this picture.

The workings of the mint at Philadelphia, where most of our gold and silver is coined, are most instructive and gives a clear insight into the heretofore secret department. All the machinery used is shown with perfect detail. Other features of the picture are the Treasury Building, the money laundry, where the dirty bills are washed, canceled bills, the Washington Monument, a fine close-up picture of Secretary McAdoo, Uncle George Williams, who has been employed in the Treasury for fifty years, and many more scenes of universal interest.

BUILDING UP THE HEALTH OF A NATION," LESSON NO. 1 (Jan. 6.—On the same reel with this educational picture is a comedy subject entitled "Carl Emmy and His Dogs." A synopsis of this can be found on page 131 of the issue dated January 1.)

Every exercise which has raised hundreds of men from weaklings to strong, sturdy specimens of manhood will be revealed before the lens. The great feature of this system of exercise is that it requires no apparatus to follow it, and it is free and within the reach of every person who cares to take advantage of the opportunity presented them to regain vitality and to glow with health.

The body is a machine much more delicate than the works of your watch, which you take care of because you know that if the works get out of order that your watch will not run. This fascinating and instructive picture will show you how you can take care of your body and keep it in the same running condition that you keep your watch in.

As a film feature this has never been surpassed, and it is the first time that the screen has been used to show health building exercises before the public. Every movement is slowly and carefully shown so that any person in the audience will be able to go home and perform the same exercise without a mistake.

Bernarr McFadden, who will be featured in this series of calisthenic pictures, shows in the picture how he built up his magnificent physique and promises that if you follow his instructions that you can acquire the same type of development.

Mutual Film Corp.

THANHOUSER.

THE BUBBLES IN THE GLASS (Three Parts—Jan. 4).—The cast: The Girl (Lorraine Huling); Her Fiance (Harris Gordon); Worker in Vineyard (Ethel Jewett); a Glass Blower (Morris Foster); His Sweetheart (Madeline Fairbanks); Benton (Thomas A. Curran); His Wicked Wife (Kathryn Adams); a Dissolute Clerk (George Marlo).

The girl was proud of her fiance as he presided at a "little dinner" he was giving. It was to be their last meal together for some time, he explained, for he was "going on a journey." When the banquet was over he refused to accompany the others to the opera, murmuring a polite excuse about a "business engagement." But he waved goodbye to them gaily, and seemed thoroughly happy and free from care. Yet the girl, who loved him, had a feeling that something was wrong, and while at the opera, her attention wandered from the songs and singers to the man they had left smiling in the restaurant.

Something was wrong. Careless expenditures had ruined the man the friends thought wealthy, and "the journey" he talked of was a journey he planned—to the other world. The last glass of wine was in the bottle; he would sip that, and then end it all. Then it seemed to him that the bubbles winked back at him, and he saw, or believed he saw, a tragedy of the vineyard. There was a beautiful girl, a worker in the vineyard, and she had two suitors. That interested him for the girl he loved had another suitor, and sometimes the man who planned a journey was jealous too. The men in his vision fought for the woman, and the one who was victor fled for his life, only to fall a victim to his pursuers. The girl had watched the chase with staring eyes, and when she saw the end, she fell fainting to the ground.

In another vision he saw a tragedy of the wine presses, a woman who fooled a man who loved her to gain vengeance upon the man she hated. And when the efforts of the fool came to naught, and he was led away to punishment, the woman he adored disowned him, and fawned upon the man she hated.

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It was wonderful wine—that last glass. somehow it seemed to tell him a story of many incidents of its career. Some were pleasant, others not and the man mused over them. For the first time he realized his own insignificance. A soft arm entwined itself around his neck, two beautiful eyes gazed pleadingly into his, and the sweet voice of the girl spoke awakening him from his reverie.

She had been worried, she said, and had hurried away from the opera. From his few words and his actions, she had guessed his secret. His money was gone—well, what of that? Love and health remained, and with those happiness was assured, and with a loyal wife by his side, he could fight his way back to fortune.

A realization of his folly came to the man. He told the girl that her love would make him live. He picked up his glass, and holding it high in air cried: "Here's to the life I will live in the future, the life I will live to make me worthy of you."

He took a sip of the wine, then held it to her lips. She drank, and the glass fell unheeded to the floor, as he took her in his arms. And there it lay shattered—the bubbles in the glass slowly vanishing, as the bubbles of folly and extravagance vanished from his own life, never more to return.

AMERICAN.

VIVIANA (Two Parts—Jan. 10).—The cast: Viviana (Vivian Rich); George (George Periolat); Harry (Leslie Reed); Viviana's Mother (Silvia Ashton); Adele (Marion Christie).

At the death of her father, Viviana is forced to seek employment. She obtains a position in a photographer's establishment. There she meets George Perry, a wealthy young man about town, and he is attracted by the girl. When she leaves that evening, George in his high power car is waiting for her. Waiting for Viviana becomes a daily affair with George, and at length he succeeds in inducing the girl to accompany him to a cafe, instructing her to tell her mother that she must work that evening. Meanwhile George's sister, Adele, is flattered by the attention of Harry Fowler, a matinee idol. The two become constant companions. Drink and carousing cause Fowler's discharge. Reaching his batchelor apartment, he finds a note from Adele, in which the girl agrees to his suggestion that they elope. Perry receives a call from an old college chum, who is interested in uplift work. Personal aid of Perry is solicited.

Viviana returns one night to the studio for her forgotten purse, and is asked to deliver a delayed package addressed to George Perry. She goes to his apartment, and Perry, delighted, induces the girl to remain for a time. Perry steps across the hall into the room of Fowler, where he finds the note that his sister has written to the actor. Then he encounters Adele in the hall. Angrily he tells her that Fowler is married, and in reply to Perry's denunciation of him, Fowler taunts Perry about the girl in his own room.

Adele has learned her lesson and so has Perry. As his sister leaves, George returns to his apartment, and takes Viviana in his own car to her own home. Perry awakens to a realization of his wasted time and misspent energies. He resolves to devote himself to the big work of human helpfulness. He joins his chum Howarth in his work at a mission, where he helps care for the poor, and among other things holds out a helping hand to a chorus girl, whom Fowler has started in a downward path. At length Perry proves to his own conscience that he is worthy of Viviana's love. He goes to her and asks her to become his wife, and in a burst of happy tears she gives her promise.

THE SECRET WIRE (Two Parts—Jan. 14).—The cast: Harold Locke (Harold Lockwood); Vera Strong (May Allison); Milton Strong (Harry Von Meter); Jed King (William Stowell).

Harold Locke is a "trouble shooter" employed by a telephone company to keep its lines in order. He is sent by his "boss" to install a telephone extension in the room of Vera Strong, the pampered daughter of Milton Strong, millionaire. He is attracted by the fresh beauty of the girl, while she is impressed with the handsome vigor of the young lineman.

It is Vera's birthday, and as a gift to his daughter Milton Strong purchases a high priced motor car. Jed King, who sells the car to Strong, is an auto salesman by day and an auto bandit by night. He decides that his patron shall also be his victim, and he and his gang lay plans accordingly. King volunteers to teach Vera to drive the car. She accepts his proffered services, and King drives to a secluded spot where, by prearranged plan, his fellow bandits pounce upon them. Vera is seized and is to be held for ransom.

Locke is sent to locate a secret wire which long has baffled the telephone officials. It is a connection between Jed King's auto office and the rendezvous of the crooks. While searching

for the connection, Locke is a witness to the kidnapping of Vera. He summons the police, then, single handed, he flies to the girl's rescue. After a revolver fight in speeding autos, the bandits escape with the captured girl. Locke trails them to an abandoned shack, where he is overpowered, bound hand and foot and cast into an attic room with Vera, who also is bound by her captors.

In a fit of wrath, King, the bandit leader, sets fire to the house. The bandits flee and Locke and Vera are left to a tortuous death in the flames. But the police arrive unexpectedly. The crooks are engaged in a hand to hand fight and eventually are overpowered. Then the burning house is entered. Locke and Vera emerge through the smoke and flame, he having been able to loose the ropes and carry the half conscious girl to safety.

The adventures of the day are the start of romance. Friendship ripens into love. The young lineman proves his worth, and Vera becomes his wife. Before the two opens the rosy vista of a long and happy life together.

SPIDER BARLOW MEETS COMPETITION (Jan. 14).—The cast: Willard Dale (Ed Coxen); Peggy Dale (Winifred Greenwood); Spider Barlow (George Field); Spike (Sid Algier).

The morning paper contains a brief item to the effect that Willard Dale, the wealthy young District Attorney, has given his wife a handsome and costly jeweled necklace. The news item has peculiar significance for Spider Barlow and his pal, Spike. Spider plans a campaign. They pose as a team of odd-job gardeners and obtain employment at the Dale home. They at once proceed to learn "the lay of the land." The Dales plan to go that night to a masquerade ball. Willard Dale forgets to order his costume, but at the last moment has an idea. He puts on a mask and some rough clothes and goes dressed as a burglar.

The policeman on the Dale's beat invites the Dale maid to go that night to the Policeman's ball. The house is left empty and Spider and Spike make a leisurely survey of the premises. They find the empty necklace case on Mrs. Dale's dresser and know they will have to wait for her return to get the necklace. They clean up the silver and Spike leaves while Spider remains. Upon returning home Dale playfully puts on his mask and amuses his wife by breaking through the front door as a burglar. Once inside they suspect the presence of real burglars and in the excitement Dale forgets to take off his mask. The hunt starts and there is a most confusing mix-up. Mrs. Dale runs into her husband and takes him for the real burglar. Later she runs into Spider and takes him for her husband. It is then that the necklace becomes Spider's.

The policeman accompanies the maid home and enters the complication. He also mistakes Dale for the real burglar and there is a scuffle in which Dale is compelled to "knock out" the cop. Spider makes a tranquil exit. Dale promises to get another necklace for his wife who tearfully admits that "everything will be all right."

THE GAMBLE (Two Parts—Jan. 16).—The cast: John Gordon (Harold Lockwood); James Hastings (Harry Van Meter); Philip Leland (William Stowell); Jean Hastings (May Allison).

John Gordon, owner of vast wheat fields, finds his labors awarded by a bumper crop, and decides to increase the scope of his activities. He visits James Hastings, a Chicago broker, and from Hastings buys an area of land adjoining his own. While on his business mission in Chicago, Gordon meets with Jean, who is Hastings' daughter, and at once is struck with the beauty and demure sweetness of the girl. Gordon returns to the West, where he finds Philip Leland, an English ne'er do well, son of wealthy parents, who has drifted from bad to worse. He gives Leland employment in his wheat fields.

James Hastings, Jean's father, plunges heavily in wheat hoping to execute a coupe. He loses all and in depths of despair, he ends his life with a bullet. Jean is left alone on the world, and Gordon, learning of her father's untimely end, hastens to Chicago to comfort the girl. The two become friends. At length Gordon proposes, and Jean accepts. She returns with Gordon to a lonely life of the wheat fields.

The months wear on. Leland, whom Gordon has befriended, falls deeply in love with his employer's bride. Gordon, intent on the work he has to do, unconsciously neglects his bride, and Leland with persistent effort is finding a way into Jean's heart. Gordon comes upon them one day riding together in the fields, and for the first time he realizes that Jean is finding a life apart from him. Jealousy shakes Gordon and he goes to Leland with the intention of killing him. Leland, however, flaunts in his face the declaration that he (Leland) has won the love that Gordon never possessed. Thunderstruck, Gordon declares that Jean herself shall choose between the two. The two confront her, and tearfully she throws herself into the arms of her husband. Leland is astonished. Then comes an Indian squaw carrying a papoose. She is Leland's lawful wife. Leland flees, and the burdened squaw follows him.

From then on fortune smiles on Gordon. Gordon is financially able to give Jean her heart's desire, but her heart's desire has changed, and finds its fulfillment in his arms, and in the fields of waving wheat she has learned to love. Leland, the ne'er do well, returns to the lotus-eating life of the squawman, a life which he had left when Gordon had first crossed his path.

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BEAUTY.

THE FIRST QUARREL (Jan. 11).—The cast: John (John Sheehan); Carol (Carol Halloway); Tom (Chance Ward); Ethel (Beatrice Van); Uncle (Rae Berger).

Uncle presents John and Carol, the newlyweds, with a furnished bungalow. Bride and bridegroom quarrel about the hanging up of a picture of one of Carol's old time flames, whereupon both pack their belongings, and plan to go back to father and mother. Upon further reflection, however, each decides to bring the other to time, with the threat of suicide. John leaves a note to the effect that he has gone to drown himself, and Carol writes that she is about to jump into the ocean and end it all.

But neither of the notes reaches its destination. Instead Uncle who arrives for a visit discovers them. With his valet he rushes furiously to prevent the impending double tragedy. On his way to a watery grave John stops at a real estate agent and lists his house for rent. Then Tom and Ethel, also newlyweds in search of a home decide to take it.

Uncle finds Carol and Johnnie on opposite sides of a huge rock. He comes to the conclusion that they both are bluffing, and both would be willing to be reconciled. While Tom and Ethel have entered their new abode they quarrel over a letter which Ethel finds in Tom's pocket, and both retire to their respective rooms.

The scene cuts back to the rock where Uncle hits upon a plan of strategic action. He instructs his valet to tell Carol that her husband has been drowned and that his body has been taken home. He himself tells a similar story about Carol to Johnny. Each rushes home horror stricken. They find Tom and Ethel in their respective rooms. The "corpses" are very much alive, much to the joy of everybody. Then consternation follows over the mixup, but by means of connecting doors and adjoining the rooms, the first quarrel becomes a thing of the past.

GETTING IN WRONG (Jan. 15).—The cast: Alice Bouncer (Neva Gerber); Major Bouncer (William Carroll); Miss Brennon (Lucille Ward); Tom Brennon (Jack Dillon).

By clever connivance, Tom and Alice, who are sweethearts, induce their respective families to take up their abode in the same apartment house. Alice lives with her father, a tippling and wrinkled Civil War veteran, while Jack dwells with a spinster aunt, who also is partial to liquid stimulant somewhat stronger than grape juice. The major proceeds to decorate his new home with his swords and guns and war medals. Alice hangs up her dance program, while in the adjoining flat Tom places his loving cups in artistic juxtaposition and Auntie places in prominent view the many ribbons and other prizes that her feline entrants have captured at the cat shows.

The major returns from his club decidedly the worse for alcoholic wear and tear. His daughter has gone to the movies with the neighbors, Tom and Auntie. The major sees two similar keyholes—two of everything in fact, and staggers into the wrong apartment. He notices the absence of his swords and other war relics. His heavy iron safe, too, is not in its accustomed place. So he summons a policeman. The two this time enter the right apartment and there are the major's cherished possessions. He and the officer partake of a wee nip, when Alice and her friends return. He introduces the bluecoat as a "club friend of mine."

Later there is another mixup. The major, fearing robbers, girds himself with sword and pistol, and begins shooting at imaginary intruders. He and auntie meet. She helps the veteran look for his lost door key. The two soon are holding hands, and when Tom and Alice arrive, the betrothal of the silly old folks is announced. Then Tom springs a coupe, and introduces Alice as his fiance. There is surprise all around, and romance emerges triumphant, and all ends in love and kisses.

CUB.

JERRY IN THE MOVIES (Jan. 7).—The cast: Jerry (George Ovey); Hank, the husband (George George); Movie Director (Jefferson Osborne); Assistant Director (George George);

Movie Nut (Louis FitzRoy); Leading Man (Arthur Jackson); Leading Lady (Belle Bennett); Landlady (Janet Sully); Slavey (Louise Horner). Directed by Milton H. Fahrney.

Jerry is out of jail and has gone into the movies. He gets the idea by seeing a "movie nut" studying his part in the park. Jerry secures the scenario, returns to his lodging place, sweeps aside demands of the landlady and her husband for rent due, goes to his room, where he finds a sympathetic soul in the slavey. Together they rehearse a tragic scene. They rant and storm so loudly as to attract the attention of the landlord. He looks over the transom just as Jerry is stabbing the heroine. He calls the police, saying a murder was being committed. The officers throw open the door and all fall into the room. Jerry nimbly jumps over their prostrate forms, locks the door and goes off to apply for a job as an actor in the movies.

Although last in line of applicants when he reaches the studio, he manipulates matters so that he is first when the assistant director appears looking for types. He is accepted by the director and cast for a policeman. And here is where the fun starts in earnest. Jerry knows all about the motion picture producing business —in his mind. His good-natured conceit not only gets him into all sorts of trouble, but the mess he makes of the scenes and the wreck he causes, not counting the ruining of several hundred feet of film, and the utter demoralization of the company, from director to propertyman, is a succession of screams.

CENTAUR.

MARTA OF THE JUNGLE (Jan. 13).—The cast: Marta of the Jungle (Margaret Gibson); Dick Caulder, supposed father of Marta (Stephen Batty); Sid Rolfe, a government detective (Roy Watson); "Wild Cat" Tom (Doc Barlow). Written by Theodosia Harris. Directed by Ulysses Davis.

Dick Caulder is a "ticket of leave" man. He is crossing the veldt in Africa, when he comes across a prairie wagon and sees a lion about to enter. He kills the lion and finds within a dead woman and a little girl of about seven years, crying beside her. He takes the child and finds farther on her father, lying dead. The man had been on the way to a doctor for his wife and had encountered a lion.

Dick Caulder takes the child to a lonely cabin. Being a criminal of long career, he pursues his dark ways. He takes as partner another evil fellow by the name of Tom. The girl grows up in a dark and menacing atmosphere. The two men are diamond "fences," getting the diamonds from a kaffir and passing them to smugglers. Sid Rolfe is sent from a London office to discover the source of leakage. It is a month before he finds any clue. He then discovers Caulder in a low saloon and, comparing him to an old photograph taken from the Rogues' Gallery, he spots him as a desperate character. Following the men, he sees the meeting with the kaffir and calls the halt. They, shooting wildly, escape him, but he marks their vicinity and later is saved from a lion by Marta, who gets him to the cabin. He finds a hand-bill of reward and suspicions that he is in the den of thieves. He questions the girl, learns her story, and is persuaded by her to hide in the room above when she hears the men coming. They discover his presence, know he is the man that is after them, and trap him, inasmuch as he cannot come down without being attacked. After many ruses, he comes down and bravely enters a battle with them. In his encounter with the lion, his horse has escaped and returned to headquarters. Suspicion is aroused and a searching party sent for him. The party arrives at the crucial moment. Caulder is killed and Marta, the poor little victim, is freed at last from her dark surroundings. She goes into the sunlight with Sid.

MUSTANG.

WATER STUFF (Three Parts—Jan. 15).—The cast: Buck Parvin (Art Acord); James Montague (Larry Peyton); William Jennings (Charles James); Ben Leslie (Joe Massey); Charlie Dupree (Hardy Gibson); Jack LaRue (Ashton Dearholt); Myrtle Manners (Dixie Stratton); Jennie Lee (Queenie Rosson); Mrs. Lee (Mollie Schafer).

Jenny Lee is seeking employment that she may aid her hard working mother in making both ends meet. She learns that the Titan Motion Picture company is paying $5 a day for motion picture "extra" girls. She applies to James Montague, director, and is accepted, and is given an unimportant role in a "movie" thriller, which that gentleman is to film the following day. The hour arrives and Jenny is on hand. Among other members of the company is Buck Parvin, the cowboy. Buck begs to be excused for water. Montague, however, is insistant, and Bucks puts in a goodly supply of guaranteed remedies for sea-sickness.

The company is transported to an old hull far out from shore, on which some scenes are to be taken. In accordance with the director's script, Ben Leslie sets fire to the boat. The eye of the camera is trained, and all aboard are told to jump. All comply with two exceptions. One of these is Buck, who has been overcome with sea-sickness. The other is Jennie, who cannot swim, and who fears to follow Montague's insistent instructions to jump. But she needs the $5 and with a shriek she leaps. Then the deep, dark ocean waters close over her flaxen curls, and she is lost from sight. She comes to surface shrieking. Buck sees her plight, and plunges to her rescue. Bravely he struggles with the drowning girl, and at length drags her to safety.

But, through his heroism Buck loses one of his most cherished possessions—a pair of highly ornamented boots; which were dear to his cowboy heart. Charles Dupree has got every action of Buck's thrilling rescue, which proves much more thrilling than that which has been conceived by the director. Buck assists Jennie to her home, where he is rudely rebuffed by Jennie's mother. "Oh, well, such is life in motion pictures," sighs Buck. Then he carelessly saunters to Montague's office and there bewails the loss of his boots. Montague hands the big cowboy an envelop. Buck peeks and discovers a $50 check made out to Buck Parvin. Attached is a memorandum, which reads, "In token of appreciation for saving the picture." It is signed by James Montague.

VOGUE.

AN INNOCENT CROOK (Jan. 3).—The cast: An Innocent Crook (Sammy Burns); Mr. Loosit (James Gibson); Mrs. Loosit (Helen Marlborough); Sue (Margaret Seaman); Tony (H. Dougherty).

Mr. and Mrs. Loosit go for a stroll in the park. They sit on a shady bench and Mrs. Loosit dozes. Sue seats herself on a nearby bench and deliberately flirts with Mr. Loosit, who, seeing his wife fast asleep, goes over and sits with Sue. Sue's accomplice, Tony, creeps up on the snoozing Mrs. Loosit, pilfers her watch and makes off with his booty. Then Sammy comes sauntering on to the scene. Sue sees him flourish a fat wallet, and at once she has designs thereon. She leads Sammy into a flirtation, and manages to filch the wallet, which, to her dismay, is filled with naught but Sammy's fine cut "chewin" tobacco.

Mrs. Loosit discovers the loss of her time piece. Loosit is sent in search of the thief. Sammy discovers the watch where the crook has dropped it through a hole in his pocket. He promptly takes the find to a pawn shop where he disposes of it. Sammy and Sue meet in a cafe, and Sammy proceeds to show Sue a wild and wooly time. A veritable fusillade of champagne corks greets the ears of the other diners. At length the celebrants are ejected. Then by the accusing finger of the pawn shop keeper, Sammy is arrested, charged with the theft of Mrs. Loosit's watch.

Sue and her masculine depredators are arrested, and they and Sammy meet in the police station. Sue's stalwarts prep a fight with Sammy, who, through his acrobatic agility, is quick in cleaning up the two belligerents. Sammy, however, commits lese majesty in the police court—or was it habeas corpus? At any rate, he is on the point of being drawn, quartered and boiled in oil, when in walks a gruff detective, a bosom "pal" of Sammy's. The two shake hands, and seeing Sammy in the toils of the law, the detective comes to Sammy's rescue.

"This man Sammy is as honest as I am," solemnly declares the plain clothes man. Then it is discovered that Sammy is not the man who stole Mrs. Loosit's watch. The time piece is returned, and Sammy is made a member of the force. Whereupon he exercises his newly acquired law enforcing function by standing

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beside a beer sign before two swinging doors. He whistles, as he has seen "regular" policemen do, and is rewarded when a white-coated arm reaches from within, tendering the newest wearer of the star with a large sized glass of an amber fluid that wears a huge white collar.

CASINO.

LEAVE IT TO CISSY (Jan. 2).—The cast: Cissy Fitzgerald (by Herself); John Love (Jerold Hevener); Ebenezer Simpson (Hudson Liston); Samuel Jenkins (Charles Hartley); Mrs. John Love (Kathryn Sheldon); Mrs. Ebenezer Simpson (Miss Lovelace); Mrs. Samuel Jenkins (Mrs. Mary Davis); J. Baldwin Cutting, a Male Butterfly ("Budd" Ross); J. Henry Castleman, a Tango Teacher (Cyril Reinhard); Professor Ivory, Castleman's assistant (Chas. Ritchie); Marie, the maid (Jennie Nelson); James, the butler (Phin Nares).

Cissy Fitzgerald is a beautiful, vivacious widow of the blonde type. Being a talented and attractive artist, her studio is the rendezvous for clever men and women (mostly men). Three married men are greatly interested in the gay Cissy. What happens to them in Cissy's studio—complicated by the unexpected arrival of their wives to make a social call on the fair artist—brings about a series of situations which almost cause Cissy and her very English butler, James, to die of heart failure. To tell how Cissy wins out would spoil a good story. There is a clever take-off on Castle, the Tango King, and Swan, the Greek dancer, the "most beautiful man in the world."

RELIANCE.

THE LAW OF SUCCESS (Two Parts—Jan. 2).—The cast: Gordon Reeper (William Lowery); Vincent Hight (Charles West); Helen Calm (Olga Grey); Joseph Hight (Harry Moody).

Joseph Hight completes two models of an invention for turning wood pulp into paper. One of the models is stolen and sold to Gordon Reeper. Reeper in a few years becomes rich. Meanwhile Anna Hight dies. Her son, Vincent, an itinerant actor, is trying to get into vaudeville. Joseph Hight, the father, has become a tramp. Vincent happens to stop at a boarding house where Gordon Reeper is a visitor. Reeper helps the young fellow secure a vaudeville opening.

The sketch, which Vincent has written, is an episode in the life of his father, and concerns the stealing of Joseph Hight's invention. Helen, the daughter of the boarding house keeper, secretly in love with Vincent, persuades the young actor to rehearse his playlet in the parlor. Reeper helps out by taking part. Vincent brings to the rehearsal a model of his famous "Reeper machine" is revealed. That same night Reeper's factory is burned. The owner is saved by a tramp. Shortly after a new firm is started called Hight, Reeper & Co. Helen marries Vincent.

FALSTAFF.

THE OPTIMISTIC ORIENTAL OCCULTS (Jan. 3).—The cast: Rich Uncle (Riley Chamberlain); relations (Boyd Marshall, Frank Herbert, Frank McNish and Walter Hires); Post Mistress (Frances Keyes).

The rich old man hated his many relatives and loved his money. The relatives really hated him but were so anxious to get his money that they pretended to be very fond of him, much to his disgust. The old man tried to make them understand that he did not care for their company, but they were bound to return. Each relative secretly thought that he was the favored one and the others the objects of the old man's dislike. A nephew had himself smuggled into the house in a grandfather's clock; a cousin pretended to be injured in an automobile accident; and two other cousins gained admission by disguising themselves as the old man's horse. All were ignominiously ejected, but they were far from discouraged, and the old man finally determined to take more vigorous measures.

One day the relatives were all summoned to the house and informed of the rich man's death. The absence of the funeral was explained by the statement that the late lamented had been playing with a keg of dynamite, and all that had been found of him after the explosion was his will. In this document it was set forth that the estate was to be equally divided among those male relatives who joined the Optimistic Oriental Occults—a secret society of which, it was said, the deceased had been very fond.

All the relatives consented to join and the initiation started promptly. The ceremonies included a number of vigorous stunts. At the conclusion of the ordeal the relatives, each carefully packed in a potato barrel, heard the old man's voice and found to their horror that he was alive. He explained that he had been playing a trick upon them, and had witnessed with great pleasure their initiation into the order of Optimistic Oriental Occults. He concluded his remarks by saying that if they ever returned he would be compelled to confer the second degree, a really severe ordeal, upon them. After which the barrels were rolled down a steep hill, followed by a number of excited, barking dogs.

The relatives never came back. The first degree had struck terror to their souls, and the thought of advancing in the order of Optimistic Oriental Occults was extremely distasteful to them.

HILDA'S HUSKY HELPER (Jan. 6).—The cast: Hilda (Louise Emerald Bates); Clerk (Claude Cooper); Stenographer (Frances Keyes).

One of the biggest drawing cards in vaudeville is Hilda. A little matter of lifting a thousand-pound weight with one hand is nothing to her, while her partner in the act is almost as remarkable himself. One night, however, Hilda had a new helper and his wonderful "ability" had far-reaching effects. He was a meek little clerk, teased by his fellow employes and ignored by his sweetheart (who preferred a large boastful suitor). The other man was a bully and delighted in terrorizing the little clerk, who was deep in despair when he chanced to meet Hilda, the vaudeville star. Hilda was a very kind hearted woman, and when she heard the clerk's tale of woe, she told him to cheer up.

"Don't worry," she said, encouragingly, "you shall work in my act tomorrow evening. Let your sweetheart and the office staff come to the theater and they will get a surprise of their lives."

The next evening the clerk worked in Hilda's act, while in the audience were the girl, the clerks' rival and his fellow employes. They had come to laugh at the young man, but they remained to marvel, for the feats of strength which he performed would have done credit to Sandow. Heavy shackles were placed upon him and were rent with one twist of his "mighty" muscles, he lifted great weights in the air, and then, as a final achievement, he supported upon his shoulders Hilda, two big men and several heavy weights. The audience did not know that Hilda and the two men were suspended from the ceiling by cables, nor that the weights were made of wood and the shackles were easily broken.

The clerk's sweetheart bitterly reproached herself for her treatment of such a mighty man, while his rival trembled when he thought of what would have happened to him if he had ever aroused the clerk's wrath. The new athlete's office associates were doing some heavy thinking and resolved that they would play no more practical jokes upon the little man, for they did not care to endanger their lives. So after the show was over the girl and the clerks sought "the strong man" out and made peace with him. He forgave them, for success had made him generous, but the office never saw him again. Hilda had recognized in her new helper a future vaudeville star and made him an offer to play in "the act" for the rest of the season. As the months passed by his popularity increased and soon he and Hilda became one of the best paid "acts" in vaudeville.

The clerks in this office never tire of telling about their former associate and of his great success in vaudeville, and they boast that they knew him when he wasn't a great actor at all, but, strange to say, they do not realize that they alone were responsible for the success in life of Hilda's Husky Helper.

MASTERPICTURE DE LUXE.

THE WOMAN IN POLITICS (Thanhouser—Five Parts—Jan. 13).—The cast: Dr. Barlow (Mignon Anderson); Mayor (Arthur Bauer); Governor (Ernest Howard); Secretary (George Mario); Health Officer (W. Eugene Moore).

Beatrice Barlow has recently been appointed to a place on the health commission of her city. She is advised by Joel Stevens, an old political war-horse, drawing a salary as "health inspector," to loaf on the job and enjoy herself. But Beatrice takes her duties seriously. She turns in a report on a tenement house where the law has continually been violated, recommending drastic and expensive changes. Stevens gets a glimpse of the report and urges the girl to tear it up. "The owner of that block is Mayor Glynn," he warns her. "Do you want to get fired?" Beatrice submits her statement, and is promptly discharged.

The young doctor finds herself powerless to make the facts public, as the mayor owns the only newspaper of any consequence in town. Knowing that the governor may remove incompetent mayors, she sends her statement to him. A few days later, Dr. Barlow finds a case of small-pox in the same tenement. The head of the health department, fearing the wrath of the mayor, refuses to quarantine the building. Beatrice attempts to put up an official quarantine sign. The health officer interferes, and a strange young man appears and thrashes the officer. The tool of the boss hastens to the mayor. He

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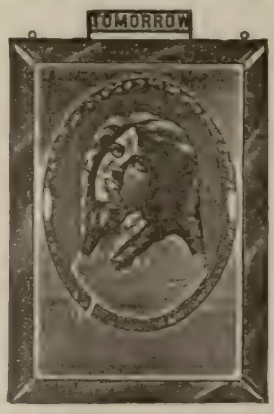

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finds that dignity completely upset. He has just received word from the governor that charges have been filed against him by Beatrice Barlow, M. D., and that the hearing has been set for the following month. "That girl has the goods on me," says the mayor. "We must get her in bad somehow."

That same night, driving about town in the mayor's automobile Glynn and his dupe plot how they will ruin Beatrice's reputation. They choose to hold their consultation in the car because there will be less risk there of their being overheard. But they reckon without the husky young man, Beatrice's champion, who rides with them, a stowaway in the tonneau. The young stranger forestalls the scheme before Dr. Barlow can be compromised. A few days later, the tenement belonging to Glynn catches fire. Beatrice, attending a sick woman on the third floor, is rescued with difficulty by the enterprising stranger. While he dashes back into the flaming building to save a child, hirelings of Glynn's seize the fainting girl, bundle her into a limousine and drive off. The only witness to the abduction is a small boy. All that night and next day the young man hunts for the girl. At last, stumbling upon little Patsy Burns, his worst fears are confirmed. By clever detective work he locates Beatrice's prison, liberates the girl, and handcuffs the captors.

The following day, Glynn, with Beatrice and her ally both appearing against him, is convicted in the presence of the governor. The stranger, the head of the state admits, is his own private secretary. The grafting mayor and his accomplices go to the penitentiary.

MUTUAL.

MUTUAL WEEKLY, NO. 53 (Jan. 6).

San Francisco, Cal.—Mysterious mishap causes liner "Minnesota" to be towed back to this port. Federal investigation deepens the mystery.

Paris, France.—Bas-relief monument to heroic English nurse is erected. Paris' tribute to Edith Cavell.

Brooklyn, N. Y.—Children at fete on battleship. Crew of the U. S. S. "York" give first party of the kind in history of the navy.

Savannah, Ga.—Fire destroys $200,000 worth of cotton. Three thousand bales awaiting shipment to Europe catches fire. Subtitle: Colored women pick over the cotton to reclaim the undamaged.

San Francisco, Cal.—Giant oil tanker launched. The "La Brae," costing $800,000, takes to the water here. Subtitle: Mrs. W. L. Stewart, sponsor.

Hot Springs, Va.—The hotel where President Wilson and his bride are spending their honeymoon.

Latest Skating Fashions.—(Courtesy J. M. Gidding & Co., 5th Ave., N. Y. C.). Subtitles: Cheruit model, made of white angora. Gidding model, purple leather trimmed with beaver.

San Francisco, Cal.—Troops hurried to Mexican border. Famous 7th U. S. Cavalry goes to Douglas, Arizona.

Washington, D. C.—Second Pan-American scientific congress is opened here. Delegates are present from 20 republics.

First pictures from the Ford peace ship.

New York City.—"The Tree of Light" blossoms in Madison Square Park. Carols are sung as lights come on.

New York City.—Thousands are fed by charity. Pathetic scenes where food and clothes are given out.

Philadelphia, Pa.—Day laborer's invention passes official tests. Poor negro invents R. R. mail receiver and expects to become a millionaire.

New York City.—Steamship "Rotterdam" sails with many notables. U. S. envoys are recalled and German officials on board. Subtitles: Capt. Boy-Ed, German Naval Attache, departs with a rush. Col. E. M. House, goes on mysterious mission. Mr. Brand Whitlock goes to resume his post in Belgium. Capt. Franz von Papen, recalled German Military Attache, sails on the "Noordam."

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GAUMONT.

SEE AMERICA FIRST, No. 15, "Chicago, Ill." (Dec. 28).—Chicago, "the windy city," with its varied industries, its parks and its beautiful drive along Lake Michigan, is the mecca of the pretty Mutual Traveler in the fifteenth split-reel scenic, See America First.

The tremendous stock yards, the library, the Field Museum, and the Art Museum, situated in Grant Park, and facing Michigan Boulevard; Lincoln Park, with its zoo and its grounds for tennis and golf; the Goodrich Steamship Company's docks; the University of Chicago and Northwestern University, at Evanston, and many of Chicago's most beautiful residences and clubs, are included in the Mutual's scenic.

The second half of the picture is devoted to Harry Palmer's funny cartoon, "Keeping Up With the Joneses."

Pathe Exchange, Inc.

PATHE NEWS NO. 103 (Dec. 25).

Brooklyn, N. Y.—Huge piles of merchandise congest the piers, and every available ship is pressed into service to carry America's enormous exports. Subtitles: The Swiss Government, unable to book freight, charters its own ship and Switzerland's flag flies on a trans-Atlantic vessel for the first time.

Roseland, N. J.—Heavy falls of snow put the horse and the auto out of service and oxen are used to distribute milk.

Ypres, Belgium.—Resourceful British soldiers use empty jars to make rough and ready bombs.

Ypres, Belgium.—British soldiers learn to use asphyxiating gases to cover their attacks on the enemy trenches.

Oklahoma City, Okla.—Continued smuggling of opium, cocaine and "wetgoods" calls forth energetic action by the local police. Subtitles: "Dope" is found in the most unlikely places. One day's spoils in the war against the "bootleggers."

New York City.—With Jack Frost doing his best to aid the skating craze hundreds glide on the frozen lakes in the various city parks. Subtitle: The inevitable "Charlie" appears.

The Allies' Answer to the Zeppelin Menace.—Subtitles: The Zeppelin is the most important type of dirigible by which Germany seeks to terrorize the population of enemy cities. The car of the Zeppelin can carry several tons of explosive bombs beside the crew. Count Zeppelin, the famous inventor, who was recently made a member of the Reichstag. The chief weakness of the Zeppelin is its huge inflammable gas envelope which often catches fire with terrible results. France's reply to the Zeppelin is the Spiess, large number of which are being hastily constructed. Britain's first dirigible, the Mayfly, was not successful in her test. The second collapsed on her trial trip. Britain, as a consequence, pins her faith to the heavier than air machine, five hundred of which are shown ready for a raid.

PATHE NEWS NO. 104 (Dec. 29).

Hoboken, N. J.—Colonel E. M. House leaves for Europe on a special diplomatic mission for the President. Subtitle: Brand Whitlock, Minister to Belgium, sails on the same ship to resume work after a month's vacation in the United States.

Forest of Argonne, France.—French military lumberjacks are kept busy satisfying the constant demand for timber to be used in earthwork construction. Subtitles: An enormous amount of skill and hard work is put into the building of bombproof trenches. Small branches intertwined with twigs make an effective protection against shrapnel fire. Everything possible is done to make life comfortable at the headquarters of the regiment, a mile behind the firing line. Pets are made of the small denizens of the forest.

How the Russian Troops Are Turning the Turkish Flank. Subtitles: Cherkas infantry, famed for their resistance to hardship, are sent to fight the Turk in the snowbound wastes of Trans-Caucasia. Indifferent to the biting cold, the Cherka detachments begin their long southern drive, the aim of which is to unite with the British and capture Bagdad. Turkish prisoners accept their fate with stoical resignation. Wounded and frost bitten soldiers are carefully placed on sleighs drawn by oxen. Transportation difficulties are solved by the use of Bactrian camels which withstand the intense cold remarkably well.

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Naturally this is not only increasing The Daily News' productivity for Chicago motion picture theaters, but for film manufacturers. Even without this stimulation of interest in motion pictures The Daily News is the logical medium in Chicago for the film manufacturers. For The Daily News has a circulation of over 400,000, of which more than 92% is concentrated in Chicago and suburbs. As there are approximately 450,000 families in Chicago, it can readily be seen that, disregarding the non-English speaking and the illiterate, The Daily News is read by very nearly *every worth-while* family in the city.

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Pathe's Paris Fashions in Natural Colors.—Subtitles: An evening dress of black tulle, the bodice trimmed with iridescent lace. A gown of brocaded taffeta with a train. A semi-evening dress of blue charmeuse, the waist trimmed with pearl lace. A pleasing effect is obtained by taffeta ruffles and belt on a tulle waist.

New York City.—Two hundred children visit the U. S. S. New York and are entertained on board by the bluejackets.

Chino, Cal.—Pig-raising forms part of the curriculum at the local grammar school. Subtitle: A girl's idea of pig culture.

Chicago, Ill.—"Down and outs" must now saw wood for the new municipal pile before getting free lodging. Subtitle: A bed ticket is the reward for two hours' work.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD (Pathe—Final Chapter—"Lord Southpaugh"—Jan. 3).—Eli Spooger is a devil in his old home town, but when it comes to dealing with the big jovial confidence man from the metropolis, he turns out to be fit for a devil's subject. Spooger is president of a bank in Oak Centre and he owns several shares of the Bessemer Malleable Iron Foundry. Bessemer unwittingly aids them into circulating a story about a million dollar war order he's going to get from "Lord Southpaugh"—so Wallingford and Daw told him, and so Violet and Fanny made Spooger believe.

Before the Oak Centre Clarion printed the rumor and even after that, the Wallingford party purchased all the shares of about town for less than a hundred. In Spooger's and Bessemer's presence they act as business rivals and Violet and Fanny form a third party—Secret Service Sarahs, as Spooger later called them. When Wallingford offered Spooger two hundred for every share that he could get, and when Daw wanted to borrow money from Spooger on his stock and Wallingford's, Spooger wouldn't do it, he bought every one at a hundred and fifty. $85,000 was what he was cleaned out of on the famous Bessemer stock.

At their hotel in New York the Warden girls look longingly at a nice little miniature cottage. Wallingford offers to sell it to Violet for one dollar, providing that she take the contents also. Assenting, she takes from the house a clay image of Daw. Surprised and happy, she buries her face in her hands. Then the expressman brought Daw in with a tag around his neck. Violet and Daw we leave in a state of rapture, while Wallingford, the Daw's star boarder, goes forth to sell the bill-posting rights to the North Pole.

OLD UNCHANGING HOLLAND (Photocolor—Jan. 4).—This travel picture shows only those scenes which tend to show the people as they go about their daily occupation. To be sure the windmills and canals are shown as are the country people (peasants) going to market with their produce, dressed as were their ancestors. Many cows are seen in large pastures, reminding one of many famous Dutch paintings. And they have not forgotten the houses in the village of Staphorst that recall musical comedies and people in costumes that fit the scenes.

QUAINT DANCES OF JAPAN (Globe—On Same Reel as Foregoing).—In a craze for modern dances we've been so flooded with numerous exponents of new steps that we almost forget that a look at what some people of the other countries are doing in this particular art and recreation might be productive of more good. Pathe has released "Quaint Dances of Japan" in which a series of Japanese dances are shown. We see the "Geisha" girls perform ancient symbolic dances. The scarf dance, the umbrella dance, the wedding dance, the "Hana Nomaki" and the "Nippon Ranzai" dances are some of the names by which they are known. The "Hana Nomaki" is danced in honor of the springtime and the cherry blossoms which fill Japan with beauty and fragrance every spring. The "Nippon Ranzai" is the most spirited of the dances and its performance always arouses the loyal subjects of the Mikado to enthusiastic demonstrations.

LONESOME LUKE LEANS TO THE LITERARY (Phunphilms), (Jan. 5.—Lonesome Luke delegates to sell some literature and receives a large folder containing general info about his wares. To become an adept in that particular line, one must be a born poet and our hero has no very great difficulty to make himself that. A busy man at his office is just the proper one to trap into a deal because even his employees, in their haste, fail to have time to eject droppers in at the orders of the boss. Luke selects just such an establishment and "goes to it" with the usual selections of chinmusic. He fails thrice to sell his wares, but succeeds admirably in causing havoc in the home of the pen-pushers. Later in the day unkind fate takes him to this man's home where his arguments with the wife prove futile. While in between gaps he consumes the contents of a refreshment decanter. Inclined to be spoony, Luke goes to the park to hunt himself a partner and meets with this same man's daughter. Spooning under difficulties in the park, she takes him home, telling him that her father will buy his volumes. Now as we know, Ma and Pa have seen the stranger before and very handily beat him up within a half inch of the law.

ACH! SUCH CRIMES (Starlight—Jan. 8).—Heinie, now happily married, is engaged in removing such particles of dirt from the carpet as a broom in the hands of a novice will remove. While he conscientiously studies the art of street cleaning by mail, his most loving better half prepares the grub. The most awkward of men, he bumps against the tray of food which his wife fetches to him, giving himself another lesson in his chosen art and no nourishment with which to continue his muscle wrecking studies. He proceeds to the delicatessen for more bologna.

Meanwhile Louie stands all alone holding up the side of a shack, in which a band of kidnappers are plotting. They hear his breathing and open the door very suddenly. Thereafter Louie is one of them and steals a child just as Heinie marches home with the luxuries. Heinie sees him and pursues him into the shack, where he neatly cleans up the clan and takes the baby home. Louie squeals to the police with the result that Heinie goes to jail. The imitation zebra make a getaway and Heinie comes home to make a counter charge against Louie. Louie is found guilty and loses his precious liberty. Heinie returns to his domicile to comfort his weeping wife.

THE KING'S GAME (Gold Rooster—Five Parts—Jan. 7).—The story tells of the adventures of a young duke, whose father, the old Grand Duke of Kiev, coveted the wife of Count Dardinilis, his Colonel of Huzzars; of the old grand duke's plot to get her for himself; of her accidental death at the hands of his Cossacks, and of the Colonel's escape with his little daughter to America.

The young grand duke, now an orphan, comes to America to complete his education. The Nihilists send Perciley to kill him, but he is apprehended by the Secret Service who know the details of the plot. They dress the man in the grand duke's clothes and chain him to a carriage and thus he rides as the nobleman. The grand duke, closely resembling Perciley, comes upon their rendezvous, and goaded on by the Nihilists, throws a box of bon-bons at his double, unwillingly riding in his carriage. To make sure of their capture at the opportune time, the grand duke goes with them into the country.

Perciley escapes from the carriage, and his presence at the rendezvous makes it necessary that the grand duke explain. He escapes unharmed with the aid of Dardinilis daughter. When they are captured by the police the very lenient young duke calls it a draw and lets it go. Count Dardinilis is reappointed Colonel of Huzzars and his daughter becomes the Duchess of Kiev.

THE RED CIRCLE (Episode No. 4, "In Strang Attire"—Two Parts—Balboa—Jan. 8).—Jim Borden, crook, tries to wipe out his family by killing his son and himself, thus ending the criminal curse of the Red Circle birthmark. But the Red Circle appears on the hand of June Travis, wealthy girl reformer, and she robs a loan broker to aid poor debtors. It develops that June is Jim Borden's daughter. Mary' June's old nurse, in trying to divert the suspicion of Detective Lamar, finds herself in a precarious situation. Cornered in a garage by Lamar when her coat catches in the door, she slips from it and gets away with Lamar still in pursuit. The coat belongs to June. She tears the label from it. Later that day, in man's attire, June gets the incriminating coat from the police. She is seen entering her room through the window by the Travis butler who, thinking it a man, notifies Mrs. Travis and Mary. The three rush to June's room and beat against the locked door.

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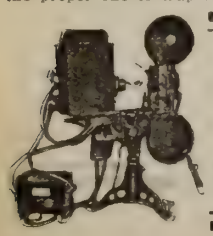

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her? See "Weapons of War," the next chapter of The Red Circle.

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THE WORST OF FRIENDS (Keystone—Three Parts—Jan. 2).—The cast: Lew Fields, Joe Weber, Alice Davenport, Mae Busch.

Lew Fields and his wife, Alice Davenport, are living in an apartment house, of which Lew is the janitor. They are visited by Joe Weber, who is the brother of Alice. Joe eats everything in sight. Alice wants Joe to have the best as her guest, but Lew is unsympathetic. Lew gives Joe a broom to sweep the halls and Joe is so awkward that he trips himself up and knocks Lew down. This angers Lew, who grabs the broom and hits Joe on the head. Joe waddles away as fast as he can but can't escape the hail of blows from Lew, until Alice sticks her head out of the apartment to see the excitement. When she sees Joe getting the worst of it, Alice runs up to Lew and nearly gets knocked down by a chance blow. This infuriates her and she slaps Lew's face right and left till he begs for mercy.

A tenant sends a call to the janitor to take a package to the beauty parlor run by Mlle. Fashionsky (Mae Busch). Lew goes there and becomes fascinated with the charming proprietress. Mae is a little coy but Lew is very persuasive and puts his arm around her waist. Alice thinks Lew ought to be back and hunts him up. She is furious when she finds Lew sitting on a sofa with the beauty specialist. She does not wait for explanations from Lew but rushes back to her apartment. She calls up the police and says there has been a murder committed at her address by Lew. She then discharges a gun, lies down on the bed with it beside her and her face smeared with catsup. Lew comes in a little later and the police run in and arrest him as they think he has killed Alice. Lew protests vigorously but is hustled off to the police station. A doctor is called in and he makes an examination of the supposed dead woman. As he is testing her heart action she suddenly jumps up. After some time the woman explains the reason for her attempt and she goes down to the station and gets Lew out.

Joe has got tired of dusting and beating rugs and enters the beauty parlor. By mistake he gets into the dressing room. The women make ludicrous attempts to escape and fall over each other, and Joe is also anxious to get away but only manages to trip them up. Just then some one starts to play the piano. A disappointed suitor of Mae Busch, the proprietor, has attached a bomb to one of the keys. When this key is played, the piano is blown through a skylight and lands in a pool where pretty girls in tights are bathing. They are nearly drowned but are aided in the rescue by Joe and Lew. They congratulate each other and are congratulated by the fair bathers for their rescue work. Alice admires them as a pair of heroes and it ends with all living happily together.

FATTY AND MABEL ADRIFT (Keystone—Two Parts—Jan. 9).—The cast: Roscoe Arbuckle, Mabel Normand, Al St. John, Frank Hayes, May Wells, Wayland Trask, Glen Cavender.

Fatty (Roscoe Arbuckle), a farmer boy, is in love with his employer's daughter (Mabel Normand). Al St. John, the son of a neighboring farmer, is a rival of Fatty's. He is enraged at the news of Fatty's marriage and swears vengeance. Mabel's father gives the happy couple a cottage by the seashore as a wedding present. There they go on their honeymoon, accompanied by Fatty's dog, Fido. A terrible storm comes up in the night. The rival has been chased away from the house by the dog, but he enlists the aid of a band of robbers and returns. During the wild night, while the newlyweds are peacefully sleeping, the robbers knock the underpinnings of the cottage away and it floats out to sea.

When the couple are awakened by the storm, they find themselves far out to sea with their cottage slowly sinking. They tie a note calling for help to Fido's neck and head him towards shore. Fido has a hard fight with the towering waves, but he finally struggles to shore and awakens Mabel's parents. On reading the note, they phone for the harbor police and start for the seashore on their old tandem bicycle. On their arrival, they find the real estate man (Glen Cavender), who sold them the little cottage, about to embark on his yacht. He takes them aboard and starts to the rescue.

All this time the cottage has been settling deeper in the water and finally Fatty and Mabel have to dive out of a window and get on the roof. They are rescued just in the nick of time by the yacht, as their cottage suddenly sinks out of sight. The rival and the robbers have returned to their cafe. They get into a quarrel and fight. A robber accidentally drops a cigar into a keg of powder. It explodes, wrecks the cafe and destroys the occupants. Fatty, Mabel and the parents return to their happy home rejoicing over their narrow escape.

THE MISSING LINKS (Fine Arts—Jan. 16).—The cast: Norma Talmadge, Robert Harron, Thomas Jefferson, Elmer Clifton, William Higby, Jack Brammall, Constance Talmadge.

How life seethes and boils at times even in a peaceful little town is recounted in this photoplay. As a background for stirring events are shown views of the quiet Main street, typical of a rural community and interiors of a church during a service and of the homes of the tranquil inhabitants.

But love and finance inject action into the serene atmosphere. A regular feud is started against the banker and his two sons by the justice of peace, because one of the banker's sons, Robert Harron, elopes with the justice's stepdaughter, Norma Talmadge. The justice seizes an opportunity to wreak his ill-will against the banker. A rumor is started that the bank is insolvent and the depositors withdraw their money till finally the doors have to be closed. The justice is appointed receiver and leads an angry crowd to the banker's house. He is finally admitted to the house and is shown the body of the banker, who has died from the shock of disappointment. His charges of dishonesty madden Harron and he threatens to kill the justice. Things come to a climax of intensity with the death of the justice and Harron is arrested on a charge of murder.

Through an amateur detective, the bank cashier is proved to be responsible for the murder of the justice by an incriminating cuff-link found near the body. Harron is released and cleared of the accusation just as a mob breaks into the jail bent on lynching him.

THE BECKONING FLAME (Kay-Bee—Jan. 16).—The cast: Henry Woodruff, Tsuru Aoki, Rhea Mitchell, T. Frank Burke, Lewis Morrison, T. Barney Sherry, Roy Laidlaw.

Harry Dickson (Henry Woodruff) is an attractive young Englishman, who is engaged to a beautiful English girl, Elsa Arlington (Rhea Mitchell.) While serving as a deputy commissioner in a principality in India, he becomes acquainted with the daughter of a nobleman named Janira (Tsuru Aoki). She is given in marriage to a dissolute Indian prince, Prince Chandra. While the festivities are in full swing, Chandra dies from a stroke of apoplexy. His body is put on the funeral pyre. At the period of this play, it was the practice among the people of India for the widow to throw herself on the fire in which her husband's body was burning. Janira is compelled in spite of herself to submit to this custom. Just before she is placed in the flames, Dickson and his servant see what is going on and rescue the girl after a fight.

Dickson becomes infatuated with Janira and keeps her in his bungalow in disguise as a boy servant. Elsa, his sweetheart, arrives from England. Dickson soon feels a reviving of his old love for her. His attentions to Elsa trouble Janira, but she is faithful to him and will not admit to herself that the white man can do any wrong. Dickson is summoned before the English commissioner and the father of Janira accuses him of having kidnapped the girl. The deputy puts up a bold front. Then to settle the matter, soldiers are sent to Dickson's house to fetch the girl. They return in a short time with the message that they found on their arrival that the bungalow was in flames. After the structure had been destroyed, they saw in the embers a human body burned to such an extent that it was unrecognizable. Dickson reels and the commissioner hastens to support him. The father of the girl totters out of the office.

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Miscellaneous Feature Film

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THE GREAT DIVIDE (Lubin—Five Parts—Dec. 20).—The cast: Stephen Ghent (House Peters); Ruth (Ethel Clayton); Mrs. Jordan (Marie Sterling); Phil Jordan (Hayden Stevenson); Polly—Phil's wife (Mary Moore); Dr. Winthrop Newbury (Warner P. Richmond). Adapted for the screen by Anthony P. Kelley. Directed by Edgar Lewis.

The Jordans, Phil and Ruth, accompanied by Philip's wife, Polly, and Dr. Winthrop Newbury, a suitor for Ruth's hand, bid old Mrs. Jordan good-bye at the station of Milford Corners, Mass., and depart for the West, to work over some unredeemed desert land, which was left to the Jordans by their dead father. Arriving in the West, they take up their work, but it proves anything but a success. On the brink of the Great Divide lives Stephen Ghent, an untamed and untrained man of the West, and on account of his manner is respected by the habitues of Miller's saloon and dance hall in the town, which he and two of his acquaintances in the persons of Pedro, a half-breed Mexican, and Dutch, a brutal type of the West, frequent. Polly tires of Western life and jumps at the chance to take a trip to Frisco. Philip drives her down to the station that night. On an adjoining ranch a cowpuncher is seriously hurt and a boy is dispatched for Dr. Newbury. After cautioning Ruth to retire early, the doctor takes his leave.

Stephen Ghent, Pedro, and Dutch are down in the town drinking. They afterward depart and start up the Coldwater Trail, which runs alongside of the Jordan home. As they pass the dimly lighted cabin, they see a woman standing in the doorway. Cautiously approaching the door, they enter the cabin and Ruth is overpowered. Dutch and Ghent fight a duel for her in which Dutch is killed. Pedro is bought off by Ghent with a string of nuggets, and Ruth belongs to him. In the man of the woods, Ruth recognizes the ideal man she desires for a helpmate. Ruth agrees to marry Ghent and live as his wife in name only until he has changed his character. Ghent agrees and they are married. Ghent then brings her to his cabin. As day by day goes by, Ruth begins to see other qualities in her husband and also to believe in him. One night, however, Ghent filled with a desire for her and goaded on by the whiskey that is in him breaks his promise. Ruth denounces him for his actions and tells him that not until he has purged himself through suffering will she ever believe in him again. She also tells him that she is going to earn enough money to buy back the string of nuggets from Pedro—with which he managed to get her into his power. Some time later Ruth departs for town to sell her last blanket. She has been weaving Navajo blankets in order to raise the necessary amount to buy back the nuggets.

In the meantime the Jordans become disgusted and prepare to go back East. While waiting at the station they find Ruth, who has just completed the sale of her blanket. They see her start up the trail and follow her on foot. Ruth buys back the string of nuggets from Pedro, but she has not time to turn it over to Ghent upon her arrival at the cabin before she is overtaken by the others. It is her desire to have them believe she is happy and refuses to go back East with them. She introduces Ghent to them just as they are ready to catch the train. Ghent, unable to understand her changed attitude, starts to thank her. She tells him that circumstances forced her to act as she did, but that she is now able to buy back her freedom from him. Ghent is stunned, and at first refuses to let her go, but when she tells him of the life that is to come and that it is their duty to protect its happiness through a mother's love, he finally releases her from her promise, and Ruth, with the sense of newfound freedom, starts down the trail to overtake the others before it is too late. Ghent's attention as he looks after her is suddenly attracted to a bit of trembling earth on the mountain side. He realizes the great danger that Ruth is in and starts down the trail to rescue her. He is just in time and has thrown her to one side when the landslide comes upon him and carries him into the valley below. The rumbling sound has caused the others to look back. A reunion takes place over the injured Ghent. He is brought to the cabin, where he recovers under the care and attention of Dr. Newbury and Ruth. Ruth tells him that he has purged himself through his suffering and once more the couple start out in life upon a happier basis.

THE WONDERFUL WAGER (Lubin—Three Parts—Jan. 3).—The cast: Evermore Betts (Raymond Hitchcock); Franklyn Fitzmorris (Jack Henderson); By-dar-Zee (Marion Sunshine); Julia Woodrow (Florence Preston); Boss of the Circus (Bernard Siegel); Hugo, a clown (Wally Helston). Adapted for the screen by Mark Swan and Daniel Ellis. Produced by Rene Plaisetty.

Evermore Betts, a born gambler, is madly in love with Julia Woodrow, the amateur champion heartbreaker of North Chester County. Julia is ambitious for millions and a "title," and although she has smiled at Betts, she hasn't whispered the proverbial "This is so sudden." Franklyn Fitzmorris is the "hated rival" of Betts, with a more than even change of capturing the "fair Julia." After a game of golf for a small "stipend" which (as usual, when money is concerned) Betts has romped away with, Fitzmorris issues another challenge and the "suitors" agree to play the match on the Palm Beach links, since the "fair Julia" has heard the call of society from that direction.

With this match "sewed up," the two men make a wager of $10,000 and "the girl's hand" that one can beat the other in an automobile ride to Florida. A condition of the contest is that a car must be purchased by each one, but in no case must it cost more than $500. If anything happens to the car of either, the driver agrees to make the trip and enter the state of Florida in a vehicle on four wheels—not on rails, not propelled by steam, and not drawn by horses.

After making the wager, Betts' broker calls on him to put up his last cent to protect his margins and with the dawn of the morn for the beginning of the race, Betts appears in his wonderful "Ford Flivver," which he has borrowed the money to purchase. Fitzmorris with his fine second hand car gets away to a "beautiful" start and soon leaves Betts far behind.

Betts experiences everything from a puncture to "general auto debility" right from the start and after growing gray nearly trying to make it work he accidentally sinks the "flivver" in a lake and is forced to grab himself a job with a traveling circus in order to eat with any degree of regularity. In this new and eventful life his rise is rapid—from feeder of lions, caretaker of elephants, etc., he is promoted to the ranks of a clown as the proper place for him to while away his comical ideas of life. All the while, unable to advance, he pictures the $10,000 he owes to Fitz for the wager and the loss of the lady's hand.

One day by chance By-dar-zee, a pretty circus girl, with whom he has spent much time learning to forget the "fair Julia," gives to the famished Betts a sandwich wrapped in the inevitable newspaper. By chance Betts reads in the paper that Fitzmorris has been held up in Georgia and that if he can but get to Florida he has a golden chance to win.

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and with her make an escape from the ferocious circus boss and his outfit. Hugo, a discharged clown, [illegible] their whereabouts and informs the boss. The fugitives are traced to a small country town, where the boss of the circus orders the whole town burned down to get his clown back. During the excitement of the blaze, Betts and By-dar-Zee again make a get-away and manage to eventually get to the state line of Florida, which Betts crosses in a gay carriage with By-dar-Zee as his engineer. He collects the bet from "rival Fitz" and then, gazing fondly at By-dar-Zee, chooses her instead of the title hunting "fair Julia," whom he wishes on Fitz as a "booby prize."

NO GREATER LOVE (Selig—Five Parts—Jan. 10).—Wherever one goes in Parisian circles, the conversation is all of Sadunah, the dancer. She has a daughter, Editha, a winsome girl on the threshold of womanhood. Into their lives comes Henry Laroche, secretary to Mostyn May, a power in the money markets of the world. The young man loves Editha, but his courtship is not encouraged by Sadunah. Mostyn May is taken by his friends to the theater to see the dancer perform, and he is so struck with her that he offers Sadunah an engagement to dance at an entertainment he is giving. Among the guests is May's millionaire uncle, Clifton Judd, an infirm invalid, living alone with his valet, Mark Repton, to whom the love of drink has become a curse. When Sadunah leaves May's house, she realizes that the money king is her slave. Despite all this May cannot induce the dancer to marry him. He believes she loves someone else, and she says it is true. Sadunah shows him a portrait of Editha, her daughter. "I love her better than my life," she says. May asks to be introduced to Editha, and when he leaves, Sadunah asks: "What do you think of him, my darling? What if he became your father?" The girl's answer must have been satisfactory, because a few weeks later she is waiting in the financier's house for the return of the lovers from their honeymoon.

Among the intimate friends of the financier, are the Earl of Wansford and his son, Lord Sandown. Between Lord Sandown and Editha, it is evidently a case of love at first sight. Sadunah sees in this a brilliant match for her daughter and decides to use her wit to bring about a marriage. Unable to deny his wife anything, May is easily persuaded to use his influence with the Earl. During a visit of the Earl and his son at the May chauteau, a marriage is arranged between the young people. Soon after this Uncle Clifton Judd writes that he is in ill health, and that he will be grateful if his nephew and niece will prepare for his reception the little cottage at the Devil's Pool. Accompanied by his valet, Mark, the old man arrives and takes up his abode in the cottage.

Then one morning May receives notice to the effect that unless $250,000 are available at the end of the month, reads the letter, May will be branded and then imprisoned as a thief because of certain illegal operations on the stock exchange. An appeal from May to his uncle is fruitless. Shortly afterward a note comes from the uncle which reads: "I shall not even dine with a thief. Heaven give me strength to reach town tomorrow to revoke my will." Sadunah is greatly angered at her husband, and tells him that the only way they can be saved is by killing Uncle Judd. At midnight May and his wife make their way to Judd's cottage. Quietly May enters.

Clifton is sleeping in the alcove with the drink-sodden Mark tossing uneasily on a couch outside. May fires and kills his uncle. The sound of the shot awakens the valet who goes to investigate. He, too, is shot by May, who goes on the porch, where his wife is waiting. Sadunah takes the revolver from the trembling May and places it in the hands of the valet. At home she sees that her dress has been torn, and it arouses her astonishment. Among those who visit the next day the dead bodies is Laroche, the secretary, and it is he who finds the piece of lace missing from Sadunah's gown. Without a word he places it in his pocket. The jury return a double verdict against the valet. The lawyers come to May to read the will. As he leans over to sign the documents May thinks he sees the uncle he murdered. With a shriek he falls dead.

A month has passed and Sadunah receives a letter from Henry Laroche, asking for an interview. At that interview Laroche shows Sadunah the piece of torn lace. "It is Editha I want. Give her to me and I remain silent," is Laroche's thunderbolt. Sadunah's mother love is so strong that she refuses to make the sacrifice, and she tells Laroche to do his worst. The secretary then announces that he will inform Editha that her mother is a murderess. Sadunah cowers and requests another interview the next morning at the Devil's pool. Laroch believes he has won. The next morning Sadunah climbs the cliff to the height above Devil's Pool. Waiting beside the broken fence is Henry Laroche. Sadunah greets him gaily and points to the beautiful view. Then as the man half turns the woman springs upon him. Together they crash through the broken fence and into the Devil's Pool deep below. Taking the awful secret with her to a watery grave, Sadundah proves that there is no greater love than to lay down her life for her daughter.

MY LADY'S SLIPPER (Vitagraph—Five Parts—Jan. 10).—The cast: Frances Burnham (Earle Williams); Countess de Villars (Anita Stewart); Duc de Rivau-Huet (George O'Donnell); Bucknall (Albert Roccardi); Marquis du Tremignon (Harry Northrup); Espiau (George Stevens); Marie Antoinette (Julia Swayne Gordon); King Louis XVI. (Joseph Kilgour); Benjamin Franklin (Charles Chapman). Written by Cyrus Townsend Brady. Directed by Ralph Ince.

Francis Burnham, a young American naval officer in the time of King Louis XVVI. of France, escapes from a British convict ship. He is desirous of reaching Paris to see Benjamin Franklin, then his country's Minister, but upon his arrival there learns Franklin is away. He meets Bucknall, an old shipmate, and earns his everlasting gratitude by helping him out of financial difficulties. Later, strolling through the suburbs of Paris, he has the good fortune to rescue a beautiful lady from a highwayman, but does not learn her name.

Meanwhile his restless nature gets him into gambling, he loses all and becomes indebted to a stranger who proves to be the Marquis de Tremignon. By threats and promises to wipe out his obligations, the Marquis secures Burnham's aid in the scheme he has in mind. He tells the young American that he is in love with the Countess De Villars, and she with him but her grandfather objects, so the Marquis plans to force his consent by securing some article of wearing apparel from the Countess and thus compromise her.

Burnham is to be his agent. He does not think very highly of the job, but when the Marquis threatens him with imprisonment, he consents. That night he enters the Countess' apartments and succeeds in securing one of her slippers but is confronted a moment later by the lady herself. She proves to be the lady he rescued from the highwayman. Crushed and humiliated, Burnham tells his story and she believes him. He learns that she hates the Marquis and that the rascal is really trying to force her into a marriage in this cowardly fashion.

Before she goes she gives him her slipper to take to the Marquis, but instead he keeps it and denounces that gentleman to his face for which he is imprisoned. The slipper Burnham intrusts to Bucknell for safe keeping, and the old seaman takes it to the Countess, telling her what has transpired. She helps Burnham to escape from prison, but he is captured by the Marquis's soldiers before he can reach the border. The Countess's influence, however, secures an audience with Queen Marie Antoinette, as a result of which the Marquis is humiliated while Burnham is freed, and marries the Countess.

GREEN STOCKINGS (Five Parts—Jan. 17—Vitagraph).—The cast: Celia Faraday (Lillian Walker); Her Father (Frank Currier); Aunt Ida (Louise Beaudet); Phyllis (Adele De Garde); Madge (Lillian Burns); Col. Smith (Stanley Dark); Tarver (Charles Brown); Admiral Grice (John T. Kelly); Col. Rockingham (Charles Wellesley); Raleigh (Denton Vane); Martin, family servant (Robert Vivian). From the play by A. E. W. Mason. Picturized by Eugene Mullin. Directed by Wilfrid North.

The Faraday family is composed of Celia, the oldest daughter, Aunt Ida, Mr. Faraday, an old gentleman, Phyllis, the youngest daughter, and Madge, the married daughter, whose husband is Colonel Rockingham. Robert Tarver, an empty-headed young swell, is Phyllis' sweetheart. Admiral Grice a typical old salt, and Jim Raleigh are friends of the family.

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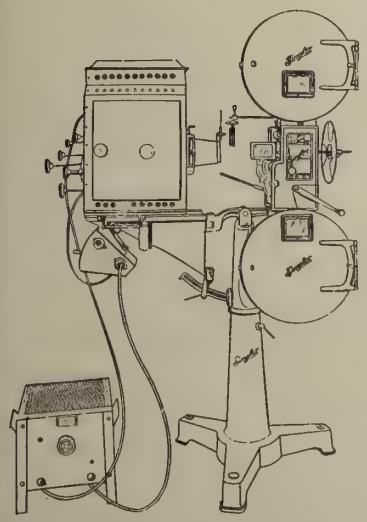

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Tarver wants to marry Phyllis, but Faraday refuses his consent while Celia remains unmarried. There is a custom in certain sections of England that, if she is unmarried, an elder sister must wear green stockings at the wedding of a younger sister and Celia has already had to wear them once—at Madge's wedding. Celia worries greatly over this state of affairs. She is a very charming girl, though past twenty-five, and finally she determines to help out her sister Phyllis.

On the impulse, she announces "I'm engaged" and on being excitedly questioned, she tells everyone that the gentleman's name is "Smith" and that he is a Colonel in the Army. Immediately, Celia is transformed in the eyes of her family and she is looked up to with respect. She explains that Smith has sailed on a troop ship for South Africa, and foolishly writes a love letter to the fictitious Colonel, which she does not intend to mail, but Phyllis finds it and drops it in the letter box.

Now it happens that there is a real Colonel Smith at that moment fighting in Africa. In due time the letter reaches him and after recovering from his astonishment, he half jokingly leaves on furlough for England to locate that lady who so rashly signed herself "Celia Faraday." He does find her, just as the family are commiserating Celia over the reported demise of Colonel Smith. How should they know that Celia had quietly inserted the notice in the newspaper. Appreciating the humor of the situation, the Colonel, charmed with Celia's grace and beauty, introduces himself as Colonel Vavasour, "with a message from her deceased betrothed." Her horror and confusion know no bounds, but he helps her out of some very awkward situations and after a complete showdown, the Colonel becomes Celia's real fiance.

PARAMOUNT.

LYDIA GILMORE (Famous Players—Five Parts—Dec. 27).—The cast: Lydia Gilmore (Pauline Frederick); Dr. Gilmore (Vincent Serrano); Ralph Benham (Thomas Holding); Mr. Stracey (Robert Cain); Mrs. Stracey (Helen Luttrell); Master Ned Gilmore (Jack Curtis); Detective (Michael Rale).

Dr. Gilmore, though successful in keeping his wife in ignorance of his numerous intrigues, cannot conceal from her the fact that he no longer loves her. Finally ascertaining the truth of his suspicions that the doctor is in love with Mrs. Stracey, Stracey sets a trap into which Gilmore walks. When he has caught his man, Stracey is killed in the fight which ensues, and the terrified Gilmore confesses to his wife, giving her the knife with which the crime was committed. She hides it and, after a struggle with her conscience, decides to shield her husband for the sake of her son, Ned. Her great love for Ned has led to the formation of a new friendship with a lawyer named Benham whose great attachment for Ned has won her gratitude. This man falls in love with Mrs. Gilmore, but, being an honorable man, complies with her request that they part company. But it happens that Benham elects the night of the murder as the time on which to bid good-bye to Mrs. Gilmore. He comes to the house and is seen conversing with little Ned by one of the servants.

When the news of the murder comes out in the morning, circumstantial evidence points to Dr. Gilmore, though nobody believes that he is guilty. However, he is arrested and Benham, sensing his guilt when he reads of the affair in the papers, hastens back to Mrs. Gilmore to offer his assistance. Scarcely has she finished confiding the truth to him when he is called upon to prosecute the case himself. He accepts and jeopardizes his professional standing by coaching Mrs. Gilmore in the answering of the questions which he will ask her on the stand.

Mrs. Gilmore safely survives the perilous siege on the stand, but when the letter of the servant who saw Benham at her home is read in court and the judge demands that little Ned be placed on the stand, Mrs. Gilmore breaks down completely and confesses the truth. Her cowardly husband commits suicide rather than face the penalty of the law, and Mrs. Gilmore is removed from the court in a state of complete collapse. She is taken to Benham's home, where she is placed under the tender care of the lawyer's sister. There is every reason to believe that the suffering of Mrs. Gilmore will soon give way to a well-deserved happiness.

THE OLD HOMESTEAD (Famous Players—Five Parts—Dec. 28).—The cast: Joshua Whitcomb (Frank Losee); Reuben Whitcomb (Creighton Hale); Jack Hazzard (Happy Jack) (Denman Maley); Ruth Stratton (Louise Huff); Aunt Trilby (Mrs. Corbett); Cy (Horace Newman); Seth (Thomas Wood); Rickety Ann (Margaret Seddon); Sheriff (Russell Simpson).

Kindly old Josh Whitcomb, while sitting on the porch of his old farmhouse in West Swanzey, befriends Happy Jack Hazzard, a hungry tramp, and persuades him to reform. Reuben, Josh's only son, is arrested on circumstantial evidence when his bank is robbed of ten thousand dollars. After the boy has been lodged in jail, Rickety Ann discovers the real thief after Happy Jack has refused to "pal" with him. The thief is arrested and brought to the jail, where Reuben is confined.

But the sensitive boy, threatened with a long imprisonment by the president of the bank, loses his head and flees from the jail when he discovers a loose bar in his cell window. He makes his way into New York, where he is impelled by loneliness to join in with a number of undesirable young folks, who soon teach him to drink heavily. While badly intoxicated one evening he comes upon Jack Hazzard, now a very prosperous chap, who, recognizing him, takes him to a lodging house with the promise of returning for him in the morning.

Reuben, knowing nothing of the clearing of his name at home, runs away from Hazzard who he fears will betray him. Hazzard meanwhile has telegraphed to Josh of the finding of Reuben. The old man hastens to New York, where he puts up at the home of his old friend, Henry Hopkins, an extremely wealthy man. There Josh's unsophistication gets him into a number of embarrassing situations.

Being unable to find Reuben or Hazzard, Josh takes a walk, and when passing Grace Church bumps into Hazzard, whom he does not recognize. While they are talking, Reuben, once more intoxicated, passes under escort of a policeman. Josh rushes over to the boy, who is released on the request of Hazzard. Then all three return to the Whitcomb farm, where they are met by a joyous gathering, among them Ruth, who has remained steadfast in her love for Reuben despite his disappearance.

TEMPTATION (Famous Players—Five Parts—Dec. 30).—Renee Dupree, a young cafe singer, living in the Bohemian section of New York, is engaged to be married to Julian, a young violinist and composer. They are both poor, but Julian, who has just finished an opera, hopes to marry Renee when it is produced. One afternoon, when Renee and Julian are singing and playing at the Ritz, Otto Muller, the great Impresario, is struck with Renee's beauty and voice and offers her a position in his opera company. Renee makes good at the trial, much to the anger of Mme. Maroff, Muller's mistress, and is given an opportunity to sing a star role. Renee succeeds and Muller, captivated, plans to make her his favorite and supply her with every luxury. He engages an apartment for Renee and gives her a contract at an enormous salary.

When Renee discovers why these gifts are offered her, she scorns Muller and returns heartbroken to tell Julian of her great disappointment. Muller follows and finds her with Julian and in his anger and jealousy threatens to kill Renee's career if she persists in sticking to Julian and refuses to come to him. Renee again refuses and Muller leaves, promising to crush then both.

Muller keeps his word. Renee and Julian cannot find employment in their profession. Finally Julian takes a job in an iron foundry. His opera is about to be produced when Muller has it killed. This and the hard work breaks Julian down and with his hopes shattered he becomes seriously ill. Finally Renee is told by the physician that Julian's recovery is not a question of care and nursing, that if his mind was set at rest about the opera being produced, his life might be saved. Renee goes to Muller for aid, and he demands Renee herself as the price of Julian's life. Renee, out of love for Julian, determines to make the sacrifice. Renee offers herself to Muller on condition that he produce Julian's opera. The joy of the news of the acceptance of the opera makes the young composer's recovery assured.

The opera is produced and Renee in the star role makes a great success. At the end of the first performance Renee puts Julian off with an excuse and goes to keep her bargain with Muller. Muller, having quarreled with Mme. Maroff, welcomes Renee at his home. While Renee is in another room, decking herself in a gown Muller has provided, Mme. Maroff bursts in upon Muller and after denouncing him for casting her off, stabs him and leaves him for dead.

Muller tries to call out, but cannot, and is only able to write the name of the woman who stabbed him before he dies. Renee enters to find Muller dead and sees by the note that he has been killed by Mme. Maroff. She then realizes that she has been saved by a miracle and flees to Julian. Julian, who greets her in his studio, never knows the sacrifice she was to have made for him and through which his life was saved and his name and fortune made.

THE FOUNDLING (Famous Players—Five Parts—Jan. 3).—The cast: Molly O (The Foundling) (Mary Pickford); David King (Edward Martindell); Mrs. Grimes (Maggie Weston); Jennie (Mildred Morris); Julia Ember (Marcia Harris).

As "The Foundling," Miss Pickford is represented as a child spurned by her father, an impoverished artist, because its birth has cost the life of its mother, dearly beloved by the artist. Unable to tolerate the sight of the babe that had caused his wife's death, he gives it to a stranger, who, in turn, transposes it to an orphanage. In the sorrow of his wife's death, the artist finds the touch of genius for which he had longed, and through its employment in his work becomes a recognized leader of his profession.

In the meantime, Molly O, as his daughter is named at the orphanage, is adopted by a sycophantic woman, who pretends to be seeking a daughter, but who in reality wants a servant in her boarding house, and Molly O becomes a drudge and a slave. In the years that follow, King begins to realize the shallowness of fame and fortune without love, and regrets his impulsive act in sending away his baby daughter. He returns to America from Italy, where he has been working on his masterpiece, the Madonna, to seek his daughter. Through a series

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Exhibitors, Read This

THE MOVING PICTURE WORLD has prepared blanks for petitions to Congress against the proposed Federal Censorship. Each one of these blanks contains space for fifty signatures. We will send these blanks to each exhibitor according to his needs. Our advice to him is that he make it a point to secure the signatures of voters or persons of voting age. No others will have weight. This is to be a petition of the People to their representatives in Congress. It is best, therefore to have the signatures of citizens who are not in any way interested in the moving picture industry. Do not sign yourself. Do not ask any of your employees to sign. Let only disinterested citizens sign the petition. Forward the petition duly filled out with the signatures to us and we will forward it to Congress. This should be taken up by every Exhibitor in this State. ADVISE AT ONCE WHETHER YOU REQUIRE ONE OR MORE BLANKS. WRITE US IMMEDIATELY. Act at once! Now!! This minute!!!

of dramatic vicissitudes, Molly O's path crosses that of her father, and through the instrumentality of fate, she is restored to his waiting arms.

WORLD FILM CORP.

THE AMBITION OF MARK TRUITT (Five Parts—January 17).—The cast: Mark Truitt (Robert Warwick); Jeremiah Quimby (Alec. B. Francis); Thomas Henley (Robert Cummings); Roman Androskia (Ralph Delmore); Blair (D. J. Flannigan); Piotr (James Mack); Gracy (James Ewens); Rev. Courtenay (Adolphe Lestina); Dr. Graham (Philip Basi); Simon Truitt (George Moss); Bill Slocum (Harry C. Weir); Houlahan (Ezra Walck); Marcel (Adolph Parina); Kazian (Madaline Traverse); Johann (Harry DeVere); Unity (Dorothy Fairchild); Hanka (Julia Stuart); Mrs. Henley (Phillis Haseltine); Susan Martin (Mildred Havens). Directed by Oscar Eagle.

Truitt is a country lad who conceives an overpowering ambition to become a great power in the steel industry. In his day-dreams he often pictures the peaceful valley in which he has been born and reared, filled with belching chimneys and vast furnaces under his complete mastery.

As a beginning he bids goodbye to his little country sweetheart and enters the employ of a steel mill in Pittsburgh. He starts in at the lowest form of manual labor, but quickly is raised to a position as gang foreman, and soon afterwards becomes a skilled worker in the mills. He boards with the family of a shop foreman. The shop foreman's daughter falls in love with Mark and gives herself to him unreservedly.

Truitt fights his way on relentlessly. He becomes superintendent of the mill and then forms a new corporation with one of the younger partners of the firm. He deserts the girl of the mill, returns to his old home, marries his first love, and sees the realization of his life's ambition, in the construction of his own great steel mills in the quiet valley in which he roamed as a boy.

His wife becomes a mere social butterfly and the couple are estranged. There is a divorce. Alone in his great mansion, monarch of all he can survey from his window's outlook, Truitt at length realizes how hollow a victory he had gained in a life of power without love. He seeks out the girl of his days in the Pittsburgh steel mill, finds her love still steadfast, and makes her his wife.

METRO PICTURES CORPORATION.

ROSE OF THE ALLEY (Rolfe—Five Parts—Jan. 17).—Nell Drogan (Mary Miles Minter); Kid Hogan (Daniel B. "Kid" Hogan); Dan Hogan, his brother (Frederick Heck); Mamie, Kid Hogan's girl (Geraldine Berg); Frank Roberts (Allen Edwards); Tom (Thomas J. Carrigan). Written by Harry O. Hoyt. Directed by Charles Horan.

Tom Drogan, addicted to gambling and drink, is the object of a good mother's devotion. His sister, Nell, is more susceptible to her mother's good teachings, and has grown like a flower among weeds, with a great affection for both, and an innocence that marks her apart entirely from her surroundings. One of Tom's drunken escapades so affects his mother that in her efforts to get him to their tenement room she is attacked with heart trouble which proves fatal. Her dying words are to Nell to be patient with Tom. He has been sent by Nell for the doctor and in his inebriate condition has forgotten all about the ill mother, and has been induced to go into a saloon and indulge further, finally remembering his errand and bringing the physician too late.

Tom brings Kid Hogan to the flat some days later to pay him a gambling debt. A dispute leads to the shooting of Hogan through the forearm and his brother, a cheap ward politician and plain-clothes man in the police department, hears the shot from the street, meets Tom, as he tries to get away, and is about to arrest him when Tom charges Hogan with having tried to assault Nell. Although Hogan knows he is innocent, he realizes the gravity of the charge and tells his brother to let Tom go—he'll get even. Nell assents to the charge her brother makes to shield him and Hogan decides he will get a woman associate of his who lives in the next apartment, to frame-up the girl.

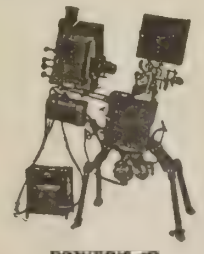
Hogan and two of his friends try to shoot Tom from a roof, but miss him. The girl, Mamie, then sets about getting Nell in the toils—asks her to go with her to buy a hat. On their way Mamie accosts two men, and Hogan's brother, who is conveniently near, arrests Nell, making no attempt to catch the fleeing Mamie. Frank Roberts, Nell's suitor, happens on the scene and pilots her safely through the affair. Meanwhile Tom has heard of the framing-up of Nell, and seeks Hogan, whom he knows is at the bottom of it. He finds him, with his girl, in a cheap dance hall, and there their respective gangs engage in a fight, in which several guerillas are killed, while others make spectacular getaways.

In this fracas Tom is mortally wounded, while Hogan is killed. Tom gets to their flat, just before Frank and Nell arrive from the station house. Tom's dying words to Nell are: "Don't let 'em get me, sis. Bar the door." While the pursuing officers are hammering the door in, Tom drops the revolver, and Nell picks it up, crazed with the single thought of protecting her brother, as she had promised her mother to do. Just as the officers break in the door Frank knocks her revolver up as she fires. It is too late—the brother is dead.

FOX FILM CORP.

THE GREEN-EYED MONSTER (Five Parts—Jan. 2).—The story opens at a chateau where gay French life is depicted, introducing Raimond de Mornay, the elder of two sons who secretly loves his cousin Claire. He makes no open declaration of his affection, however, and his brother, Louis, woos and wins her. Unable to stand the jealousy their marriage arouses, Raimond goes to Vienna where he engages in riotous living. His father's death recalls him home, but he is unable to watch the intimacy of the woman he loves with his brother, and he leaves for India where he stays for several years, becoming versed in the ways of the Hindu.

A letter from his nephew, Paul, asks him to come back. Believing he has stifled the jealousy that sent him away, he returns. The green-eyed monster attacks him with irresistible force and calling into play a curious box, that somewhere in its mechanism contains a drop of cobra poison, he gives it to his brother whose inquisitiveness over its mysterious nature releases a hidden spring and the virus is injected into his blood. He secretes the body in a casket, another of his possessions obtained in India. The casket guards his secret until Claire becomes suspicious and accuses him of the deed. His mind, brooding over his crime, becomes deranged and although pleading innocence, leads Claire to the casket and throws open the lid. The shock of unexpectedly seeing her dead husband kills her. Again Raimond escapes suspicion, but as time elapses he forms a dislike for his nephew, until, becoming obsessed with the idea of showing Paul what is inside of the chest, he drags the frightened child to the heavy box and shows him all that is left of what was once his father. Later, after becoming a raving maniac, Raimond falls dead at the sight of his brother's skeleton.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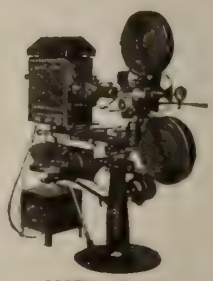
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INDEX

TO CONTENTS

Advertising for Exhibitors..... 238
"Angel of Dirty Face, The" (Biograph)... 254
Another T. & D. House..... 281
At Leading Picture Theaters..... 250

Bluebird Names Special Representative..... 232
British Notes..... 286

"Camille" (World Film).....253
Calendar of Daily Program Releases..284, 286
"Celeste of the Ambulance Corps" (Edison) 256
Censors Delay Business..... 278
Chicago News Letter..... 226
"Colonel Heeza Liar's Waterloo"..... 248
Comments on the Film..... 261
Credit Association Elects Officers..... 230

"Destruction" (Fox)..... 255
Detroit Escapes Bad Law..... 276
Do Special Effects Help?..... 283
Dressed in a Little Brief Authority..... 216
Drew, Sidney, with Metro..... 218

Eight Busy Directors..... 222
"Excuse Me" (Pathe)..... 253

Facts and Comments..... 215
Faye, Miss Alleen..... 225
Fatty and Mabel's New Year..... 251
"Fighting for France" (Mutual)..... 259
"Foundling, The" (Famous Players)..... 260
First Selig-Tribune, The..... 223

Going South..... 233
"Golden Chance, The" (Lasky)..... 255
"Green Swamp, The" (Kay-Bee)..... 259

Herrington Against Tax on Gross Receipts 224
Horsley Leaves for Los Angeles..... 249
Hunter (J. W.) to Build in Wilkinsburg, Pa..... 272
Huntington Patrons Ask for Sabbath Shows 277

Ince Has Six Plays Ready..... 249

Kansas City House Goes Back to 5 Cents. 278

Lasky Company in New Offices..... 233
"Life Chase, A" (Biograph)..... 254
List of Current Film Release Dates..... 314, 316, 318
Louisville's Masonic Theater's Future Settled..... 275

"Man Inside, The" (Universal)..... 258
Manufacturers' Advance Notes..... 264
Many New Ontario Theaters..... 282
Mayor Questions Ads..... 282
Montague, Fred, Appears in "The Bait"..... 220
Metro Busy With New Year..... 220
"Miser's Heart, The" (Biograph)..... 254
Motion Pictures in Honduras..... 221
Motion Picture Educator..... 252
Motion Picture Photography..... 246
Moore, Tom..... 251
Mrs. Dane's Danger..... 258
Music for the Picture..... 247
Musical Setting for "Camille"..... 247
Mutual Has Noted Writers..... 222
Mutual Ones and Twos..... 268

National Board Fully Endorsed..... 219
New Dallas Exchange..... 280
News of Los Angeles and Vicinity..... 228
Next Week's Vitagraphs..... 221
Notes of the Trade..... 269
Novel New Year Subject..... 218
No Decree Yet Entered..... 218

Observations by Man About Town..... 234
Oklahoma City Makes Mayor Censor..... 280
On Film Row, St. Louis..... 279
"Other Girl, The" (Raver)..... 255
Our Chances In Europe..... 217

Persons, Thomas H..... 224
Pertinent Question, A..... 231
Philadelphia Matters..... 271
Photoplaywright, The..... 241
Picture Theaters Projected..... 269
Pine Tree News..... 270
Points for Picture Players..... 232
Powers, Tom..... 251
Projection Department..... 242
"Purification of Mulfera, The" (Kalem)..... 256

Reviews of Current Productions..... 253

"Secret Seven" (Vitagraph)..... 258
Sees Change of Front by Exhibitors..... 219
"Sorrows of Happiness" (Lubin)..... 257
South American Market, The..... 217
Spokes From the Hub..... 235
Stories of the Films..... 288
Sunday Shows Go Well..... 274

"Temptation" (Lasky)..... 258
Three Good Biographs..... 254
"Thou Art the Man" (Vitagraph)..... 257
"Tom Martin—A Man" (Selig)..... 254
Traverse, Madeline..... 224
Triangle's Patriotic Play..... 231
Triangle Program..... 259
Two Lubin Releases..... 257
Two Vitagraph Features..... 258

Universal Plans for Miss Laurence..... 232
Universal's New Feature Brand..... 233

"Vengeance of the Oppressed" (Lubin)..... 257
Victory for Universal..... 250

Washington's Avenue Grand Theater Sold.. 272
Walker, Waldo, Becomes Assistant Director..... 223
What Ruby Did..... 225
"What Will People Say?" (Metro)..... 256
"Woman in Politics, The" (Thanhouser).. 257
"Wood Nymph, The" (Fine Arts)..... 259
"Worst of Friends, The" (Keystone)..... 259

Zukor Raps Sex Plays..... 223

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.

Habicht, Braun & Co..... 321
Jones & Cammack..... 319
Kiewert, Chas. L..... 324
Reisinger, Hugo..... 323
Speer Carbon Co..... 313

CHAIR AND SEATING MANUFACTURERS.

American Seating Co..... 325
Andrews, A. H..... 325
Steel Furniture Co..... 325

ELECTRICAL & MECHANICAL EQUIPMENT.

Amusement Supply Co..... 322
Erker Bros..... 317
Foos Gas Engine Co., The..... 322
Fort Wayne Electric Works..... 295
Fulton, E. E..... 300
General Electric Co..... 306
Hallberg, J. H..... 292
Hertner Electric & Mfg. Co..... 317
Hommel, Ludwig & Co..... 300
Kleine Optical Co..... 304
Lears Theater Supply Co..... 295
Lucas, Harry K..... 302
Northwestern M. P. Equip. Co..... 295
Picture Theater Equipment Co..... 310
Porter, B. F..... 322
Speed Controller Co..... 322
Stern Mfg. Co..... 325
Strelinger, Chas. A..... 300
Swaab, Lewis M..... 323
Typhoon Fan Co..... 324
Westinghouse Electric & Mfg. Co..... 296

FILM EXCHANGES.

Bradenburgh, G. W..... 298
Central Film Co..... 308
Greater N. Y. Film Rental Co..... 296, 318
Wisconsin-Illinois Feature Release Co..... 298

LENS MANUFACTURER.

Bausch & Lomb Optical Co..... 321

MANUFACTURERS OF MOVING PICTURES.

American Film Co., Inc..... 199
American Bioscope Co..... 305
Biograph Co..... 285
Buffalo Times M. P. Syndicate Dept..... 297
Edison, Thos A., Inc..... 206
Equitable Motion Picture Corp..... 189
Essanay Film Mfg. Co.....167-70
Farnham, Jos. W..... 179
Famous Players Film Co.....174-75
French Official War Films..... 198
Great Northern Film Co..... 303
Hanover Film Co..... 317
Hearst-Vitagraph 196-97
Kalem Co. 211-14
Kane, Arthur S..... 182
Kleine, Geo. 203
Knickerbocker Star Features..... 205
Lasky, Jesse L., Feature Play Co.....176-77
Lariat Films 190
Lubin Mfg. Co..... 210
Metro Pictures Corp.....Colored Insert
Mittenthal Film Co., Inc..... 293
Mutual Film Corp.....Colored Insert
Paramount Pictures Corp.....171-73
Pathe Exchange, The, Inc.....191-95
Picture Playhouse Film Co., Inc..... 325
Raver Film Corp. 301
Rolin Film Co. 320
Select Film Booking Agency..... 178
Selig Polyscope Co.....320, 327
Selig Tribune 326
Signal Film Corp. 200-01
Sterling Camera & Film Co..... 298
Thanhouser Film Corp.....166 202
Triangle Film Corp.....180-81
Universal Film Mfg. Co., 183-87, Colored Insert
Vim Comedies 204
V-L-S-E, Inc..... 287
Vitagraph Co. of America 207-09
World Film Corp. 188

MISCELLANEOUS.

Active Motion Picture Co..... 324
American Film Laboratories, Inc..... 319
Automatic Ticket Selling & Cash Reg. Co.. 302
Bioscope, The 323
Caille Bros 298
Chicago Daily News..... 299
Classified Advertisements..... 311
Corcoran, A. J..... 298
Eastman Kodak Co..... 317
Erbograph Co. 298
Evans Film Mfg. Co..... 322
Gaiety Bros 325
Industrial M. P. Co..... 291
Kinematograaf, De 323
Kinematograph, The 308
Kraus Mfg. Co..... 306
Manuscripts Universal 295
Moore, William N..... 300
Motion Picture Directory Co..... 324
Motion Picture Electricity..... 324
M. P. W. Anti-Censorship Slides..... 325
M. P. W. Circulation Coupon..... 325
National Ticket Co..... 290
Netschert, Frank, Co..... 319
Standard Motion Picture Co..... 295
Stone, A. 302
Trade Circular Addressing Co..... 323
Vitagraph Co. of America..... 315

MOVING PICTURE CAMERAS.

Los Angeles M. P. Co..... 300
Universal Camera Co..... 323

MUSIC AND MUSICAL INSTRUMENTS.

Harmo Pipe Organs..... 322
Seeburg, J. P., Piano Co..... 308
Schirmer, G., Inc..... 322
Sinn, Clarence E. 298

POSTERS AND FRAMES.

Goes Lithograping Co..... 308
Menger & Ring..... 300
Newman Mfg. Co..... 296

PROJECTION MACHINE MANUFACTURERS.

American Standard M. P. Machine Co..... 300
Enterprise Optical Co..... 321
Power, Nicholas, Co..... 328
Precision Machine Co..... 307

PROJECTION SCREEN MANUFACTURERS.

Gold King Screen Co..... 322
Minusa Cine Products Co..... 324
Radium Gold Fibre Screen, Inc..... 294
Simpson, Alfred L..... 322

STEREOPTICON SLIDES.

Utility Transparency Co..... 323

THEATRICAL ARCHITECTS.

Decorators' Supply Co..... 319

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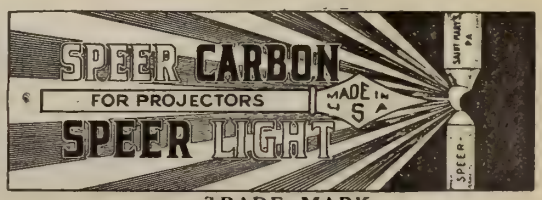

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E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kleine Optical Co., 166 N. State St., Chicago, Ill.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 284, 286.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Dec. 8—Number 196 (Topical).
Dec. 15—Number 197 (Topical).
Dec. 22—Number 198 (Topical).
Dec. 29—Number 199 (Topical).
Jan. 5—No. 200 (Topical).
Jan. 18—Number 201 (Topical).
Jan. 25—No. 202 (Topical).

BIG U.

Dec. 23—No release this day.
Dec. 30—Babbling Tongues (Drama).
Jan. 2—The Honor to Die (Three parts—Dr.).
Jan. 6—No release this day.
Jan. 13—"X 3" (Three parts—Detective—Dr.).
Jan. 15—Across the Rio Grande (Three parts—Western—Drama).
Jan. 20—No release this day.

BISON.

Dec. 25—When Rogues Fall Out (Three parts—Railroad—Drama).
Jan. 8—On the Trail of the Tigress (Two parts—Animal—Drama).
Jan. 15—Across the Rio Grande (Three parts—Drama).
Jan. 22—Buck Simon's Puncher (Two parts—Western—Drama).

BROADWAY STAR FEATURES.

Dec. 20—Father and the Boys (Five parts—Comedy—Drama).
Dec. 27—The Nature Man; or A Struggle for Existence (Five parts—Drama).
Jan. 3—Landon's Legacy (Five parts—Drama).
Jan. 10—Love's Pilgrimage to America (Five parts—Drama).
Jan. 17—The Man Inside (Five parts—Drama).

GOLD SEAL.

Dec. 21—Christmas Memories (Three parts—Drama).
Dec. 28—As the Shadows Fall (Two parts—Human Interest—Drama).
Jan. 4—Lord John's Journal (Adventure No. 2, "The Gray Sisterhood" (Three parts—Drama).
Jan. 11—The Boob's Victory (Two parts—Comedy—Drama).
Jan. 18—The Reward of Chivalry (Three parts—Drama.)

IMP.

Dec. 21—When Love Laughs (Comedy).
Dec. 28—No release this day.
Dec. 31—A Tribute to Mother (Two parts—Psychological—Drama).
Jan. 4—No release this day.
Jan. 7—The Law of Life (Three parts—Human Interest—Drama).
Jan. 11—No release this day.
Jan. 18—No release this week.
Jan. 21—Vanity Thy Name Is (Two parts—Comedy—Drama).

JOKER.

Dec. 18—The Opera Singer's Romance (Com.).
Jan. 1—Lemonade Aids Cupid (Comedy).
Jan. 8—Those Female Haters (Comedy).
Jan. 15—No release this day.
Jan. 22—The Whole Jungle Was After Him (Animal—Comedy).

LAEMMLE.

Dec. 23—One Hundred Years Ago (Two parts—Drama).
Dec. 26—No release this day.
Dec. 28—The Evil of Suspicion (Drama).
Dec. 30—The Little Upstart (Three parts—Drama).
Jan. 5—The Underworld (Comedy—Drama).
Jan. 6—Missy (Two parts—Modern—Drama).
Jan. 9—Blind Fury (Drama).
Jan. 13—No release this day.
Jan. 16—No release this day.
Jan. 20—Just Plain Folks (Three parts—Rural—Drama).
Jan. 23—Her Dream Man (Drama).

L-KO.

Dec. 22—From Beanery to Billions (Two parts—Comedy).
Dec. 26—Greed and Gasoline (Comedy).
Dec. 29—A Scandal at Sea (Comedy).
Jan. 2—Pants and Petticoats (Comedy).
Jan. 9—Billie's Reformation (Two parts—Comedy).
Jan. 12—Gertie's Busy Day (Comedy).
Jan. 16—Flirting a la Carte (Comedy).
Jan. 19—Saving Susie From the Sea (Comedy).
Jan. 23—Mr. Mcidiot's Assassination (Two parts—Comedy).

NESTOR.

Dec. 25—When Three is a Crowd (Comedy).
Dec. 27—Some Chaperone (Comedy).
Dec. 31—Flivver's Terrible Past (Comedy).
Jan. 3—Jed's Trip to the Fair (Comedy).
Jan. 7—Flivver's Art of Mystery (Comedy).
Jan. 10—The Boy, the Girl and the Auto (Comedy).
Jan. 14—Flivver's Good Turn (Comedy).
Jan. 17—Mingling Spirits (Comedy).
Jan. 21—Flivvers Famous Cheese-Hound (Comedy).

POWERS.

Jan. 1—Uncle Sam at Work, No. 2, "How Uncle Sam Gets His Coin" (Topical).
Jan. 6—Building Up the Health of a Nation (Lesson No. 1).
—Carl Emmy and His Gods (Vaudeville Act).
Jan. 8—Uncle Sam At Work, No. 3, "Are We Prepared?" (Educational).
Jan. 13—The Rubber Rompers (Vaudeville Act).
—Transporting Timber in Sweden (Educational).
Jan. 15—Uncle Sam at Work, No. 4, "Uncle Sam's Proteges at Work and at Play" (Educational).
Jan. 20—Building Up the Health of a Nation, No. 2 (Educational).
—The Aerial Buds (Vaudeville Act).
Jan. 22—Uncle Sam At Work (No. 5, "Protecting the Ships At Sea"—Edu.).

REX.

Dec. 24—The Terrible Truth (Drama).
Dec. 26—Stronger Than Death (Two parts—Drama).
Jan. 2—No release this day.
Jan. 4—Shattered Nerves (Comedy).
Jan. 9—No release this day.
Jan. 11—His Return (Drama).
Jan. 14—Her Defiance (Two parts—Heart Interest—Drama).
Jan. 16—The Little Mascot (Two parts—Dr.).
Jan. 18—The Silent Member (Drama).
Jan. 23—No release this day.

VICTOR.

Dec. 24—The Tale of the C (Three parts—Comedy—Drama).
Dec. 29—Father's Child (Three parts—Com.).
Dec. 31—No release this day.
Jan. 5—The Heart of a Mermaid (Three parts—Sea Drama).
Jan. 7—No release this day.
Jan. 12—Man and Morality (Three parts—Dr.).
Jan. 14—The Ring and the Rajah (Drama).
Jan. 19—Her Better Self (Two parts—Drama).
Jan. 21—A Sea Mystery (Drama).

UNIVERSAL SPECIAL FEATURE.

Dec. 20—Graft (No. 2, "The Tenement House Evil") (Two parts—Drama).
Dec. 27—Graft (No. 3, "The Traction Grab") (Two parts—Drama).
Jan. 3—Graft (No. 4, "The Power of the People" (Two parts—Drama).
Jan. 10—Graft No. 5, "Grinding Life Down" (Two parts—Drama).
Jan. 17—Graft No. 6, "The Railroad Monopoly" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Dec. 20—The Clean Up (Two parts—Society—Drama).
Dec. 24—Yes or No (Drama).
Dec. 27—The Tragic Circle (Two parts—Society—Drama).
Dec. 31—The Mender (Drama).
Jan. 3—Matching Dreams (Two parts—Comedy—Drama).
Jan. 7—Time and Tide (Drama).
Jan. 10—Viviana (Two parts—Drama).
Jan. 14—The Secret Wire (Two parts—Drama).
Jan. 14—Spider Barlow Meets Competition (Crook—Drama).
Jan. 16—The Gamble (Two parts—Drama).

BEAUTY.

Dec. 21—Making a Man of Johnnie (Comedy).
Dec. 25—That Country Girl (Comedy—Drama).
Dec. 28—Kiddus, Kids and Kiddo (Comedy).
Jan. 1—Settle Out of Court (Comedy).
Jan. 4—Billy van Deusen's Shadow (Comedy).
Jan. 8—To Be or Not to Be (Comedy).
Jan. 11—The First Quarrel (Comedy).
Jan. 15—Getting In Wrong (Comedy).

CASINO.

Dec. 26—Hunting (Comedy).
Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).
Jan. 16—Ham and Eggs (Comedy).

CENTAUR.

Dec. 23—The Winning of Jess (Two parts—Animal—Drama).
Dec. 30—The Terror of the Fold (Two parts—Drama).
Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Dec. 11—Curly (Three parts—Drama).
Jan. 1—The Wraith of Haddon Towers (Three parts—Psycho—Drama).

CUB.

Dec. 24—Hearts and Clubs (Comedy).
Dec. 31—Jerry's Revenge (Comedy).
Jan. 7—Jerry in the Movies (Comedy).
Jan. 14—Jerry In Mexico (Comedy).

FALSTAFF.

Dec. 16—Billy Bunks the Bandit (Comedy).
Dec. 20—When William's Whiskers Worked (Comedy).
Dec. 23—Toodles, Tom and Trouble (Comedy).
Dec. 27—Una's Useful Uncle (Comedy).
Dec. 30—Foolish Fate Flora (Comedy).
Jan. 3—The Optimistic Oriental Occults (Comedy).
Jan. 6—Hilda's Husky Helper (Comedy).
Jan. 10—Belinda's Bridal Breakfast (Comedy).
Jan. 13—Reforming Rubbering Rosie (Comedy).

GAUMONT.

Dec. 21—See America First (No. 15, Lexington, Ky.) (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Dec. 28—See America First, No. 16, Chicago, Ill. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 4—See America First No. 17, "Chicago Industries" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 11—See America First (No. 18, "Milwaukee, Wis.) (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 316.)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 284, 286.)

(*Mutual Releases continued from page 314.*)

MUSTANG.

Dec. 31—The Cactus Blossom (Two parts—Western—Drama).
Jan. 7—The Hills of Glory (Two parts—Western—Drama).
Jan. 15—"Water Stuff" (Three parts—Comedy—Drama).
Jan. 21—Wild Jim Reformer (Two parts—Western—Drama).

MUTUAL WEEKLY.

Dec. 30—Number 52, 1915 (Topical).
Jan. 6—No. 53 (Topical).
Jan. 13—No. 54 (Topical).
Jan. 20—No. 55 (Topical).

NOVELTY.

Dec. 20—The Fiddler (Comedy).
Dec. 22—The Innocent Sandwich Man (Com.). —Between Lakes and Mountains (Scenic).
Dec. 29—No release.
Jan. 21—Italy's War Equipment (Topical).

RELIANCE.

Dec. 26—The Decoy (Two parts—Drama).
Jan. 2—The Law of Success (Two parts—Drama.)
Jan. 5—The She Devil (Three parts—Melo-Drama).

RIALTO.

Dec. 15—The Ace of Death (Three parts—Dr.).
Dec. 29—A Prince of Yesterday (Three parts—Domestic—Drama).
Jan. 12—The Secret Agent (Three parts—Secret Service—Drama).

THANHOUSER.

Dec. 21—Ambition (Three parts—Society—Drama).
Dec. 28—The Last Performance (Three parts—Drama).
Jan. 4—The Bubbles In the Glass (Three parts—Society—Drama).
Jan. 11—In the Name of the Law (Three parts—Drama).
Jan. 19—The Phantom Witness (Three parts—Mystery—Drama).

THAN-O-PLAY.

Dec. 18—His Majesty the King (Three parts—War—Comedy—Drama).

MASTERPICTURES DE LUXE.

Jan. 17—The Thoroughbred (American—Five parts—Drama—No. 54).
Jan. 20—The Five Faults of Flo (Thanhouser—Five parts—Society—Drama—No. 55).
Jan. 22—The Bait (Centaur—Five parts—Drama).

MUTUAL MASTERPICTURES.

Dec. 23—The Painted Soul (Five parts—Underworld—Drama) (No. 52).
Dec. 30—The Deathlock (Five parts—Drama) (No. 53).
Jan. 6—The Other Side of the Door (No. 54—Five parts—Romantic—Drama).

SIGNAL FILM CORPORATION.

Dec. 27—The Girl and the Game (No. 1—"Helen's Race with Death"—Two parts—Drama).
Jan. 3—The Girl and the Game (No. 2. "The Winning Jump") (Two parts—Drama).
Jan. 10—The Girl and the Game (No. 3—Two parts—Drama).

THANHOUSER MASTERPICTURE.

Jan. 8—Society Wolves (Five parts—Political Drama).

VOGUE.

Dec. 27—Sammy's Scandalous Schemes (Two parts—Comedy).
Jan. 3—An Innocent Crook (Two parts—Comedy).
Jan. 10—Oh, for the Life of a Fire Man! (Comedy).
Jan. 12—A Bum Steer (Comedy).
Jan. 20—Subject Not Yet Announced.
Jan. 23—Subject Not Yet Announced.

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Dec. 25—The Red Circle (No. 2—"Pity the Poor—Two parts—Drama).
Jan. 1—The Red Circle (No. 3—"Twenty Years Ago" (Two parts—Drama.).
Jan. 8—The Red Circle (No. 4—Two parts—Drama).
Jan. 15—The Red Circle No. 5, "Weapon of War" (Two parts—Drama).

GLOBE.

Dec. 29—Where the Trees Are Stone (See America First) (Scenic).
Jan. 3—Quaint Dances of Japan (Dances).
Jan. 10—Unfamiliar Fishes (Educational).

GOLD ROOSTER PLAYS.

Dec. 17—Beloved Vagabond (Six parts—Drama) (Colored).
Dec. 31—Excuse Me (Five parts—Drama).
Jan. 7—The King's Game (Five parts—Dr.).
Jan. 14—Madame X (Six parts—Drama).

PATHE.

Dec. 20—New Adventures of Wallingford, No. 12 (Two parts—Comedy).
Dec. 24—Life of Our Saviour (Seven parts—Drama) (Colored).
Dec. 27—New Adventures of Wallingford, No. 13, "The Missing Heir" (Two parts—Comedy).
Dec. 28—Col. Heeza Liar, Nature Faker (Cartoon—Comedy).
Jan. 3—New Adventures of Wallingford (No. 14—Two parts—Comedy).

PATHE NEWS.

Dec. 22—No. 102, 1915 (Topical).
Dec. 25—No. 103, 1915 (Topical).
Dec. 29—Number 104, 1915 (Topical).
Jan. 1—Number 1, 1916 (Topical).

PHOTOCOLOR.

Dec. 27—California's Rocky Shores (See America First) (Colored—Scenic).
Jan. 3—Old, Unchanging Holland (Colored—Scenic).
Jan. 10—From Kabylia to Constantine (Scenic).

PHUNPHILMS.

Dec. 22—Peculiar Patients' Pranks (Comedy).
Dec. 29—Lonesome Luke, Social Gangster (Comedy).
Jan. 5—Luke Leans to the Literary (Comedy).
Jan. 12—Luke Lugs Luggage (Comedy).

STARLIGHT.

Dec. 18—More Deadly than the Male (Com.).
Dec. 25—The Board-Bill Dodgers (Comedy).
Jan. 1—Chasing 'Em Out in the Open (Com.).
Jan. 8—Ach! Such Crimes! (Comedy).
Jan. 15—From Bad to Worse (Comedy).

VICTORY.

Dec. 23—The War Gods' Decree (Three parts—Drama).

Miscellaneous Feature Releases.

AMERICAN CORRESPONDENT FILM CO.

Dec.—The Warring Millions (Topical).
January—The Battles of a Nation (Six parts—Topical).

AURORA FILM PLAYS CORPORATION.

January—The Waif (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORPORATION.

Jan. —The Salamander (Drama).

CORT FILM CORPORATION.

Dec.—Whirl of Life (Drama).

DORMET FILM COMPANY.

Dec.—Joseph and His Brethren (Six parts—Drama).

COSMOFOTOFILM CO.

January—His Vindication (Four parts—Dr.).

EAGLE FILM MANUFACTURING & PRODUCING CO.

January—Ocena's Pearl (Drama).
January—Pirates of the Sky (Drama).
January—Grogan's Alley (Comedy).
January—The Adventures of Suffy (Comedy).

EQUITABLE—FILM CORPORATION.

Jan. 3—The Dragon (Five parts—Drama).
Jan. 10—Behind Closed Doors (Five parts—Drama).
Jan. 17—Her Great Hour (Triumph—Five parts—Drama).
Jan. 24—The Ransom (Triumph—Five parts—Drama).

JOE W. FARNHAM.

January—Race Suicide (Six parts—Drama).

FOX FILM CORPORATION.

Dec. 19—A Soldier's Oath (Five parts—Dr.).
Dec. 26—Destruction (Five parts—Dr.).
Jan. 2—The Green-Eyed Monster (Five parts—Drama).

FRENCH OFFICIAL WAR FILMS.

January—Fighting With France (Topical).

HANOVER FILM COMPANY.

December—Marvelous Maciste (Drama).

IVAN FILM PRODUCTIONS, INC.

Dec.—Forbidden Fruit (Drama).

ARTHUR S. KANE.

January—Somewhere in France (Five parts—Topical).

MEDUSA FILM.

Jan. —His Daughter's Second Husband (Five parts—Drama).

METRO PICTURES CORPORATION.

Jan. 6—What Will People Say (Popular Plays & Players—Five parts—Drama).
Jan. 10—The Turmoil (Columbia—Five Parts—Drama).
Jan. 17—A Rose of the Alley (Rolfe—Five Parts—Drama).

WM. MORRIS.

January—On the Battlefields of France (Top.).

THE NEW YORK WORLD.

January—Fighting in France (Topical).

PARAMOUNT PICTURES CORPORATION.

Dec. 27—Lydia Gilmore (Famous Players—Five parts—Drama).
Dec. 30—Temptation (Famous Players—Five parts—Comedy).
Jan. 3—The Foundling (Famous Players—Five parts—Drama).
Jan. 6—Tongues of Men Morosco—Five parts—Drama).
Jan. 10—Mice and Men (Famous Players—Five parts—Comedy—Drama).
Jan. 13—The Golden Chance (Lasky—Five Parts—Comedy—Drama).

RELIABLE FEATURE FILM COMPANY.

Dec. 15—The World of Today (Six parts—Dr.).

SUN PHOTOPLAY CO, INC.

December—The Burglar and the Lady (Five parts—Drama).

SUPREME FILM CO.

Jan. 1—The Cow Puncher (Six parts—Drama).

TRIANGLE FILM CORPORATION.

Released for week of Jan. 2:
Cross Currents (Fine Arts—Five parts—Drama).
Between Men (Kay-Bee—Five parts—Dr.).
Dizzy Heights and Daring Hearts (Keystone—Two parts—Comedy).
Worst of Friends (Keystone—Two parts—Comedy).
(Releases for week of Jan. 9):
Let Katy Do It (Fine Arts—Five Parts—Drama).
Great Pearl Tangle (Keystone—Two Parts—Comedy).
The Corner (Kay-Bee—Five Parts—Drama).
Fatty and Mabel Adrift (Keysto —Two Parts—Comedy).

WORLD FILM CORPORATION.

Dec. 20—Over Night (Brady—Drama).
Dec. 27—The Rack (Brady—Drama).

V-L-S-E, INC.

Dec. 27—What Happened to Father (Vitagraph—Five parts—Drama).
Jan. 3—The Misleading Lady (Essanay—Six parts—Drama).
Jan. 3—Thou Art the Man (Vitagraph—Six parts—Drama).
Jan. 10—No Greater Love (Selig—Five Parts—Drama).
Jan. 10—My Lady's Slipper (Vitagraph—Five parts—Drama).
Jan. 17—Gods of Fate (Lubin—Five Parts—Drama).
Jan. 17—Captain Jinks (Essanay—Comedy).
Jan. 17—Green Stockings (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE

Jan. 5—The Devil's Prayer Book (Kleine—Drama).
Jan. 12—The Catspaw (Edison—Drama).
Jan. 19—Wild Oats (Kleine—Drama).

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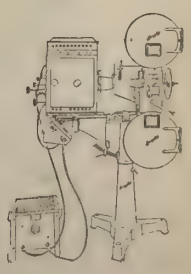

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 284, 286.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Mina, Selig.

Friday—Kalem, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Dec. 22—The Tides of Retribution (Three parts—Drama).
Dec. 27—Heredity (Drama) (Biograph—Reissue No. 30).
Dec. 29—The Woman of Mystery (Three parts—Drama).
Jan. 3—The Lesser Evil (Drama—Biograph Reissue No. 31).
Jan. 4—The Avenging Shot (Two parts—Dr.).
Jan. 5—The Skating Rink (Three parts—Comedy).
Jan. 10—In the Aisles of the Wild (Drama—Biograph—Reissue No. 32).
Jan. 12—The War of Wealth (Three parts—Drama).
Jan. 17—The Miser's Heart (Drama) (Biograph—Reissue No. 33).
Jan. 18—The Angel of Piety Flat (Two parts—Drama).
Jan. 19—A Life Chase (Three parts—Drama).

EDISON.

Dec. 15—History of the Big Tree (Educational).
—The Black's Mysterious Box (Cartoon—Comedy).
—The Hicks in Nightmare Land (Cartoon—Comedy).
Dec. 17—The Hand of the Law (Special—Three parts—Drama).
Dec. 18—Santa Claus Versus Cupid (Comedy-Drama).
Dec. 24—Blade o' Grass (Three parts—Drama).

ESSANAY.

Dec. 17—Broncho Billy's Marriage (Drama).
Dec. 18—A Christmas Revenge (Special—Two parts—Drama).
Dec. 21—The Danger of Being Lonesome (Two parts—Drama).
Dec. 22—Canimated Nooz Pictorial No. 3 (Cartoon—Comedy).
Dec. 25—The Woman with a Rose (Three parts—Drama).
Dec. 28—Brought Home (Two parts—Drama).
Dec. 29—The Fable of "The Heir and the Heiress" (Comedy).
Jan. 1—The Prisoner at the Bar (Three parts—Drama).
Jan. 4—The Lesson (Two parts—Drama).
Jan. 5—Mile a Minute Monty (Cartoon—Comedy).
—A Scenic Subject on the same reel.
Jan. 8—The House of Revelation (Three parts—Drama).
Jan. 11—Angels Unawares (Two parts—Comedy—Drama).
Jan. 12—The Fable of "The Two Philanthropic Sons" (Comedy).
Jan. 15—Pieces of the Game (Three parts—Drama).
Jan. 18—The Book Agent's Romance (Two parts—Drama).
Jan. 19—Canimated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
Jan. 22—The White Alley (Three parts—Dr.).

KALEM.

Dec. 22—A Bushranger at Bay (No. 5 of the "Stingaree" Series (Special—two parts—Drama).
Dec. 24—The Oriental's Plot (No. 9 of "The Ventures of Marguerite" Series) (Drama).
Dec. 25—A Boy at the Throttle (No. 59 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 28—The Caretaker's Dilemma (Burlesque—Comedy).
Dec. 29—The Taking of Stingaree (No. 6 of the "Stingaree" Series (Two parts—Drama).
Dec. 31—The Spy's Ruse (No. 10 of "The Ventures of Marguerite" Series (Dr.).
Jan. 1—At the Risk of Her Life (No. 60 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 4—The Missing Mummy (Comedy).
Jan. 5—The Honor of the Road (No. 7 of the "Stingaree" Series—Two parts—Drama).
Jan. 7—Crossed Clues (No. 11 of "The Ventures of Marguerite" Series—Dr.).
Jan. 8—When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series—Drama).
Jan. 11—Guardian Angels (Burlesque—Com.).
Jan. 12—The Purification of Mulfera (No. 8 of the "Stingaree" Series) (Two parts—Drama).
Jan. 14—The Tricksters (No. 12 of "The Ventures of Marguerite" Series (Dr.).
Jan. 15—The Haunted Station (No. 62 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 18—The Tale of a Coat (Burlesque—Com.).
Jan. 19—A Duel in the Desert (No. 9 of the "Stingaree" Series) (Two parts—Drama).
Jan. 21—The Sealskin Coat (No. 13 of "The Ventures of Marguerite" Series) (Drama).
Jan. 22—The Open Track (No. 63 of the "Hazards of Helen" Railroad Series) (Drama).

LUBIN.

Dec. 22—Heartaches (Four parts—Drama—Unit Program).
Dec. 22—Otto's Cabaret (Comedy—Unit Program).
Dec. 23—Beyond All is Love (Three parts—Drama).
Dec. 25—No Smoking (Comedy).
Dec. 29—Saved from the Harem (Four parts—Drama—Unit Program).
Dec. 29—This Isn't the Life (Comedy—Unit Program).
Dec. 30—The Convict King (Three parts—Dr.).
Jan. 1—A Ready Made Maid (Comedy).
Jan. 5—Sorrows of Happiness (Four parts—Drama—Unit Program).
Jan. 5—His Lordship (Comedy).
Jan. 6—Vengeance of the Oppressed (Three parts—Drama).
Jan. 8—Billie's Headache (Comedy).
Jan. 10—The Lost Bracelet (Drama).
Jan. 12—The City of Failing Light (Four parts—Unit Program).
Jan. 12—A Bath Tub Mystery (Comedy).
Jan. 13—The Bond Within (Three parts—Dr.).
Jan. 17—The Evangelist (Four parts—Drama—Unit Program).
Jan. 17—Fooling Uncle (Comedy).
Jan. 17—The Little Sister of the Poor (Dr.).
Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).

MINA.

Nov. 25—Florence Turner Impersonates Film Favorites (Comedy).
Dec. 2—The $50,000.00 Policy (Comedy).
Dec. 9—Forty-Five Minutes from Nowhere (Comedy).
—Why Hubby Grows Bald (Comedy).
Dec. 16—When the Show Hit Watertown (Comedy).
Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 7—Caught With the Goods (Comedy).

SELIG.

Dec. 27—Hearst-Selig News Pictorial No. 103, 1915 (Topical).
Dec. 30—Hearst-Selig News Pictorial No. 104, 1915 (Topical).
Jan. 1—The Manicure Girl (No. 6 of the "Chronicles of Bloom Center"—(Comedy).
Jan. 3—The Buried Treasure of Cobre (Three parts—Drama).
Jan. 3—Selig Tribune News Pictorial No. 1, 1916 (Topical).
Jan. 6—Selig Tribune News Pictorial No. 2, 1916 (Topical).
Jan. 8—The Chronicles of Bloom Center (No. 7, "Spooks"—Comedy).
Jan. 10—The Devil-in-Chief (Drama).
Jan. 10—Selig Tribune News Pictorial No. 3, 1916 (Topical).
Jan. 13—Selig Tribune News Pictorial No. 4, 1916 (Topical).
Jan. 15—The Chronicles of Bloom Center No. 8, "No Sir-ee Bob!" (Rural Com.).
Jan. 17—Why Love Is Blind (Drama).
Jan. 17—Selig-Tribune News Pictorial No. 5, 1916 (Topical).
Jan. 20—Selig-Tribune News Pictorial No. 6, 1916 (Topical).
Jan. 22—Chronicles of Bloom Center No. 9, "When the Circus Came to Town" (Comedy).

VIM.

Dec. 24—Mixed and Fixed (Comedy).
Dec. 31—Ups and Downs (Comedy).
Jan. 7—This Way Out (Comedy).
Jan. 14—Chickens (Comedy).
Jan. 21—Frenzied Finance (Comedy).

VITAGRAPH.

Dec. 27—The Pest Vamooser (Comedy) (Unit Program).
Dec. 31—By Might of His "Right" (Comedy).
Jan. 1—The Wanderers (Broadway Star Feature—Three parts—Drama).
Jan. 3—The Little Trespasser (Com.-Dr.).
Jan. 3—When Hooligan and Dooligan Ran for Mayor (Comedy-Unit Program).
Jan. 3—Who Killed Joe Merrion? (Four parts—Drama-Unit Program).
Jan. 7—When Lin Came Home (Drama).
Jan. 8—Tried for His Own Murder (Broadway Star Feature—Three parts—Dr.).
Jan. 10—The Surprises of an Empty Hotel (Unit Program—Four parts—Dr.).
Jan. 10—A Cripple Creek Cinderella (Unit Program—Comedy).
Jan. 14—When Two Play a Game (Comedy).
Jan. 15—By Love Redeemed (Broadway Star Feature—Three parts—Drama).
Jan. 17—Mrs. Dane's Danger (Four parts—Drama—Unit Program).
Jan. 17—Bittersweet (Drama—Unit Program).
Jan. 21—A Telegraphic Tangle (Comedy).
Jan. 22—The Secret Seven (Three parts—Dr.—Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 8—Tried for His Own Murder (Three parts—Drama).
Jan. 15—By Love Redeemed (Three parts—Dr.).
Jan. 22—The Secret Seven (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

Dec. 24—Everygirl (Three parts—Drama).
Dec. 31—The Mysterious Bride (Three parts—Drama).

UNIT PROGRAM RELEASES.

Dec. 29—Saved from the Harem (Lubin—Four parts—Drama).
Jan. 3—When Hooligan and Dooligan Ran for Mayor (Vitagraph—Comedy).
Jan. 3—Who Killed Joe Merrion? (Vitagraph—Four parts—Drama).
Jan. 3—Sorrows of Happiness (Lubin—Four parts—Drama).
Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 10—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Jan. 10—A Cripple Creek Cinderella (Vitagraph—Comedy).
Jan. 17—The Evangelist (Lubin—Four parts—Drama).
Jan. 17—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Jan. 17—Bittersweet (Vitagraph—Drama).

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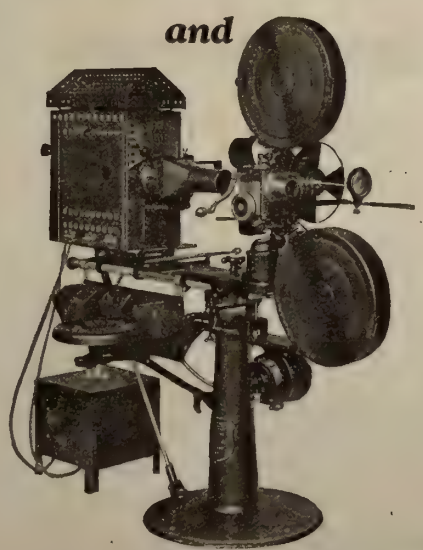

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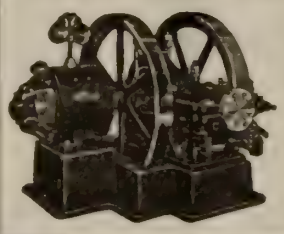

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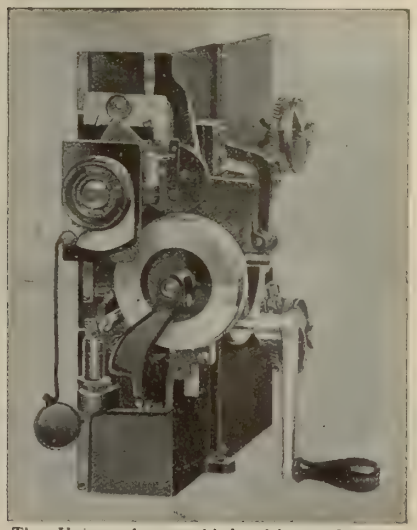

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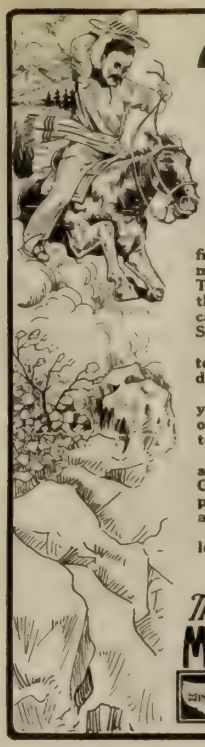

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A Letter to

(No. 115—Straight from the Shoulder Talk by Carl

Dear Old Bill:

When you said "The play's the thing" you said a large mouthful, Bill.

You didn't live in the age of airships and telephones and automobiles and rapid fire guns and other speedy things, Bill, but you put a speedy one right over the plate when you said "The play's the thing."

If all the moving picture companies in the world had sat down for a long time and studied over those few words of yours, they'd have saved themselves many a headache and many a wasted shilling, old boy. But instead of profiting by your wide experience, we all had to find out for ourselves that the play's the thing.

Listen a minute, Shake, and let me tell you what we've all been trying to do, in spite of your immortal words. You may flop over in your grave if this ever reaches you; and you'll wonder at the asininity of us moderns, but I'm going to tell you the whole truth, old dear.

We've been trying everything we could think of to FOOL OURSELVES and FOOL THE PUBLIC.

At first the people were satisfied with any kind of moving pictures as long as they MOVED. We could show a picture taken from the front of a moving train and everybody marveled. But they soon outgrew that.

So then we began to give them little plays. We got away with that for a time. We made some of your old stuff, Bill, and they liked it. But they soon outgrew you. Or we thought they did.

The next thing we did was to put lots of people into the pictures, hoping that the mob scenes would make the people think they were getting their money's worth. At first this was great. But pretty soon the fickle public (we like to call them fickle even when they're not) said: "Come on, now, do something new."

So the next thing we did was to use smashing big sets. We spent thousands and thousands of dollars just to take one big scene, such as a cabaret, or a ball room or something of that sort. At first the people gasped with wonder, but would you believe it, Bill, they soon got so that a big set didn't even make a dent in their cerebellums! They were looking for something else, and nobody seemed to know what it was.

Then we had a happy thought. We'll give them some well known stars of the stage, B'gosh, and that will make them crazy about us. So we all did that very thing. We flocked into it like a bunch of sheep. We grabbed all the stage stars in sight. Any star with a well-known name was good enough. We didn't care about the acting or the wrinkles. All we wanted was a well-known name

Shakespeare

Laemmle, President of the Universal Film Mfg. Co.)

so we could stick it on the posters and beguile the gentle public out of their hard earned simoleons.

They fell for it, Bill. Yes, they fell hard. But after falling they got up on their hind legs again.

They came at us with blood in their eyes and yelled for something else again, as Old Mawruss Perlmutter would say. So we went over into a silent corner, communed with ourselves, and gave birth to a brand new idea. Aha! We would not only give them a well-known stage star, but we'd give them a well-known play by a well-known author.

Chuckle in your grave if you like, Billy Boy, but that's what we did. And for a while it was splendiferous. But only for a while!

And now where are we at? Whither have we withered? Who, how, which, what and why?

The answer is simple, Bard of Avon! We've decided that after all, THE PLAY'S THE THING! We don't care a tinker's dam who wrote it. If it's a good play, it will succeed. We don't care a hooraw in hades whether we have a stage star in the leading part or not. If it's a good play, NOTHING CAN PUT THE KIBOSH ON IT. We don't care if the whole thing is enacted in one corner of one room in one day. If it's a good play, the people will love it. Away with the big sets unless they are absolutely a necessary part of the play. Away with the mob scenes unless they help tell the good story!

We don't care what we pay IF WE GET A GOOD PLAY! We don't care who plays the lead, IF IT'S A GOOD STORY, WELL ACTED AND WELL PRODUCED. We don't care whether it's one, two, three, four, five, six, seven, eight, nine or fifty reels in length, SO LONG AS THE STORY IS WORTHY OF THE LENGTH!

If I knew how to reach you by parcels post, Bill, I'd send you a couple of billion dollars in cash, just to show you that the Universal Company (whether any other company does or not) appreciates the boiled down wisdom and essence of the ages in that mouthful that you said when you said "The play's the thing!"

Yours with best regards,

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Elsie Jane Wilson	Agnes Vernon	Harry D. Carey
Stella Razeto	William Worthington	Harry Carter
Lois Wilson	Gretchen Lederer	Maude George
Billie Rhodes		Douglas Gerrard
		Edna Maison

PROOF of our assertion that the Universal Program is the greatest on earth is found **every week.** FOR INSTANCE here are the stars who appear on the Universal Program the week of January 31st. Where and on what program have you ever seen such a marvelous aggregation of talent in one, two, three, four and five reel photoplays on a regular program?

Violet Mersereau and Harry Benham
Lee Moran and Eddie Lyons
Wm. Garwood and Stella Razeto
J. Warren Kerrigan
Gertrude Selby and Reggie Morris
Myrtle Gonzales and Fred Church
King Baggot
Ella Hall and Marc Robbins
Frances Ford and Dorothy Davenport
Ben Wilson and Dorothy Phillips
Alice Howell and Chas. Winninger

There is talent—the real thing—good measure, pressed down and running over on every week's Universal Program—drawn from the great list of stars listed opposite. When the Universal does it—it's huge. When the Universal says it—it's true.

The Universal Program is the basis of the continued success of thousands and thousands of Exhibitors in every part of the world. Performance alone proves the sincerity of promise. Programs come and Programs go—Program producers spend millions of dollars on paper—but as yet the Universal Program stands so far above them all that its standard will be followed for years to come.

You need to know the Universal Program as a big money-making proposition for you. Write or wire your nearest Universal Exchange for full particulars, or address

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The single reels released through Paramount Pictures Corporation mean pleased patrons and bigger business for you.

FOR JANUARY

PARAMOUNT-BRAY CARTOONS

The famous Bray animated drawings are known and looked for all over the country. Mr. Bray and his associates have created distinctive characters loved by men, women and children.

January 6—Colonel Heeza Liar's Waterloo. Cartoon Comedy by J. R. Bray.
January 13—Haddem Baad's Elopement. Cartoon Comedy by L. M. Glackens.
January 20—Inbad the Sailor. A Silhouette Fantasie, by C. Allen Gilbert.
January 27—The Police Dog on the Wire. A Cartoon, by C. T. Anderson.

RARE ANIMAL PICTURES

Arranged and Photographed by Raymond L. Ditmars, Curator of the Great Zoo, Bronx Park, New York City. These unusual and decidedly interesting animal pictures complete each Bray release.

AUSTRALIA'S UNKNOWN

Four one reel Travel Pictures, showing Australia's unknown, will be released one each week for the four weeks beginning Monday, January 10.

These pictures rank high in quality, and are distinctly unusual, interesting scenics. Exhibitors contracting for the South American series of Paramount Travel Pictures will receive these entertaining pictures as a continuation of the series.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES

The finest Travel Pictures ever offered to the Motion Picture public; personally photographed, assembled and edited by Burton Holmes.

Instalment No. 1 Released February 7. "The Cliff Dwellers of America."

Instalment No. 2 Released February 14. "The Grand Canyon."

NEWSPICTURES

See what you read every week!

Paramount Pictures

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FOUR EIGHTY FIVE FIFTH
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It is best today—and bound to be best tomorrow because there is a real system behind it.

The system provides that you by your own voice decide who shall make the pictures, what stars shall play in them, what style of pictures they shall be.

Statistics are compiled from reports sent in by each theatre manager; each picture must come up to the proper standard.

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es Corporation
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PARAMOUNT

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PRESENTS

HAZEL DAWN

IN
A NOVEL
DETECTIVE
COMEDY-DRAMA,

"MY LADY INCOG."

A RARE COMBINATION OF LAUGHS AND THRILLS

IN FIVE PARTS RELEASED JAN. 17TH.

PRODUCED BY THE

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46
FAMOUS
FEATURES
A YEAR

"The Misleading Lady"

Presenting

HENRY B. WALTHALL

and EDNA MAYO

in Five Acts

Adapted by H. S. Sheldon from the great stage success of Charles W. Goddard and Paul Dickey. Directed by A. Berthelet.

HENRY B. WALTHALL

EDNA MAYO

"The Raven"
"Graustark"
"The Man Trail"
"A Bunch Of Keys"
"The Alster Case"
"The White Sister"
"The Crimson Wing"
"The Slim Princess"
"A Daughter Of The City"
"The Blindness Of Virtue"
"In The Palace Of The King"

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Watch for the latest

ESSANAY-CHAPLIN

"Charlie Chaplin's Burlesque on Carmen"

★★★

"CANIMATED NOOZ PICTORIAL No. 4"

By Wallace A. Carlson

Breezy animated cartoons of the news events of the day—January 19

G. M. ANDERSON

is thrilling millions with his great heart-throbbing dramas

WATCH FOR THE LATEST

"The Book Agent's Romance"

2 act drama — January 18

★★★

"THE WHITE ALLEY"

By Carolyn Wells

featuring

Elizabeth Burbridge and Harry Beaumont

3 act drama — January 22

TRADEMARK Reg. U. S. Pat. 1907

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A Tale of an Unconquerable Love

The Strange Case of
MARY PAGE
With
HENRY WALTHALL
and
EDNA MAYO

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It's Released on January 24

Book It Through the General Film Company

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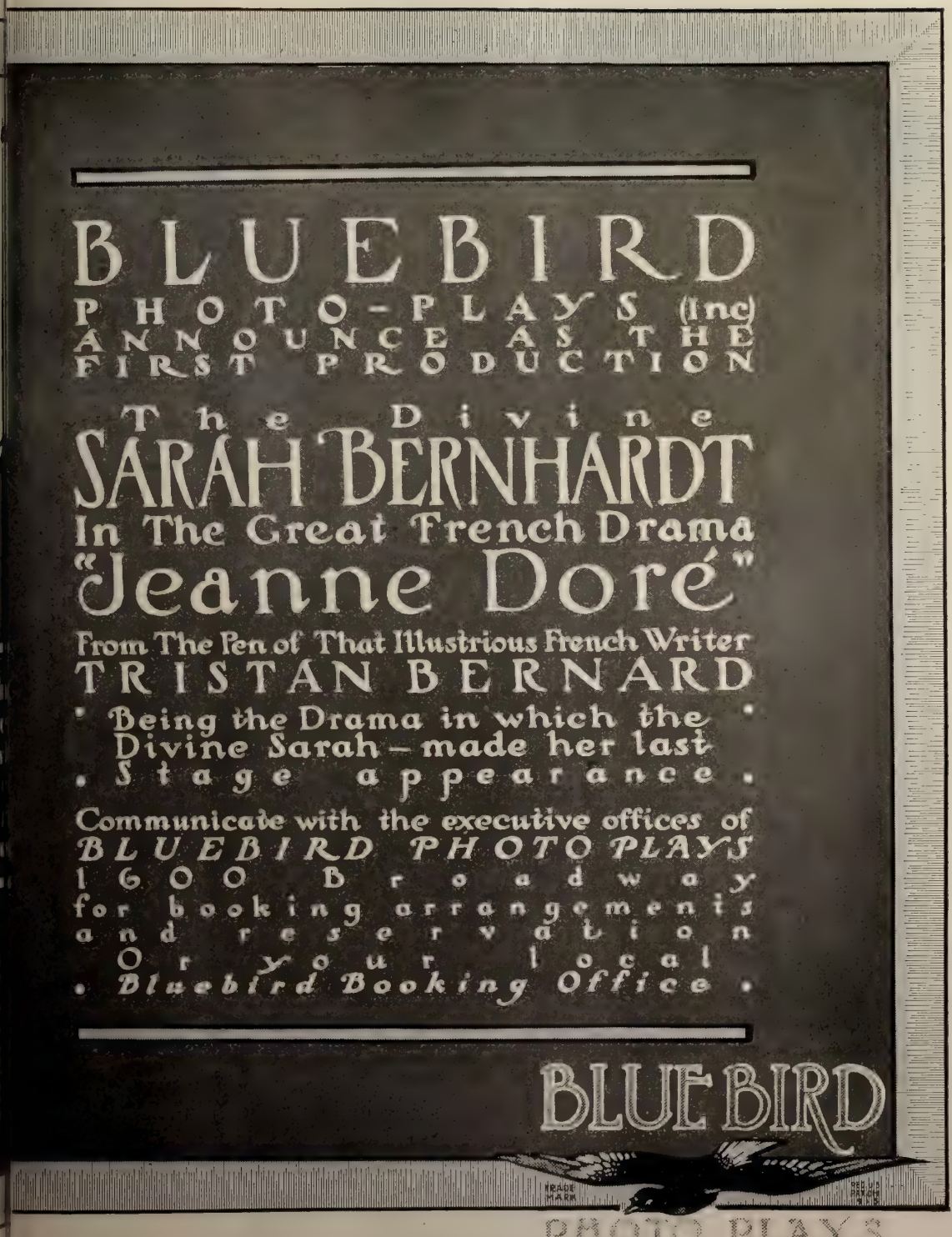
The Supreme
Artistic
Accomplishmen
of The
Silent
Drama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SARAH BERNHARDT
In The Great French Drama
"Jeanne Doré"
From The Pen of That Illustrious French Writer
TRISTAN BERNARD
Being the Drama in which the
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Presenting
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in
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"That Lass O'Lowries"
The Famous Novel by
Frances Hodgson Burnett
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May be arranged
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COMING METRO EVENTS

In announcing a return booking of the Metro Wonderplay, "The Soul of a Woman," Mr. John J. Murray, of the Warren Opera House, Warren, Ohio, says:

"Any exhibitor who doesn't use Metro is asleep at the switch."

We are inclined to agree with Murray's frank and unsolicited opinion.

METRO PICTURES

Released on the METRO Program January 24th

METRO PICTURES

Metro Pictures Corporation
presents
VALLI - VALLI
in
HER DEBT of HONOR
A Metro wonderplay in Five
supreme acts directed by
William Nigh and produced by
Columbia Pictures Corporation

Mr. and Mrs. Sidney
DREW

will invite you to laughter with a series of surpassing comedies which are not over the heads of children nor under the intelligence of intellectual giants. Their fun will be exclusively presented on the METRO PROGRAM in one reel feature comedies each week, beginning in February. The Drews are welcomed into the big METRO family, because, as the most distinguished fun makers in America, they belong there.

METRO PICTURES

Two Letters that tell a story

ARTHUR STRINGER
CEDAR SPRINGS
ONTARIO

December the 2nd. 1915.

Pathe Exchange, Inc.
25 West 45th Street.
New York City.

(Attention Mr. M. Ramirez-Torres)

Gentlemen:-

I somewhat belatedly beg to acknowledge the receipt of your letter of the 15th, in which you advise me of your acceptance of my serial story, "The Iron Claw" for production in moving pictures. I deeply appreciate the comments thereon by both your Scenario Department and yourself, and there is a not unnatural gratification in knowing that "The Iron Claw" was the vanquisher, as you say, of forty seven rivals. Your decision to produce this Serial in the manner you describe endorses my original blind faith that it's going to make a big success as a moving picture Serial.

Very truly yours,

Arthur Stringer

SCENARIO DEPARTMENT
PATHÉ EXCHANGE, INC
EXECUTIVE OFFICES
25 WEST 45TH STREET
NEW YORK

November 10th, 1915.

MEMO. FOR MR. RAMIREZ.

Have just enjoyed reading the serial story "THE IRON CLAW" submitted by Arthur Stringer. I am enthusiastic. Indisputably, this is the best worked out idea that has come before me in ages. It will make a rousing motion picture serial, and I strongly urge its purchase.

I will look forward to putting it into scenario form, the material offering a chance for real pleasure for the adapter.

Don't let this get by you! It'll be worth whatever you pay for it!

SCENARIO DIRECTOR.

Grace Brackett Smith

BS/CC

The Iron Claw

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

A FEMININE

RUTH ROLAND'S

THE RED

Imagine a beautiful, talented girl who finds herself the battle ground of two warring natures, the one good, the other evil!

You'll agree that in such a story are photoplay opportunities galore!

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CIRCLE

Produced by Balboa, from scenarios by Will M. Ritchey.

Complete in 14 episodes of 2 parts each.

Newspaper stories by Albert Payson Terhune.

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EVERY MOTHER WHO EVER
EVERY SON WHO
WILL WANT

MADA

The dramatic success of a
SIX PART GOLD
by Henry W. Savage, featuring

DOROTHY

This wonderful picture, which cost a huge fortune, is easily the most important feature ever put upon a program.

Produced by George F. Marion, who directed Mr. Savage's original theatrical production.

RELEASED

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LOVED A SON—
EVER LOVED A MOTHER
TO SEE

ME X

century now put into a

ROOSTER PLAY

the great star of the original cast

DONNELLY

The genius of Bisson, the author, coupled with the extraordinary emotional art of Miss Donnelly, have made a picture which throbs with pathos and glows with mother love.

JANUARY 14th

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OFFICES
NEW YORK

Concerning the Lasky production Fannie Ward in "The Cheat", W. Stephen Bush in the Moving Picture World writes: —

"Features like this one put the whole industry under obligations to the Lasky company. On every conceivable test this picture shows a hundred per cent. Indeed the feature is of such extraordinary merit as to call for the highest term of praise."

LASKY PRODUCTIONS EXCLUSIVELY ON THE PARAMOUNT PROGRAM

PALLAS PICTURES

PRESENTS

DUSTIN FARNUM

IN

"The CALL OF THE CUMBERLANDS"

By CHARLES NEVILLE BUCK

RELEASED JAN 24TH

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FOLLOWING

HENRY KOLKER in "THE WARNING"

Which was released December 6th
and which include

The Illustrious Artiste

Gail Kane in "The Labyrinth"

A story of life back stage and a career moulded by doubt.

The Popular Stage and Screen Favorite

Charles J. Ross in "The Senator"

A romance of Capitol life, with a series of vivid counter plots.

The debut in filmland of Scotland's greatest actress

Molly McIntyre in "Her Great Hour"

S. E. V. Taylor's story of life as it is little known—

The Magnetic Stage Idol

William Courtenay in "Sealed Lips"

A heart-gripping tale, produced by Ince with an all-star cast.

The widely known film favorite

Margarita Fischer in "The Dragon"

One of the most unusual and entertaining tales ever screened.

America's representative emotional actress

Julia Dean in "The Ransom"

A fascinating story of mother love, sacrifice and

And Announced:

Frank Sheridan in "THE STRUGGLE"

Emmett Corrigan in "THE CHAIN INVISIBLE"

Marguerite Leslie in "THE PAIN FLOWER"

Gail Kane in "HER GOD"

Muriel Ostriche in "BABETTE OF THE BALLYHOO"

Carlyle Blackwell in "THE CLARION"

Here are the leading stars and noted players of the screen and the stage, blended, and, under the auspices of the most noted directors in filmdom creating visualizations of the most successful writers of the age.

DIRECTORS:

JOHN INCE — FRANK POWELL — HARRY HANDWORTH — EDMUND LAWRENCE
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CHARLES M. SEAY

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Is Making to Maintain or Improve if Possible the Splendid Consistency Established by the Past Six Productions

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

WORLD
FILM CORPORATION
LEWIS J. SELZNICK, VICE PRES. & GEN'L MGR.

HOLBROOK BLINN

PRESENTS

TWO NOTEWORTHY PHOTODRAMAS

HOLBROOK BLINN

IN

"LIFE'S WHIRLPOOL"

BASED ON "McTEAGUE" By FRANK NORRIS

A WM. A. BRADY PRODUCTION

AND

A REMARKABLE SCREEN VERSION OF

"THE CITY"

THE ACKNOWLEDGED MASTERWORK OF

CLYDE FITCH

FEATURING THURLOW BERGEN
SUPPORTED BY A DISTINGUISHED CAST

A SHUBERT FEATURE

CLYDE FITCH

"THE CITY" "IT'S A DAMN LIE"

"LIFE'S WHIRLPOOL" THE SHADOW FALLS

RADIO FILM COMPANY INC.
New York City

Who said STATE RIGHTS?

Here's only the second week and probably the last call on the big money-maker—

DEFENSE or TRIBUTE?

"Millions for defense, but not one cent for tribute"--Pinckney

The big five-part heart-touching patriotic drama of thrills. Based on the question of National Preparedness, the most vital problem before America to-day.

EVERYBODY is thinking about the question of National Preparedness. There have been other Motion picture versions of this idea.

Instead of a lecture, here is a human drama. Instead of hard to understand theories, here is a treatment of the subject right down home to the everyday life of our cities, our farms, our factories, our homes, our families, our wives and daughters.

The handling of the drama is so plain and direct that the point is never for one moment to be doubted. For this reason the most prominent national officials have put their stamp of approval on "Defense or Tribute?" They themselves have seen the picture and have said that all America should see "Defense or Tribute?"

Wilson supporters, Roosevelt supporters, have openly declared their desire to see "Defense or Tribute?" put before the people.

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"Defense or Tribute?" has a most unique line of paper

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"VENGEANC
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MINE!
A REMARKABLE DRAM
IN FIVE REELS. BASED
ON THE THEME OF
CAPITAL PUNISHMENT
featuring popular
CRANE WILBUR
Released Week of JAN. 31s
Produced by Horsley

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UAL FILM CORPORATION
Announces
THE IDOL OF THE STAGE
THE STORY OF A MATINEE IDOL WHOSE LIFE IS FULL OF DRAMATIC INCIDENTS. A PLAY OF "BIG SCENES"—FIVE REELS
featuring the Belasco Star
MALCOLM WILLIAMS
RELEASED WEEK of JAN. 31ST.
Produced by GAUMONT

MUTUAL MASTERPICTURES
DE LUXE EDITION

MUTUAL FILM CORPORATION
Announces

THE WHITE ROSETTE

A WELDING OF THE MEDIAEVAL AND MODERN SPIRIT INTO A POWERFUL AND BEAUTIFUL PLAY IN FIVE REELS

featuring the great stars

E. FORREST TAYLOR
AND HELENE ROSSON

RELEASED WEEK of JAN. 31st.

produced by American

MUTUAL PICTURES

MUTUAL FILM CORPORATION
Announces
A CLIPPER STAR FEATURE

THE SMUGGLERS OF SANTA CRUZ

AN ABSORBING DRAMA WITH
ELABORATE SCENIC EFFECTS

featuring the
AMERICAN
FAVORITES

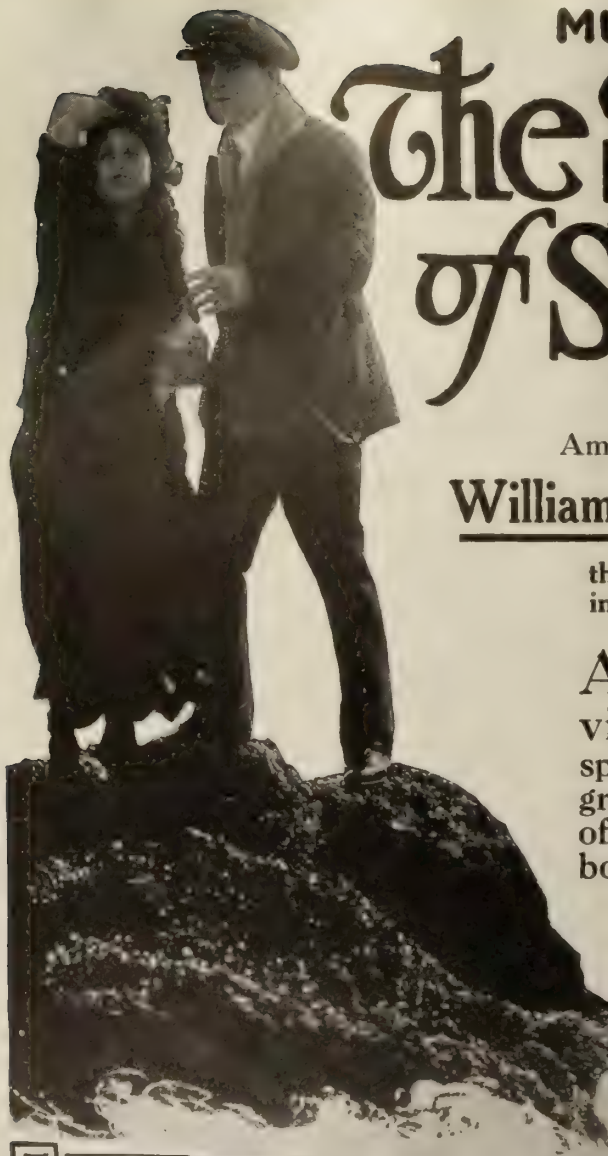
CHARLOTTE BURTON
AND WILLIAM RUSSELL

RELEASED JAN. 28TH.

Produced by American

MUTUAL PICTURES

The Smugglers of Santa Cruz



American Film Company, Inc., presents

William Russell and Charlotte Burton

the screen's foremost dramatic stars, in this newest of "Clipper" productions

A three-act drama, vigorous, picturesque and spectacular. Wonderful natural grandeur. An exceptional story of the sea. Arrange now to book this big feature.

Directed by Donald McDonald

Released Jan. 28th

A New Mutual Masterpicture—De Luxe Edition

Lord Loveland Discovers America

It's a laugh from start to finish. A five-reel comedy-drama from the popular novel by C. N. and A. M. Williamson, presenting

Arthur Maude

the popular Broadway star.

Directed by Mr. Maude

Released Jan. 27th

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

American Film Company, Inc.

Samuel S. Hutchinson, President

Chicago, Illinois

MUTUAL PICTURES

The Man In The Sombrero

Harold Lockwood

the screen's most popular idol, and his beautiful supporting star, *May Allison*, play the leading roles in this romantic Western picture. It's a two-part American "Flying A" drama.

Directed by Thomas Ricketts

Released Jan. 25th

A Sanitarium Scramble

Presenting vivacious *Vivian Rich* and *Alfred Vosburgh* in a single reel "Flying A" comedy-drama.

Directed by Reaves Eason **Released Jan. 28th**

Some Night

A burglar steals in where a hundred girls are sleeping. Woe is his! It's a "Beauty" comedy, with *Carol Halloway* and *John Sheehan.*

Directed by Jack Dillon **Released Jan. 26th**

Walk This Way

A side splitting "Beauty" comedy, presenting *Neva Gerber* and *Walter Spencer.*

Directed by Jack Dillon **Released Jan. 30th**

All "Flying A" and "Beauty" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.

Samuel S. Hutchinson, President

Chicago, Illinois

MUTUAL

.... a short, sharp cry, and then she leaped. Down, down through interminable space the form of Helen hurtled. A splash! And then ...

All Records SMASHE
By This Railroad Film Nove

THE world ha learned to expe great things of daring Hel Holmes, yet in the "Girl and t Game" this fearless film star h eclipsed all previous achievemen Her great leap from a dizzy c is but one of the thrilling climaxes in chap four of this marvelous production.

Greatest Newspaper Co-operatio

No film ever produced has been so enthusiastica received by the big newspapers of the nation. Th great papers are publishing, week by week, the story "The Girl and the Game:"

New York World	San Francisco Chronicle
Pittsburgh Press	St. Louis Globe-Democrat
Atlanta Constitution	Cleveland Leader
Omaha Bee	Louisville Herald
Buffalo Courier	Philadelphia North American
Indianapolis Star	Memphis Commercial Appea
Chicago Evening Post	Milwaukee Sentinel
Detroit Journal	New Orleans Times-Picayun
Baltimore American	Los Angeles Tribune
Boston Globe	Dallas Journal
Cincinnati Times-Star	Seattle Post-Intelligencer
Kansas City Journal	

And One Thousand Others

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SAMUEL S. HUTCHINSON, Preside

Publicity Offices: 222 So. State S

AL FEATURE

THRILLS!

"The Girl and the Game" is the production of *guaranteed thrills!* President Hutchson, of the producing company, positively *guarantees* big, specific thrills in each chapter of this stupendous motion picture triumph. And he guarantees that the thrills presented will make your patrons gasp in sheer amazement.

Half a Million Dollars To Produce Fifteen Chapters!

This vast sum of money was expended to make "The Girl and the Game" the greatest box-office opportunity ever presented. It's a production of fifteen two-act chapters. One chapter released each week. Four now appearing.

The thousands of theatres now showing Helen Holmes in "The Girl and the Game" report stupendous crowds. And crowds bring profits! Get in on this big money-making proposition. Book this huge railroad run novel. Act at once. *Now!*

For booking information apply to "The Girl and the Game" dept. of any Mutual exchange, or at Mutual Home Office, New York City.

ORPORATION

CHICAGO, ILL.

THE GIRL AND THE GAME

MUTUAL PICTURES

Oh! For the Life of a Fireman!

Slapsticks With a Reason

VOGUE COMEDIES

HERE'S a rip-roaring laugh—a scream for your patrons! Another of those sure-fire Vogue comedies, presenting an absolutely new company of most eccentric comedians.

Released—January 10

Other Vogue Comedy Releases

An Innocent Crook

Sammy's Scandalous Scheme

Are *you* booking Vogue comedies? They're the cream of all funny films!

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

VOGUE FILMS, Inc.

Executives

JOSEPH H. FINN SAMUEL S. HUTCHINSON

Publicity Offices: 222 So. State St., Chicago, Ill.

MUTUAL MASTERPICTURES

DE LUXE EDITION

"AS A WOMAN SOWS"
Released January 24

GERTRUDE ROBINSON
ALEXANDER GADEN

How a Wife Was Saved After She Had Encouraged the "Other Man."

"THE IDOL OF THE STAGE"
Released February 3

MALCOLM WILLIAMS
The Broadway Favorite

A Spectacular Romance of Stageland, Society and Convict Camp.

"THE DEAD ALIVE"
Big February Feature

MARGUERITE COURTOT
Beautiful as the Dawn

Is She His Wife?
Miss Courtot Plays Two Parts.

GAUMONT CO.

FLUSHING, N.Y. MADE IN AMERICA JACKSONVILLE, FLA.

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DE LUXE EDITION

What Every Exhibitor Wants—

Pictures with stars who attract increased patronage.

Pictures of extraordinary merit to satisfy the most discriminating patron.

These qualifications are to be found in

THE BAIT

a stirring five-reel drama of the Northwest featuring William Clifford, Betty Hart, and the incomparable quadruped pantomimists—the Bostock Animals. Released January 22 as a Mutual Masterpicture, de luxe edition.

"VENGEANCE IS MINE!"

a remarkable picturization of a tremendous theme —capital punishment. Produced in five reels and featuring the popular star of the screen, Crane Wilbur. Released January 31 as a Mutual Masterpicture, de luxe edition.

THE GIRL OF HIS DREAMS

One of the merriest of the deservedly popular Cub Comedies. Produced in one reel and featuring the funniest man in America, George Ovey. Released January 21 (regular Friday release).

As answering **your** wants book through your Mutual Exchange these

DAVID HORSLEY PRODUCTIONS

MUTUAL MASTERPICTURE
DE LUXE EDITION
EDWIN THANHOUSER
PRESENTS

THE FIVE FAULTS OF FLO

ENVY
JEALOUSY
FICKLENESS
EXTRAVAGANCE
PRIDE

FEATURING
THE SUPERB
FLORENCE LA BADIE

STORY BY
LLOYD LONERGAN
AUTHOR OF
"THE MILLION DOLLAR MYSTERY"
AND
PHILIP LONERGAN

FIVE REELS
STAGED BY
GEO. FOSTER PLATT

RELEASED THURSDAY JAN. 20

THANHOUSER FILM CORP.
NEW ROCHELLE N.Y.

Opening the Door to
Your Greater Success

Gertrude Bondhill

in

THE AWAKENING of BESS MORTON

A thrilling five-reel feature full of action, heart interest, dramatic situations, and beautiful photography.

MR. EXHIBITOR

Ask for Miss Bondhill's pictures. This charming little actress will delight your patrons.

MR. EXCHANGEMAN

Miss Bondhill, in a five-reel feature every month, is offered on the sanest business basis ever. GET IT QUICK.

LARIAT FILMS

Room 401 Longacre Bldg., New York

Bryant 2283

BEATRIZ MICHELENA

HER GREATEST PRODUCTION

"THE UNWRITTEN LAW"

by

EDWIN MILTON ROYLE

Author of "THE SQUAW MAN"

Prepared in Scenario by

CAPT. LESLIE PEACOCKE

California Motion Picture Corporation announces this feature as the second of a new series of wonder-film dramatizations, with Miss Michelena in the stellar roles and produced under the personal supervision of Alex. E. Beyfuss, after the standard par-excellant of

"Salvation Nell"

Scene from "The Unwritten Law" with Beatriz Michelena as Kate Wilson

SUCCESS!

Trade Press Predict Box Office Winner for New Raver-Thomas Novelty—

JAMES J. CORBETT

and

PAUL GILMORE

IN

"THE OTHER GIRL"

By AUGUSTUS THOMAS

NEWS: "Corbett magnetic. . . . Will be hailed with joy in many a town and city. . . . Striking exterior scenes. . . . Remarkable night view of white lights." (Thew.)

TELEGRAPH: "Cast excellent. . . Novelties introduced. . . . Corbett reaching top notch as an actor. . . . Displays skill."

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Jackie Saunders

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3 REELS ALL EXCITEMENT

3 REELS ALL EXCITEMENT

Handsome Photos 8″x10″ in sets of twelve

A Beautiful Story—Beautifully Told
THE KIND THAT MOTHER AND KIDDIES LIKE.
MOST ELABORATE EXTERIOR BACKGROUNDS.

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ON THE

GENERAL FILM PROGRAM

Knickerbocker Star Features

NEW YORK

COMEDY FILMS

POKES and JABBS

The Giggle Producers in

BUSTED HEARTS

ONE REEL ALL COMEDY

It Means Money To Every Exhibitor To Have

Vim Comedies

Included In His Service

Every Friday You Can Obtain From G. F. Exchanges

Vim Comedies

Get 'Em While They're Hot

BUSTED HEARTS

LET LOOSE

JANUARY TWENTY-EIGHTH

ON THE

GENERAL FILM PROGRAM

The screen interpretation
Of the original Broadway success
"GREEN STOCKINGS"
Opens up a new avenue
Of production.

This chic comedy
In which
Lillian Walker is featured
Is devoid of slapstick
Or the risque.
It depends entirely
Upon its humorous situations
To carry it on to success.

The ovation given
"GREEN STOCKINGS"
At the Vitagraph Theatre
Admirably proves
Our contention
That this comedy is
New
Original
Unique.
Produced by Wilfrid North
Released January tenth.

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For January 17th
The Blue Ribbon Feature
Will be
"MY LADY'S SLIPPER"
Written by
CYRUS TOWNSEND BRADY
Directed by
RALPH INCE
Featuring
ANITA STEWART
And
EARLE WILLIAMS.
Produced by
VITAGRAPH
What more could be said?

The VITAGRAPH COMPANY of AMERICA
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FLIRTING WITH DEATH

The exhibitor who accepts
A given program
From any exchange
Without first seeing it projected
Is flirting with
Financial death

—o—

We insist that every exhibitor
Sees all Vitagraph productions
On the screen.

—o—

Eventually this will force
Every other manufacturer
To adopt the open market
Which means
That they must
Bring every production
Up to Vitagraph standard.

REGULAR RELEASES

—o—

"THEM WAS THE GOOD OLD DAYS"

Comedy—Monday, January 17th

Featuring John T. Kelly, Kate Price and Harry Fisher.

"A TELEGRAPHIC TANGLE"

Comedy—Friday, January 21st

Featuring Mr. and Mrs. Sydney Drew.

BROADWAY STAR FEATURES

"THE SECRET SEVEN"

Three part drama—Saturday, January 22nd.

BROADWAY STAR FEATURE

Featuring Carolyn Birch, William Humphrey, Leo Delaney, Templer Saxe, Rose Tapley and Harry Northrup.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
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The name HEARST
Stands for
Publicity—
Advertising
And efficient
News service

The Name VITAGRAPH
Stands for
Quality—
Gigantic production and
Speed in service

The combination
HEARST-VITAGRAPH
Means a news pictorial
Of the highest class
Backed by
Advertising
Of a gigantic
Magnitude

Hearst-Vitagraph
Will eventually be
The only news reel
In the field
If the term
"News reel"
Is accepted
At its face value

The VITAGRAPH COMPANY of AMERICA
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"Stingaree's" Early Sales Made It "The Series Hit of the Year"—Consistent Strength Since Then Has Made It "The Series With No Regrets"—If You Waited "To Be Shown" Book Quickly, Before It Is Too Late

The Villain Worshipper

Tenth Episode in the Series by E. W. Hornung, Creator of the Famous "Raffles." Stingaree meets his would-be double in a two-reel episode tense with action. Released Wednesday, Jan. 26.

And the big "punch"—"Stingaree," with its wonderful advertising possibilities, costs you no more than an ordinary release. At any General Film Company office or the Greater New York Film Rental Company. Twelve two-act episodes, released every Wednesday.

Get a postal now and tell us to put your name on the mailing list for the new Kalem Bulletin

Striking 1, 3 and 6-sheet, four color lithographs on each issue. Other advertising aids, too.

KALEM COMPANY

235-39 WEST 23RD ST., NEW YORK, N.Y.

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Advertised by Two Generations
Your Profit Is Assured

A Spectacular Picturization That Will Surpass the Fame of the Memorable Stage Production

"The Black Crook" comes to you with live-wire publicity backing. The **Twenty-Four Sheet Stand** is a dazzling beauty. Then there are two styles of one-sheet 4-color lithographs, two threes, and one six sheet. And you must not fail to get the **Special Music,** prepared by **Walter C. Simon,** and supplied to exhibitors at fifty cents. Attractive Heralds also.

IN FIVE PARTS

Released by the General Film Company

KALEM COMPANY, 235-239 West 23rd Street, New York City

"THE BROKEN WIRE"

An Episode in

"THE HAZARDS *of* HELEN"

Featuring HELEN GIBSON

The Most Daring Actress in Pictures

"Breath-taking" is the only word that describes the effect on the spectator of Helen's astounding performance in this release. Pursued by two crooks, Helen climbs a telegraph pole and grasping a messenger wire, swings through the air before an onrushing train and on the rebound lands in the freight car.

Kalem Sets the Pace

Make a Note of the Release Date, Saturday, February 5th—Special 6-sheet, 4-color lithographs, and 1 and 3-sheets, each with an exciting scene actually shown in the picture. Newspaper mats also.

ARTFUL ARTISTS

A rollicking Bud comedy, with Bud and Jack rival art students, Ethel, the object of their contentions.

Released Tuesday, February 1st. 1 and 3-sheet 4-color lithographs on this comedy.

THE LURKING PERIL

Second of the "Ventures of Marguerite" with preparedness the theme, and without a lagging moment in the reel.

Released Friday, February 4th. 1, 3 and 6-sheet posters of eye-catching design.

THE MOTH AND THE STAR

A "Stingaree" Episode by E. W. Hornung, Creator of "Raffles"

Out of jail and in again, is the story of this thrilling day in the life of Stingaree, the bushranger, who is the most striking character now on the screen. Eleventh episode in the series that improves with each release. Released Wednesday, February 2nd.

Stirring 1, 3, and 6-sheet lithographs

These pictures obtainable at all General Film Company offices or the Greater New York Film Rental Company

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KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

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J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
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(*The Index for this issue will be found on page 500*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 15, 1916

Facts and Comments

THE exploitation of sex as the most fertile and withal the most profitable theme for public amusements on stage and screen is showing signs of decline. These aberrations of taste are of far less frequent occurrence today than ever before in the history of American amusements. When one glances at certain periods in European literature, notably the French and the British drama, one realizes that we have advanced wonderfully. If you have any doubt on the subject go to a good library and look through such classic productions as Beaumont and Fletcher. The riot of immorality which broke out after the Restoration may be considered as the natural reaction from the Puritan severity and hypocrisy and may therefore hardly be classed as a normal development. Beaumont and Fletcher on the other hand were considered clean and decent authors in their time. There is not a producer we venture to say who would dare to visualize any of their plays today. The morals of the screen are in the hands of the American people, hence there is no need of any inquisitorial body.

* * *

IN one of the Eastern States a former vaudeville performer has been elected to the legislature. He has signalized his debut in law-giving by the introduction of a bill which provides that every motion picture entertainment must come to a full stop every thirty minutes to be varied with some other form of amusement. Vaudeville preferred, we suppose. Good chance here for a short comedy entitled "The Vaudevillyun's Revenge," or "Who Put the Devil in Vaudeville."

* * *

NOTHING uncommon to see rows of baby carriages in the lobby of a motion picture theater. On the whole we rather like to see them. We remember the day when we had a standing agreement with proud young mothers and fathers to let them know immediately the moment the offspring became noisy. A sleeping infant is easily checked. Here comes a motion picture theater offering not only to check babies, but to guard and save half consumed cigars. Improvements will never cease.

* * *

WE ARE happy to note that numerous small and large contemporaries freely help themselves to the pages of THE MOVING PICTURE WORLD whenever they are in need of first-class reading matter and good reliable information. We realize the sincerity of this appreciation, because it is strictly at our own expense. We do not exactly begrudge the use of our columns. Good stuff is worth spreading. Hence with two or three exceptions we have never copyrighted the contents of THE MOVING PICTURE WORLD. Just the same an acknowledgment of the source would seem to be ordinary fair play.

* * *

AMERICA'S great film centre is New York City. Here are the offices and very many of the studios of the film producers, here most of the buying and selling is done. The city of New York is day after day the Mecca of film men from every part of the country. Now we would suggest making these men welcome whenever they appear: Just now there are film corporations whose heads and whose minor officers even are next to unapproachable. It is easier to see the Grand Llama of Tibet than some of these important officials. The only person that is visible and thoroughly approachable is the office boy. Alas, even he when dressed up in a gorgeous uniform becomes filled with hauteur. It seems to us that public corporations depending for their profits on the public might show the public a little courtesy and therefore be more circumspect in the selection of their "bouncers."

* * *

GOVERNOR WILLIS of Ohio, it is said, chaperoned a party of Ohioans into a neighboring state. It so happened that a picture which had been put on the expurgatory index by the Ohio censors was being shown in the state to which the Governor and his constituents had traveled. The Governor heard that some of his party were about to go to a theater where the prohibited film was being shown. Thereupon, it is said, he shooed them away, setting a fine example of respect for the Ohio censors both in and out of Ohio.

An Enigmatic Secret

By Louis Reeves Harrison.

"GIVE the people what they want," says the gentleman who regards the writing of a drama as a job, who imagines that the great stories of the world have been made to order, who sits down to a scenario as he would a table d'hote dinner, knowing the general construction of it in advance. He is aware of what he likes—and whose dinner is it anyway? His idea of public taste, to be perfectly frank and aboveboard, is that it must reflect his own, though there is such a thing as being modest about definitely stating what a hundred million of scattered men, women and children prefer in the matter of screen stories. They go to the picture show to enjoy themselves and leave without filing a report at the box office, their attitude being that of watchful waiting.

The successful exhibitor is a better judge of what the people want, especially when he observes for himself, casts aside personal prejudice and considers all shades of opinion. It is a matter of business for him to select more or less according to the state of mind of those he must please.

All very well in its way, but the successful exhibitor gradually becomes aware that there is such a thing as change in the public state of mind. A noticeable peculiarity of all audiences is that they are liable to grow weary of a really good thing when it is served as a steady diet. The form of release that drew crowds yesterday may fail today, and the winner of today may be the failure of tomorrow. There are ways of getting at public preference, but there are no absolute rules on the subject yet discovered. Under the circumstances how can the producer be expected to know what to produce?

Some producers reason from analogy. A certain novel has made a hit, why not reflect it on the screen? A certain stage play has had a long run, why not repeat its success in photodrama? If that unsafe form of reasoning is used, why not take into consideration the fact that the greatest novels, like the greatest plays, are not adaptations, but are written especially for the medium through which they are made known to the public. According to that logic, the greatest photodramas are bound to be those written first for screen presentation.

Other producers do not attempt to refill the bottle and sell it on the label, but aim in a general way to be responsive to a demand. Again rises the difficulty of getting at that demand. Is it for the sob sonata of the fallen woman? Is it for the nocturne of the Brute and the Lady in Lace? Is it for etudes of social criticism, or for minuets of romance? Perhaps, after all, we may have to consider what people are reading to determine what kind of screen stories are likely to suit the greatest number.

According to a recent report of the New York Public Library, one made up from branches scattered among five millions of people, some of them Americans, there is a decided drift away from fiction of the frothy kind to that of definite purpose. The astonishing demand is for information on the fine arts—science has long been popular—but all are dominated by a positive craving for books relating to the European War, not merely for romance of the war, but history of events. Greatest attention is given to books indicating the political and social consequences of the tremendous conflict. People are reading less to pass the time and more to improve it.

*Copyright 1916, Louis Reeves Harrison.

Not the least interesting part of the New York Librarian's report, especially for exhibitors, relates to the selections made by boys and girls. "They are reading better books," says the Librarian, "and with more intelligence than did their parents. Those between thirteen and nineteen are organizing clubs on every hand for mental betterment in things literary." It looks very much as though the educational release will not be popular with adults alone, but may easily meet with enthusiastic reception among all above the age of twelve.

While these reports may indicate a trend among those who frequent libraries in one section of the country, they can only be regarded as a contribution to a general sum of knowledge on the question of public taste. Newspapers may furnish another, and still another will be found in the big periodicals which circulate by millions in our homes. The best of family periodicals reflect very closely the mental conditions of those creative spirits who build up our social structure, but pictured stories address the emotions more directly than they do the mind, often reaching the latter *through* feeling.

It is at this point that most of us enter a labyrinth, where we can do little better than grope our way toward any definite conclusion. The pictured story addresses itself so largely to sensations of pleasure and pain irrespective of thought activity, that audience *susceptibilities* have to be taken seriously into account. Tenderness of heart, and fine sensibility on one side, and mere sentimentality, or morbid desire on the other, come within the general definition of "feeling," but a more restricted sense is meant, one applying to what is emotionally experienced by members of an audience.

A sure step in the right direction is to win audience sympathy for one or more leading characters. All plays above farce-comedy that depend entirely upon ingenuity, or upon some exciting situation supposed to be "dramatic," head for a disappointing slump at the conclusion when the affections of an audience have not been engaged. The pleasure they give is either intellectual, that of solving a problem, or merely that of gratifying curiosity temporarily stimulated, and they may utterly fail if the situation is forced or improbable. To win at all they must be plausible.

Not so the story striking a tender chord in the human breast. Once the emotions are deeply engaged, faults that might seem glaring under other circumstances are forgiven and improbabilities are tolerated. Fine characterization leads us nearer the heart of giving people what they want than the cleverest of illusions. Kindly interest in the characters makes the way to success decidedly easier, but there is a deeper interest; our pictured people must be created for some purpose worth the effort made to enlist sympathy for them.

The enigmatic secret of giving the people what they want will never be solved by the writer who is called upon to make scenarios to order unless, as occasionally happens, he is already deeply in love with his subject. His whole soul must be aflame if he would warm other hearts and brighten other minds than his own. He must know the truth in order to tell it, and, if he would glimpse the secret of success, he must know much more than the truth, the method of making it so beautiful that it will soften hearts on its way to its final appeal, its spiritual appeal to the mind.

Good Faith and a Bad Reward

By W. Stephen Bush.

THE coming convention of the exhibitors of the city and state of New York which is to be held on March 1 and March 2 at Albany will take up many questions of the highest practical importance to the exhibitor

Here is one of them: What can be done to protect the exhibitor who at great expense and great effort has popularized a particular brand of film in his theater and in his neighborhood?

We know that many producing and distributing companies do exact very substantial deposits from all exhibitors using their particular brand of films. The exhibitor pays the deposit which remains in the possession of the company. He then pays his film service the same as usual. The exhibitor now feels reasonably certain that with so much evidence of good faith on his part the distributing or producing company will reciprocate in kind. He therefore spends money in advertising the particular brand of films which he has secured. I personally know of more than one case where the exhibitor not only advertised in all the newspapers in his city, but went to the expense of bill-posting, making paper at his own charge. Popularizing a brand of films is work that cannot be done successfully in a day or in a week. It takes months to do it in anything like a satisfactory manner. Now when the popularity of the brand has been firmly established it happens that a foolish and unfair competitor is moved to approach the producer or distributor and offer him a substantial advance on the rental price. There are exchanges where that kind of competition is very much discouraged. I know of at least a dozen exchanges where such a competitor would be bowed out and at least one exchange in Philadelphia where he would be kicked out. It would seem that nothing more is needed than ordinary common sense to reject an offer of unfair competitors, but alas there are exchanges and there are producing companies that allow themselves to be tempted.

A few such instances have come to my knowledge within the past six months or so but none seems more flagrant than a certain case reported to The Moving Picture World from Shawnee, Okla. In that city a high class exhibitor with a large investment contracted for a certain brand of films. The name of the brand was absolutely unknown before this exhibitor began to advertise it. I have before me copies of the newspapers in which this exhibitor advertised his chosen brand of film. He was not satisfied with ordinary advertising methods. I can well compliment him upon his enterprise and his resourcefulness in making the brand known not only to the patrons of his own theater but to the readers of all the newspapers in the city and the suburbs. This advertising covers a period of six months and must have involved the expenditure of a good round sum of money.

Now come the officers of the corporation whose pictures he had so thoroughly advertised and they tell him with many barren expressions of regret that they have decided to cancel his contract. They admit that they were perfectly satisfied with the business relations between themselves and the exhibitor, they admit that they have made a substantial profit and they admit that a cancellation is a most unwilling step on their part. Then follows this sentence! "Unfortunately, however, we must sometimes take actions which are prompted by our natural desire to look out for the best interests of our corporation and this is one of the instances where the possible profits to us are so great that we cannot afford to overlook them even though it costs us our relations with you. . . . From the first thirty days after this letter is written we can serve you with no more of our productions."

After this notice the brand of film which our correspondent had so successfully advertised at heavy expense was given to his competitor. This competitor had curtly rejected the offer of the company when it first placed its films on the market in Shawnee, Okla. Our correspondent, however, had created the demand for the film and he now found that his good faith and his enterprise had been made the means of hurting his business.

Of course any corporation indulging in such business methods will eventually ruin itself.

Nobody is worrying about the fate of such a concern. The harm which such corporations do to the exhibitor and to the industry at large brings us face to face with a very serious problem.

I think all fair-minded men will agree that the exhibitor who at great expense and always at considerable risk builds up a reputation for a certain brand of film has acquired a kind of equitable right. He has created a demand for the film. The film may have been entirely unknown in his territory before he began to work for it. A contract which allows the producer to take the films away from him because some other fellow offers more rental does not seem to be fair. It looks one-sided. I do not claim that the exhibitor acquires any proprietary right in the film but it seems to me he ought to have more than thirty days' notice of cancellation. This would at least give him a chance to interest himself in some other brand and acquaint his patrons with it.

The proper way to meet this kind of treatment at the hands of an exchange or a producer is "preparedness" which in the exhibitor's case is but another word for organization. If there were more co-operation and a better understanding of the common interests such a case as that reported from Shawnee, Okla., could not have occurred. No exchange would dare to affront a strong exhibitor's organization in that way. The idea that success in the exhibiting profession follows the adherence to any one particular program or any one particular brand of features is all wrong. The success is just as much in the choice of subjects and in their proper presentation.

Exhibitors are certainly not playing their own game when they place a blind reliance on any particular brand of films or features. Not only are they apt to fail in the all-important matter of variety but they educate their patrons to certain definite but one-sided programs.

Another thing that wants to be considered is this: A Feature Program may start off with a superb quality of pictures and then may deteriorate in less than a month. Such things are known to have happened. A recent British visitor to these shores said to me: "I would not take any man's fifty-two a year." Perhaps this was a radical statement but there is a lot of sober truth in it. The drift of the day is all toward the open market and sooner or later every exhibitor will have to learn the art of choosing and of program-building.

This is a good time to take your first lessons.

* * *

ACCORDING to the perfervid assurance of a sublimated press agent, there is a play in which a man "bares his naked soul." Nudity surely can go no further.

Blackton Denies Rumors

Vice-President of the Vitagraph Company Says There Will Be No Change in the Management of the Big Concern—To Be a New Vitagraph Theater.

IN a note to the Moving Picture World Samuel Spedon, publicity manager of the Vitagraph Company, speaking for J. Stuart Blackton, vice-president of the big organization, denies the statements printed in a New York evening newspaper to the effect that the Vitagraph company was to change ownership. The story was more or less circumstantial and set forth that President William F. Rock was to retire, that a group of Wall Street men were to become heavily interested, and that Mr. Blackton and Albert E. Smith were to continue with the company. It was also alleged that William R. Hearst's name was being mentioned as one of those connected with the "Wall Street men." By reason of the alliance between the Vitagraph company and the Hearst newspapers in the production of a news weekly there were those in the trade who were inclined to credit the article as being founded in truth.

When Commodore Blackton was asked if he cared to add to the brief statement sent out by Mr. Spedon he said that sooner or later the company would issue a formal statement of its plans for the future, but that for the present the officials of the company were most concerned in squelching the "silly, malicious rumors" that were being put in circulation and that were so misleading to the friends and patrons of the Vitagraph.

"Surely we have been in business long enough, we have been sufficiently successful, to make it seem singular that we should have to deny these stories," said the commodore. "No change in management has been thought of. We have for many months been working on a carefully prepared plan for this year's output. We are not yet ready to announce those plans, and may not be for several weeks. It is to be assumed a number of persons in the film trade have learned that changes are in progress here, changes in the program and changes at the studio. We are enlarging some departments and naturally we are cutting down some others.

"We are going along in our usual Vitagraphic way, improving our business and our product. We have now on our shelves a five-reel feature for every week right up to the middle of June. Those who have knowledge of the expense involved in the making of five-reel features will have a pretty accurate idea of the capital we are putting into Vitagraph productions.

"It is possible that our relinquishing of the Vitagraph theater may have aided in a measure in giving apparent tangibility to the unfounded statements of which we complain. Giving up the Vitagraph theater as a matter of fact indicates no change of policy. We have found it very unsatisfactory trying to run a continuous performance in a house with such small seating capacity. The Vitagraph theater has practically but 600 good seats. We leased it for one year and were so successful that we continued the contract for a second twelvemonth. Owing to the presence of a three-months cancellation clause, however, we have never been sure that we could remain there. Naturally this put out of the question the making of alterations, extensive or otherwise. Had we held a five or a ten year lease it would have been different.

"There will be another Vitagraph theater. It will have an ideal location, and it will seat at least 1,600 or 1,700 persons. It will contain those factors the absence of which have so handicapped us in the operation of the present Vitagraph theater. We will probably have something definite to say in regard to it in a few months.

"The operation of the Vitagraph theater has been the most profitable thing for our business we have ever done. Out-of-town exhibitors have made more capital and done more business out of the fact that pictures came direct from Broadway than would be imagined unless one travel around the country and see for himself. So by all means we shall have a Vitagraph theater in New York.

"Later on, as I said before, we intend to give out a carefully prepared statement for the information of the public and the trade in general. It will be issued when we consider the proper time has arrived. It will go into exact details of our policy and I think it will be of interest to our competitors, of considerable interest to our competitors, and of considerably more interest to exhibitors."

The same journal which printed the story referred to in the opening paragraph also said that Victor Smith, who for a long time has been studio manager of the Vitagraph Flatbush plant, would take up work with the Lubin company in Philadelphia. Mr. Smith, it is said on the best of authority, will not leave the Vitagraph.

Motion Picture Costume Ball

Screen Club and New York Exhibitors Will Unite in Big Event at Madison Square Garden.

WHAT its promoters intend shall be a spectacle unique in the amusement history of the metropolitan district will be staged in Madison Square Garden on the night of Saturday, February 19. The Screen Club and the Motion Picture Exhibitors' League Local No. 1, of New York City, have joined forces for a "motion picture costume and civic ball." As an attraction will be not only the screen players at present in the neighborhood of New York; but these players will appear in character, in the costume of the roles in which they believe they have been most successful in attaining the regard of the public. For the Screen Club Jules Burnstein is general chairman of arrangements, while Samuel H. Trigger occupies a similar position as representative of the exhibitors. Actively supplementing the work of the joint executives are Billy Quirk, president of the Screen Club, and Lee A. Ochs, president of League Local No. 1. The price of tickets has been placed at $1 for each person.

To determine the woman player who with a prominent public man will lead the grand march the New York American began on January 9 a voting contest which it is expected will arouse a great deal of interest on the part of the general public. To the woman receiving the largest number of votes the American will give a diamond bracelet valued at $500. There will be four other prizes, as well as awards to those turning in the largest number of coupons. Three boxes will be placed at the disposition of the American for prize winners.

There will be an auction sale of boxes at the Cort theater, West Forty-eighth street, near Sixth avenue, from 2 to 5 o'clock on the afternoon of Thursday, January 20. Several boxes will be reserved for the use of prominent officials.

Adrian Gil-Spear, a member of the Screen Club, has given to the two organizations one thousand 24-sheet stands. It is the intention to place these at points as far remote from New York as Trenton and New Haven. E. St. George Hardin, another member of the club, has promised to supervise the placing and wherever possible to do so without expense to the Screeners and Exhibitors. The action of these two men is typical of the proffers of many others in the two organizations. The individual exhibitors of the greater city have promised to do their share in bringing the big function to the attention of their patrons and will have tickets on sale. The capacity of Madison Square Garden is estimated at 18,000. The general headquarters for the ball will be the Screen Club, 165 West Forty-seventh street.

Essanay Serial Through General Film

Rumor That "The Mystery of Mary Page" Would Be Handled by V-L-S-E Authoritatively Denied.

IN THESE days of wild rumors concerning the disposition of motion picture plants and the movements of important motion picture men, the Moving Picture World is being bombarded with denials of statements which, on their face, are in most all instances nothing more or less than "pure bunk." Unfortunately these rumors come to public notice through reputable publications and, therefore, receive a stamp of genuineness that makes their denial an absolute necessity.

One of the latest is that the Essanay serial, "The Mystery of Mary Page," will be distributed through the V-L-S-E. An official of the Essanay Company requests us to make a denial of that rumor, as strong as possible, and to announce finally that the serial will positively be given to the exhibitors by the General Film Company.

That ought to settle that particular rumor. When looking for your dates for the Mary Page serial ask your nearest General Film exchange manager about it.

LOOKING FOR EDITH JOHNSON.

Anton Hugo Johnson, a traveling man, is seeking information of his sister, Edith G. Johnson, whom he has not seen for many years. An Edith Johnson, who recently appeared in Selig pictures, he thinks resembles his lost sister, but he is not certain and would like to hear from her to clear up the mystery. Letters addressed to the Moving Picture World will be forwarded to Mr. Johnson.

CHANGE IN LUBIN RELEASE DATE.

Owing to an oversight, the release of the Lubin one act drama, "The Little Sister of the Poor," was announced for January 19—the correct date of its release is January 17.

Chicago Gets Exhibitors' Convention for 1916

National Executive Committee of the M. P. E. L. of A. Selects Chicago for Next Annual Convention—Urges Support of the National Board of Censorship—Criticises Board of Trade.

By JAMES S. McQUADE.

THE national executive committee of the Motion Picture Exhibitors' League of America met in sessions that occupied Wednesday and Thursday, January 5 and 6. The meetings were held in Suite 209-10, Hotel La Salle, and a hearty and earnest spirit for the welfare of the league was manifested throughout. The exhibitors in attendance participated in the deliberations, and President Herrington invited everyone present to assist by the expression of their opinions and advice.

The following members of the national executive committee were present: Fred J. Herrington, president of the M. P. E. L. of A.; L. W. Brophy, second national vice-president, Muskogee, Okla.; Peter J. Jeup, national treasurer, Detroit, and James Delves, national secretary, Pittsburgh. M. E. Cory, first national vice-president, was absent because of a storm-delayed train in California, and was represented by Peter J. Jeup as proxy. Judge A. P. Tugwell, of Los Angeles, and Marion S. Pearce, of Baltimore, both members of the executive board, were also absent, no reasons being given. Judge Tugwell was represented by Frank M. Kinney, of Cleveland.

The Wednesday morning session was called to order at 10:00 o'clock, and lasted until 1:40 P. M. The business of this session was mainly confined to a discussion of the future welfare of the league. Every exhibitor present was heartily in favor of immediate affiliation with the league, and the desire for harmony was universal.

President Herrington made a strong speech calling for the extension of the league to every state in the country, and advocated immediate action in every state.

Thomas Furniss, of Duluth, told how that local had been incorporated so that as an organization it might more efficiently protect the interests of exhibitors. He also stated that the Minneapolis local had been incorporated, and later Charles H. Phillips, of Milwaukee, announced that the Milwaukee local had also been incorporated and had rendered good service to exhibitors there.

The afternoon session lasted from 3:00 o'clock until 5:45, and it was occupied also by a discussion of the great and urgent necessity for a strong national organization. The meeting adjourned until 10:00 o'clock Thursday morning.

A night session of the national executive committee was held from 8:00 o'clock until 10:30, during which the books of the national treasurer and secretary were audited and examined by President Herrington and Second National Vice-President L. W. Brophy, and found correct.

Thursday morning's session was devoted to the discussion of a letter received by William J. Sweeney, treasurer of the Chicago local, from J. W. Binder, executive secretary of the Motion Picture Board of Trade, New York City. This letter, in part, read as follows:

I understand the executive board of the Motion Picture Exhibitors' League meets in Chicago at the LaSalle Hotel tomorrow.

One of the vice-presidents of the Board of Trade, Frank J. Rembusch, will be present. He has raised the question on behalf of the Motion Picture Exhibitors' League which you raise on behalf of the Illinois branch of that organization (if it is a branch). I have told Rembusch this:

The Motion Picture Board of Trade will hold a trade show along new and original lines, either in Madison Square Garden or Grand Central Palace, in New York, late in May or early in June. A committee has been appointed and plans are now being drawn for this show.

The program, so far as it has been arranged, includes, among other things, addresses on different subjects vital to the exhibitors of motion pictures. These addresses will be delivered by the foremost authority on each in the country.

I believe it would be a mighty good thing for the Motion Picture Exhibitors' League to hold its annual convention at the time of this trade show. We hold out, however, no financial inducements nor promises of so-called entertainments, which, as a matter of fact, is more frequently dissipation than entertainment. If the executive committee decides to convene at the same time the trade show is held, we will be glad to provide a suitable hall for their convention in the trade show building, and to afford the properly-authorized delegates admission credentials to the show.

The Board of Trade feels that the interests of every branch of the industry are one. It realizes, of course, the tremendous part in the industry which is played by the man who presents the product of the manufacturer and distributor to the audience. Therefore, it would welcome at its trade show the national convention of the Motion Picture Exhibitors' League if it decides to come.

The discussion was frequently acrimonious, as it was considered that the Motion Picture Board of Trade did not show a disposition to treat the M. P. E. L. of America with becoming dignity and consideration. Watterson R. Rothacker, general manager and president of the Industrial Moving Picture Company, this city, and a division vice-president of the Motion Picture Board of Trade, was called upon to throw light on Mr. Binder's letter. It was considered undignified that the league should be asked to play second fiddle on such an occasion as the holding of their annual national convention. Mr. Rothacker, while stating that he had no authority to enlighten the meeting on the policy of the Motion Picture Board of Trade, expressed himself as being very certain that no discourtesy towards the league was intended by Mr. Binder in the letter already quoted.

F. J. Rembusch took up the subject next and asserted that so far as his knowledge of the Motion Picture Board of Trade went he was certain that that organization would be to the exhibitor whatever he wants it to be. "No trade show can be a success without the exhibitor," said Mr. Rembusch. "The exhibitor must feel that he is welcome and he must be given some inducement to attend. The Board of Trade cannot absorb the Exhibitors' League." He also said that much credit must be given to the Motion Picture Board of Trade for having represented in its organization all the departments of the moving picture business. It was his opinion that a number of trade shows and conventions should be held every year for the benefit of the trade, and that an organization must have at least one trade show and exposition every year.

President Herrington was distinctly in favor of the exhibitor standing on his own feet. "Build up your own organization," he said. "Exhibitors are as far behind today as they were five years ago, so far as organization is concerned, except for the local organizations in leading cities." He referred to the fact that recently various manufacturers in New York were seen by F. E. Samuel regarding a trade show and exposition in New York this year, given by the league, and that the manufacturers referred him to the Motion Picture Board of Trade. Mr. Samuel stated that the manufacturers would not consider exhibitors direct. Mr. Herrington said that he had more confidence in the manufacturers than in the Board of Trade, wherever a trade show and exposition will be given by the league, and he expressed the belief that Mr. Binder's letter would be set aside by the manufacturers after they considered the matter carefully. He was also in favor of keeping the coming national convention and exposition out of New York.

It was decided, after several other speakers had voiced their opinions, that the executive committee should go ahead and select a city for the coming national convention and exposition of the league, and this business was reserved for the afternoon session. Before the Tuesday morning session closed, President Herrington expressed the belief that the meeting should go on record to request the manufacturers of films to keep up the present National Board of Censors, which, it appeared to him, was slowly going out of existence.

Resolutions for Support of National Board of Censors.

Thomas Furniss then made a motion, which was seconded and carried, that a committee of three be appointed to draft resolutions on this question. President Herrington appointed on the committee Charles H. Phillips, Thomas Furniss and W. J. Slimm, and they reported and recommended the following resolutions, which were read and carried unanimously:

Whereas, it has been called to the attention of the Motion Picture Exhibitors' League of America in executive session assembled, on the 6th day of January, 1916, at the city of Chicago, Ill., that the National Board of Censors is not receiving proper support to maintain the Board. Therefore, it is

Resolved, that it will be to the best interest of the trade in general that the National Board of Censors be not allowed to die. Therefore, we, the Motion Picture Exhibitors' League of America, in executive session assembled, recommend that the manufacturers of films support and maintain the National Board of Censors as at present constituted.

On reconvening Thursday afternoon, a motion was made and carried that Mr. Rembusch or Mr. Sweeney, or both, be directed to take action for the co-operation of the Motion Picture Board of Trade at the meeting of that body on January 10 in New York City, to aid in the success of the next national convention and exposition of the Motion Picture Exhibitors' League of America. The motion was carried unanimously. Mr. Rembusch will attend that meeting and will present the resolution.

At this juncture the cameraman of the Selig-Tribune made the request that the members of the executive committee and the exhibitors present should give him an opportunity to take them in moving pictures for that news film. This they did, and those present proceeded to the roof of the La Salle Hotel, where the wind was blowing at the rate of about fifty miles an hour and the temperature about seven degrees above zero.

Chicago Wins the Convention.

The selection of a city for the next national convention and exposition was then proceeded with. William J. Sweeney spoke for Chicago, while Mr. Jeup favored Detroit, and President Herrington made a bid for Pittsburgh. After considerable discussion, in which several others favored Chicago and Pittsburgh, the members of the executive committee cast their votes, which resulted in the selection of Chicago, by unanimous choice. The convention will be held from July 11-15, inclusive. The entire seventeenth floor of the La Salle Hotel has been placed at the disposal of the convention, free of charge, and the use of the large exhibition and ball room on the nineteenth floor has also been given the convention gratis. The Chamber of Commerce has also given assurance of substantial support, and everything points to one of the most successful conventions in the history of the league.

Illinois re-entered the league on Friday, January 7, and Wisconsin and Indiana have promised to come in just as soon as meetings can be conveniently held. At the present time, New York, Illinois, Ohio, Pennsylvania, southern Michigan, Oklahoma and California are members of the league, and doubtless, with the persistent efforts of President Herrington and the growing needs felt by exhibitors to have the safeguarding of an organization, many more states will have joined the league before the national convention meets in Chicago.

Exhibitors everywhere, whether members of the league at present or not, should put their shoulders together and make the Chicago convention a credit to the moving picture business.

The exhibitors present during the deliberations were W. J. Slimm, member of the Ohio state executive committee, Cleveland; Frank M. Kinney, national vice-president for Ohio, Cleveland; Charles M. McGowan, business agent for northern Ohio, Cleveland; G. M. Luttrell, president of the Illinois league, Jacksonville, Ill.; W. W. Watts, treasurer of the Illinois league, Springfield, Ill.; F. J. Rembusch, exhibitors' vice-president of the Motion Picture Board of Trade, Shelbyville, Ind.; M. Clarence Beatty, Pittsburgh, Pa.; Thomas Furniss, of the Duluth local, Duluth, Minn.; Charles H. Phillips, counsel for the Milwaukee local; B. K. Fischer, secretary of the Milwaukee local; Henry Trinz, vice-president of the Milwaukee local; W. J. Sweeney, treasurer of the Chicago local; Fred H. Hartman and H. L. Lieberthal, members of the executive committee of the Chicago local; John H. Frundt, president of the Chicago local, and Sidney Smith, secretary of the Chicago local.

The Albany Convention

To Be Held at the Ten Eyck March 1 and 2—Every Exhibitor of New York City and State Should Attend—An Important Program.

EXHIBITORS of the city and the state of New York are urgently invited to attend a real exhibitors' meeting for mutual protection at Albany, March 1 and 2. Such a meeting has been discussed for some time. Letters were sent by the local men in New York and in the Bronx to the sister organizations in Rochester and Yonkers, both of which cities have strong exhibitors' leagues. There has been a gratifying response and the task now before every man interested in the exhibiting profession is to make the meeting the biggest in the history of New York state. ALL exhibitors are urged to come. Whether you own a small or a large theater it will be to your interest to be present.

Two reasons ought to weigh with all exhibitors in the state. In the first place, we want to make a strong demonstration of our numbers and our power.

Remember that ALL EXHIBITORS in the city and state of New York are invited, whether they are members of an organization or not. That's why the first reason for being there is important. The more exhibitors attend the greater the impression upon the legislators. When the Moving Picture World last fall asked for the co-operation of the exhibitors in its efforts to defeat the proposed constitution it received great encouragement both from members of the league and from non-members. No credentials will be asked at this meeting except evidence of bona fide interest in a motion picture theater situated within the state of New York.

The second reason for attending is the need of protecting the interests of the exhibitor. If any conclusion may be drawn from the numerous letters that have come to this office and from the talk current among exhibitors there are many grievances which ought to be and which can be redressed to the advantage of all concerned. If you are an exhibitor it won't take you long to guess just what is meant.

The program, which you will find printed on page 489, is merely the skeleton of the events that will take place. One does not have to look at the program twice to see that it is eminently practical. The men who are scheduled to speak are for the most part practical exhibitors. The idea will be to invite speakers from the floor. The first object will be to promote the common interests of the exhibitor, the meeting is to be genuinely representative and the utmost freedom of discussion will prevail.

DETROIT EXHIBITORS RESOLVE.

The New Year's resolution of the Detroit Exhibitors' League will be to co-operate on a greater scale than ever before. The recent proposed ordinance regarding indecent pictures which was defeated has awakened a new spirit among both small and large exhibitors, and it has started them on the road of thinking. The more they think about it, the more do they realize that NOT to be organized and prepared for emengencies is like a man who fails to carry fire insurance on a hazardous building. A good organization is nothing more or less than insurance against drastic legislation, drastic ordinances and unfair attacks from those outside the business. Once in a while you hear some exhibitor remark, "Well, what do I get out of it?" The best answer to that is that he gets out just what he puts in, the same principle applying to any business or line of trade. The coming year is going to see a solid and substantial organization of Detroit exhibitors, and the writer wants to assure the league and all of the members that the Moving Picture World is ready to co-operate at all times whenever it can be of service.

General Film Opens Showrooms

President Berst's Promise That Exhibitors Have Chance to See All Films on Screen Already Being Fulfilled.

CONSIDERABLE progress has already been made in carrying out the policy of co-operation with the exhibitor, inaugurated by President J. A. Berst, of the General Film Company. Soon after his election to the presidency Mr. Berst gave directions that projection rooms for the exhibitors' benefit be established as soon as possible in every branch. Mr. Berst's idea was to have one or two days private showing of all subjects, whether on the Regular Program, the Unit Program, or handled by the Special Feature Department. It was his desire that the exhibitor have an opportunity of seeing all General releases before he booked them, as a first step toward the open booking system favored by Mr. Berst.

A number of the branches have now fitted up projection rooms and are holding private exhibitions for the exhibitors weekly. F. C. Aiken, division manager for the Middle West, arranged for such weekly showings in Chicago. The first private exhibition for the benefit of exhibitors in Chicago and vicinity was held in the Essanay Projection Room in the First National Bank Building on January 10, when the releases for the week beginning Monday, January 17, were shown. The exhibition began at 9.30 A. M., and with an intermission for luncheon continued until 4.30 P. M. The following day the rest of the releases were shown.

On Monday and Tuesday, January 17 and 18, all general subjects for the following week will be displayed in the projection room of the Selig Polyscope Company. After that date the exhibitors' showing will alternate between the Essanay and Selig rooms. This arrangement is to continue until spring when the Wabash branch will move into new quarters with a large projection room as a prominent feature.

The establishing of this service for exhibitors in Chicago greatly pleased the men who own and manage theaters there and in surrounding towns. Formerly they were obliged to spend parts of several days in different localities in order to review General releases. Less than 50 per cent. of a week's releases were available for exhibition under the old plan.

Mr. Aiken wrote recently to Mr. Berst that exhibitors were highly pleased with the quality of the releases. He added that not only were exhibitors present, but branch managers and salesmen. Already they had found this reviewing of the products they handle a great benefit.

In Boston General releases are shown to New England exhibitors exery Tuesday and Wednesday, a week in advance of their release. The Newark branch has a fine projection room. Before it was fitted up special showings for the benefit of exhibitors were given in Newark theaters. Projection rooms are approaching completion in Cleveland, Los Angeles and many other cities.

Censorship Hearing at Washington

Representative Motion Picture Men to Appear Before the House Committee on Education Against the Hughes Bill.

THERE will be quite a representative gathering of motion picture men at Washington, D. C., on Thursday, Friday and Saturday of this week on account of the hearing which has been accorded the representatives of the motion picture industry by the House Committee on Education, which committee is now considering the Hughes Bill calculated to impose a national censorship on motion pictures. Formal notice of the hearing was communicated to J. W. Binder, executive of the Motion Picture Board of Trade in the following telegram received Friday, January 7:

The committee this morning determined to commence hearings on H R 456 next Thursday night, the thirteenth instant, at 8 P. M. Those opposing the bill will be allowed three nights in which to present their objections. Those favoring the bill will also be allowed three nights. Each night session will continue for two and one-half hours. I am wiring you in your official capacity as the representative of the various motion picture interests and hope you will communicate this information to them. Briefs may be filed within seven days after conclusion of hearings. DUDLEY M. HUGHES, Chairman.

The provisions of the Hughes Bill were stated in a recent issue of the Moving Picture World. A bill, similar in its provisions, has been introduced in the Senate by Senator Hoke Smith, but the hearing before the House Committee will practically cover both measures. The members of the committee are: Chairman Dudley M. Hughes hails from Danville, Ga.; William W. Rucker, Keytesville, Mo.; Robert L. Daughton, Laurel Springs, N. C.; John W. Abercrombie, Tuscaloosa, Ala.; Claudius W. Stone, Peoria, Ill.; John A. Key, Marion, Ohio; William J. Sears, Kissimmee, Fla.; Benjamin C. Hilliard, Denver, Colo.; Caleb Powers, Barbourville, Ky.; Horace M. Towner, Corning, Iowa; Edmund Platt, Poughkeepsie, N. Y.; Simeon D. Fess, Yellow Springs, Ohio; Frederick W. Dallinger, Cambridge, Mass.; S. Taylor North, Punxsutawny, Pa., and Robert M. McCracken, Boise, Idaho.

One of the agitators for the bill is Rev. Wilbur F. Crafts, of Washington, head of the International Reform Bureau, a familiar figure in the corridors of the Capitol, for he takes an active interest in all forms of legislation bearing on reforms. One would hesitate to say that he is a lobbyist, yet he is right on the job.

Dr. Crafts has been instrumental in having sent many of the telegrams and letters which have poured into the offices of Congressmen and Senators, they being in the nature of petitions urging the passage of the Hughes Bill, and he has had prepared a "boiler plate" form reading as follows:

"SPECIAL WESTERN UNION NIGHT LETTER.

"U. S. Senate and House of Representatives,
Care Hon. , Washington, D. C.

"Undersigned petition Congress to establish Federal censorship motion pictures in interstate commerce."

At the bottom of this interesting little blank telegram is the following information: "(13 signatures allowed—one free in 50 word limit. Send one telegram to care of your Congressman and order duplicate to care of one of your Senators. Will usually cost 5c. or 10c. each to signers.)" At the side of the message is the following—"Senator Hoke Smith and Congressman Dudley M. Hughes, both of Georgia, have introduced bills providing for establishment of a motion picture commission in the U. S. Bureau of Education, to censor all films that seek copyright or interstate commerce privileges or right to exhibit in the territories and other places under Federal jurisdiction.—W. F. Crafts, 206 Pennsylvania avenue, S. E., Washington, D. C."

Up to this writing the only concerted opposition to the Hughes Bill and other forms of official censorship has been conducted by the Motion Picture Board of Trade. The plan of action as formulated by Executive Secretary Binder will be as follows:

Thursday evening, January 13, will be devoted to manufacturers and the most prominent ones in the industry will be present to present their side of the question. Friday evening will be taken up with the arguments of the exchangemen and exhibitors, many of whom have signified their intention of being present. Saturday evening a number of prominent editors, well-known authors, famous directors of motion pictures, and several stars of national popularity on the screen will be present. At the end of the evening the arguments presented during the three evenings will be summarized and recapitulated by William M. Seabury, general counsel for the Motion Picture Board of Trade, who, with Mr. Binder, will be present at all of the hearings. A brief based upon this recapitulation will be presented by Mr. Seabury to be incorporated in the records of the Committee on Education. The first three evenings of the following week, Monday, Tuesday and Wednesday, January 17, 18 and 19, will be devoted to hearing the arguments of those who favor the bill, and at the end of that time two days will be devoted to rebuttal on the part of Mr. Seabury and Mr. Binder, and the formidable array of men who are interested in defeating this measure.

Whatever action may be taken by the Congressional Committee this hearing is practically but the opening gun of the strenuous fight that will follow. Twice before this particular measure, or one having the same end in view, has been quashed in committee; but, on this effort all the forces in favor of censorship of pictures will concentrate in a supreme attempt to pass the bill. A full report of the hearing will be made by a representative of the Moving Picture World who will attend all sessions of the committee.

Board of Trade Holds Annual Meeting

The Board of Directors Re-elected With But One Exception —J. Stuart Blackton Commends the Work of J. W. Binder.

THE Board of Trade held its annual meeting in the Blue Room of the Hotel McAlpin, New York City, on Monday afternoon at two o'clock. J. Stuart Blackton was in the chair, while E. A. McManus recorded. As the head of the executive committee, Walter W. Irwin, general manager of the V-L-S-E, read the annual report which is required by law. The report was accepted and ordered on file. The same action was taken in regard to the report of the treasurer and the executive secretary.

Mr. Blackton spoke in high terms of the work of J. W. Binder, the executive secretary, and prophesied that the next annual meeting would have to be held in the ballroom of the hotel. He predicted such great growth of the Board. Mr. Blackton spoke at some length on the need of combating censorship and expressed the hope that all the great companies would be represented at the hearings on the Federal Censorship bill in Washington.

The next order of business was the election of a new board of directors. All the old directors were elected by acclamation, except Max Stearn, of Columbus, O., who had been on the board of directors representing the exhibitors. Instead of Mr. Stearn, A. J. Gilligham, of Detroit, was elected. Mr. Gilligham had been very active in defeating censorship in the state of Michigan.

Frank J. Rembush said he had attended the meeting of the national committee of the Exhibitors' League at Chicago. He declared that he had found some antagonism to the Board of Trade. He believed that the Board of Trade ought to co-operate with the exhibitor to effect its policies. He brought a resolution with him passed by the national executive committee and "holding out the olive branch," as Mr. Rembush put it, to the Board of Trade. The communication was, on motion of W. A. Johnston, referred to the executive committee. It was announced that a great trade show, under the auspices of the Board, would be held some time in May or June in the Madison Square Garden. This show, Mr. Blackton remarked, will no doubt furnish the Board with means to carry on its work. He said it would be the best show of its kind ever held here or elsewhere. His announcement and prediction were received with a good deal of enthusiasm.

The annual meeting was well attended. All the officers were present, in addition to about thirty or forty members.

Joseph Engel suggested that all the members devote a little more time to bringing in new recruits, and his remarks were heartily applauded.

Henry Otto, Universal director, who recently completed the five-reel production, "Undine," in which Ida Schnall, famous swimmer and diver and all-around athlete, is featured, has left for San Diego, taking with him a number of scripts which he will prepare for early production with Edna Maison and Douglas Gerrard in the leading roles.

Grace Valentine, who was featured in "Black Fear," a five-part Metro production, recently released, has gone to Jacksonville, Florida, where she will appear in the role of "Eve," in "Man and His Soul," the sensational Metro wonderplay in which Francis X. Bushman and Beverly Bayne are starred. The Garden of Eden scene in which Miss Valentine appears is one of the big scenes which will be staged in the south. Another will be the destruction of a large factory by fire, in which one thousand persons will appear.

Berst Appoints Division Managers

Chief Executive of General Film Company Makes V. H. Hodupp Division Manager for the East, While H. E. Lotz, Leading Canadian Film Man, Is Placed in a Similar Capacity in Charge of All Canada.

IN ACCORD with President J. A. Berst's policy of securing greater efficiency for the benefit of the exhibitor, and his desire to afford larger opportunities to men who have shown the co-operative spirit toward the man who manages the theater, important changes in the General Film Company field staff were made this week. These changes include the appointment of two new division managers, one for the East and one for Canada; the promotion of Six branch managers, and the engaging of three more entirely new to the General Film Company.

Soon after Mr. Berst's election to the presidency of the General Film Company, it will be remembered, he divided the country into four districts, placing in each a division manager in charge of that division's branches. The four division managers are to take the place of a general manager of the entire organization. The appointment of these division managers was announced soon after the creation of the division system. The appointment of V. H. Hodupp, made known this week, completes the quartette of the division managers for the United States.

Until Monday, January 10, Mr. Hodupp was manager of the Twenty-third Street General Film Company Branch. Prior to his connection with the General Film Company he had a long and successful film career with Pathe Freres. He handled many important matters for them. His last work for Pathe was done as manager of their Chicago exchange. While Mr. Hodupp has been in the film business practically since its development, he is a man of finely varied experiences. He has operated extensively in real estate and has been successful as a broker in downtown New York. He is one of the most popular men in the film industry, and is full of ideas and enthusiasm. His friends throughout the country will be highly gratified at his deserved promotion.

A second important change announced this week from the General Film Company's Offices is the selection of H. E. Lotz to be division manager of Canada. Until a few days ago Mr. Lotz was manager of the Mutual exchange in Montreal. He is familiar with the entire Canadian territory, from Montreal to the Pacific Coast, having spent seven years in the film industry in Canada. Like Mr. Hodupp, Mr. Lotz is a man of engaging personality. He has made friends in Canada from coast to coast.

An interesting illustration of the opportunities open to live wires in the world of film is afforded by Mr. Lotz's career. His first work for the General Film Company was done as a traveling representative for the Seattle Branch. Now he is a division manager, in charge of the General's branches over a vast stretch of territory.

Managers Promoted.

Of the six branch managers who receive larger spheres of action, H. H. Buxbaum is transferred from Minneapolis to Philadelphia. This is in recognition of Mr. Buxbaum's invariably courteous and helpful attitude toward his customers. Exhibitors and business associates were sorry to see the manager leave Minneapolis. A farewell dinner at which Mr. Buxbaum received a loving cup was one of the features of his departure from the Middle Western city. He is now installed in the Philadelphia office.

The popularity with exhibitors of J. T. Van Meter and his successful business methods while in charge of the Milwaukee branch of the General Film Company led Mr. Berst to select him as Mr. Buxbaum's successor in Minneapolis. It was felt that Mr. Van Meter would have larger opportunities there, and as he did not wish to leave the Middle West this promotion was eminently satisfactory to him.

F. L. Hudson, the third manager who is promoted, was especially successful in Los Angeles. He is transferred to Seattle where there are special opportunities for a man of Mr. Hudson's proved ability.

T. C. Malcolm is made manager of the Los Angeles branch to succeed Mr. Hudson. Mr. Malcolm was Mr. Hudson's assistant in the California Coast City. His effective methods of co-operating with exhibitors and his good business sense have won him his advancement.

M. Milder is the fifth of the General Film Company managers to be promoted. He was sent from Pittsburgh to Cleveland despite the written protest of some of his customers who asked President Berst to keep him in Pittsburg. But Mr. Milder's record was so unusual that Mr. Berst wished to give him advancement. When Mr. Berst's view was made known to Mr. Milder the latter asked that he be sent to Cleveland. He had once lived in the lake city, he knew the territory well, and he preferred Cleveland as a place of residenc and of business opportunity.

The sixth promotion is that of J. L. Marentette, formerly assistant manger in the Atlanta, Ga., branch. Mr. Marentette becomes manager at Atlanta. He is a well known Southern film man and before his connection with the General Film Company had made a record for himself in the Southern States.

The New Managers.

The three managers who come to the General Film Company from other organizations are W. C. Brimmer, C. W. Taylor and W. W. Anderson. Mr. Brimmer becomes manager of the Milwaukee branch, succeeding Mr. Van Meter. He, too, has a large following among exhibitors of his territory. Prior to joining the General Film Company he was manager of the Universal Exchange in Milwaukee. C. W. Taylor is appointed branch manager in Omaha. He comes to the General from the Mutual, having had charge in Omaha of the Mutual Exchange. He has had long experience on the business side of films and has many exhibitor friends.

The third of the new managers, W. W. Anderson, formerly of Pathe Freres, takes charge in Newark, N. J. He has already demonstrated that he is wide awake. One of the first innovations made by Mr. Anderson was the showing of all General releases in Newark theaters regularly each week for the benefit of the exhibitors. This was before the establishing in Newark of a projection room for exhibitors' private showings.

New and larger quarters have been taken by three branches. These are the Baltimore, Newark and Pittsburgh offices. The Baltimore branch is now at 402 W. Lombard street, the Newark, at 16-18 Beaver street, and the Pittsburgh at 119 Ninth street.

Ruth Findlay Star of "The Salamander"

RUTH FINDLAY, who has surpassed herself in B. S. Moss' production of "The Salamander," picturized from Owen Johnson's widely read novel of the same name which had its initial presentation last Tuesday at the Regent theater, New York City, scoring an immediate success, was born in New York City, on September 19, 1895.

Ruth Findlay.

The stage debut of this gifted young star was made in the Liebler production of "Mrs. Wiggs of the Cabbage Patch." Miss Findlay's excellent rendition of the role allotted her in this play attracted the attention of William A. Brady, who engaged her for a principal role in "Baby Mine," which scored a marked success as a farce comedy several seasons ago. Following this engagement, Miss Findlay allied herself with the Joseph Brook's forces, appearing in "Rebecca of Sunnybrook Farm." In succession came engagements with such legitimate hits as "The Lure," "The Last Resort" and "What Is Love?"

The photodramatic debut of Miss Findlay was made in the World Film production of "The Man Who Found Himself."

Regarding Miss Findlay's work George Jean Nathan, the eminent writer of "Smart Set" fame, penned the following, under the title of "On the Powers of the Voice:" "Coquelin wrote, 'The power of the voice is incalculable.' 'All the picturesque effects in the world are not worth a cry uttered with the right intonation.' Possibly, but all the same, let me write that I went into a picture hall not long ago and in a film called 'The Moonstone' caught sight upon the screen of a young girl whose silent expression was thrice as dramatic, thrice as poignant, penetrating and eloquent as Bernhardt's memorable cry in 'Izeyl.'"

Paramount House Warming

A Gala Event in Motion Picture History Which Was Generously Attended—Carl Anderson the Great Efficiency Expert.

By W. Stephen Bush.

THE house warming of the new Paramount offices was like a parade of the men and women in the Almanac de Gotha of the motion picture world. The official opening took place at something like 8 o'clock Friday, January 7, on the ninth floor of the big new building on the northeast corner of 41st street and Fifth avenue.

William W. Hodkinson, the president of the Parmount Corporation, assisted by Mrs. Hodkinson and his son Kenneth, were among the very first of the arrivals and were

Group Photographed in President's Office.

In front—Lenore Ulrich, Pallas-Paramount star; W. W. Hodkinson, president Paramount Pictures Corporation. In rear—Raymond Pawley, treasurer Paramount Pictures Corporation; Wm. E. Smith, president Famous Players Exchange of Philadelphia; Wm. L. Sherry, president Wm. L. Sherry Feature Film Co.; A. D. Flinton, president Kansas City Feature Film Co.; Hiram Abrams, president Famous Players Film Co., of New England.

kept busy to the end with their tasks as hosts of a representative gathering of film men and film friends. Mr. Hodkinson glowed with happiness. He recalled the beginnings of his work in the East about three years ago.

"As for me," he said, "you know I could work on barrels in cellars if I were left alone. Of course now, when I look over these offices and then compare the various previous locations, I feel that something in the way of progress has been accomplished. Yes, I almost feel as if I did not want ever to come too close to 40th street and Sixth avenue.

Mr. Hodkinson laughed in his boyish way as he said this and then looked around and absorbed the atmosphere of comfort and elegance which prevails so unmistakably in the presidential offices.

The creator of Paramount submits to social functions with good grace, but he obviously is too much of a serious thinker to enjoy small gossip and the exchange of just compliments. He is so passionately devoted to his work and his visions are so keen and compelling that he finds little time for other things. With all his pre-occupation he is the most approachable and democratic of men. An amusing incident showing this fact occurred while Mr. Hodkinson was in his offices engaged in animated conversation with some of his prominent visitors and guests. One of the pages in his neat little uniform of dark blue entered through the open door. He was a very young man. When he saw the president surrounded by a group of important-looking men his heart misgave him and the words he had meant to utter died on his lips. Twice he essayed to make himself heard and twice he failed. When he raised his little voice for the third time Mr. Hodkinson heard him and quickly bent down to the boy to catch what he was saying. He did not hear exactly and putting his hand on the shoulders of the page he said with a serio-comic air: "I beg your pardon, will you state that again." This put the little lad at his ease and he delivered his message with great distinctness and glowing pride.

There were no elaborate ceremonies; on the contrary every thing was delightfully informal. Refreshments were served on the eighth floor in the Annex and were enjoyed by everybody.

The list of those present includes:

Mr. and Mrs. William W. Hodkinson, Mr. and Mrs. Raymond E. Pawley, Mr. and Mrs. Carl Anderson, Mr. and Mrs. William E. Smith, of the Famous Players Exchange, Philadelphia, a Paramount director; Mr. and Mrs. George R. Meeker, Hiram Abrams, of Boston; Mr. and Mrs. William L. Sherry, of the Sherry Feature Play Company, a Paramount director; Adolph Zukor, president of the Famous Players Film Company; Mr. and Mrs. Carl H. Pierce, of the Morosco Photoplay Company; Thomas S. Barrett, Harry I. Day, editor of Paramount Progress; Miss Josephine E. Gomez, secretary to the business manager; W. E. Green, William E. Mitchell, Charles Edward Moyer, James H. MacFarland, Miss Delia E. McMahon, James H. McFee, Tarleton Winchester, Joseph Engel and R. A. Rowland, of Metro; Ben A. Rolfe, managing director of the Strand theater; Fred Thompson and John Barrymore, Miss Pauline Frederick, Miss Hazel Dawn, Miss Marie Doro, Daniel Frohman, Frank D. Sniffen, general sales manager of Paramount; Jack Eaton, Mrs. Victoria Searle, C. Allan Gilbert, Mr. and Mrs. J. R. Bray, Miss Lenora Ulrich, of the Morosco studio; House Peters, Mr. and Mrs. Howland L. Boas, of Reading; Alfred J. Hudson.

Description of New Offices.

Having inspected the offices in all the glories of efficiency, it was natural to inquire who was the man responsible for so much efficiency crowded into one great office.

If Carl Anderson had lived in some other Anno Domini than 1916, say if he had flourished about 1100 A. D., a statue of him would now probably be reposing against some stained-glass background and we would read of him in the ancient chronicles as the patron saint of the efficiency experts. As Carl, however, lives in this prosaic century, he has to be satisfied with a matter-of-fact report of his work by an ordinary scribe.

Carl Anderson is the efficiency expert of the Paramount. To prove his title he points to the living monument of efficiency which he has built on the ninth floor of what I had almost called the Paramount Building on the northeast corner of Fifth avenue and Forty-first street. After I had been personally conducted I felt prouder than ever of being connected with the motion picture industry.

The ninth floor is half a city block in extent and there is a considerable annex on the eighth floor.

"I have worked on the plans and on their execution for something like half a year," said Mr. Anderson, looking the modest unassuming man that he is.

"Look around you," he said, "is there any man or woman here sitting at a desk casting a shadow on any part of his or her desk." There was no shadow to be seen.

"We owe this singular and highly beneficial condition to our light which, as you will observe, is a clear, pure but not glaring white. The light comes from a special nitrogen

Reception Room.

lamp which we have imported from Holland. The color of the walls is in what we call 'French Green' subdued and with a minimum of reflection. The desks are plain, there are no trimmings that might gather up the dust. Every desk is numbered and this number carries the occupant through every transaction with every department. You notice there is light on three sides. The electrical arrangements are perfect and no wires are visible. All electrical connections come out of the floor in conduits situated under the desks and are gathered up in so-called 'conduit-outlets'

which are contained in the white painted columns you see."

We left the main office with its atmosphere of efficiency and conscientious work and entered the publicity department.

"Here," explained my guide, "we handle 21,000 press clippings in one week. We know all about the advertising and the publicity of every Paramount exhibitor. We examine every newspaper that carries his advertising. Not only do we aim to help him in his advertising, but we keep tabs on the amount of publicity he is getting and if he is not getting enough we write him a letter to that effect."

I next saw the facilities of their addressing and distributing departments. There was the finest kind of an edge on their activities. I could readily understand when Mr. Anderson remarked that the department not only carried on its routine work with unvarying efficiency but that it was equal to any special emergency that might arise.

"Here we have the names of 125,000 friends of the Paramount Pictures," continued Mr. Anderson pointing to an imposing row of filing cases. "We keep in touch with them constantly. Of course they are not all exhibitors, but whoever is interested in our pictures is going to be kept fully informed of their progress. This automatic multigraph does a good deal of this correspondence. Likewise this machine will seal and stamp two thousand envelopes in an hour irrespective of size or thickness. Here, too, we have an intra-

Office of Carl Anderson, Efficiency Engineer and Business Manager.

department postoffice which is one of our best time and labor-saving devices. Nothing has been overlooked." When a moment later I was shown an unbrella rack which individualized every umbrella and by a clever little locking device made it irremovable except by the true and lawful owner I confessed that a miracle in efficiency had been wrought.

On our way back through the room with the sixty desks so quietly and effectively controlled at all times by two experienced operators in a sound-proof switchboard room Mr. Anderson drew a sharp distinction between red tape and efficiency.

"Efficiency is the shortest way and the best at least cost," he said, "but red tape is a cloak for inefficiency. To save time and to save labor—these are the only two legitimate objects of genuine efficiency. I think though that efficiency can show itself in small things no less than in large ones. Look here."

Opening the desk of a stenographer he showed me a very complete and ample supply of all the things a stenographer needs in her work.

"This," he continued, "is supplied at night. No time is lost sharpening lead pencils or looking for supplies. It means I think a saving of at least five minutes for each of these employes and when you count up the saving of five minutes a day for say one hundred and ten people it amounts to a lot."

We returned to Mr. Anderson's own room, a spacious glass encased affair with a full view of every employe now in charge of a stenographer and secretary of very obvious efficiency.

The offices of President Hodkinson and of his assistants are marvels of comfort, efficiency and of quiet elegance. If the exigencies of space (which is fully precious in the Moving Picture World) did not forbid I would want to dilate on much more, for instance, on the Jacobean furniture of the reception room, on the rich rugs, the soft light, etc. One thing more I must mention, however: The courtesy of every employe and their manifest good breeding. There is no room for a bouncer on the ninth floor of what I again came near calling the Paramount Building.

Famous Players-Mary Pickford Co.

Most Popular of Actresses Closes Contract With Adolph Zukor Whereby She Retains Half Interest in New Organization.

ALL doubt concerning the future affiliations of Mary Pickford was permanently dispelled recently by the announcement that she has decided to remain with the Famous Players Film Company, the first feature organization with which she was identified.

The new agreement into which Miss Pickford has entered with Adolph Zukor, president of the Famous Players Company, includes the formation of the Famous Players-Mary Pickford Company for the making of feature productions in which Miss Pickford is to be starred, and in which the star retains a half interest.

The story of Mary Pickford has no parallel in the history of the theater or of the screen. A young girl in her early twenties, she has amassed a fortune, and is today the highest paid woman in the picture world. Large as the salaries which are paid successful actors and actresses are known to be, there has never been a player whose compensation approached that of this little golden-haired star.

Mr. Zukor, in discussing the new arrangement with Miss Pickford, declared that the formation of the new company enabled him to carry out several big projects which he contemplated for the coming year.

"Miss Pickford is unquestionably the most popular screen artiste today, but I do not by any means believe that she has reached the pinnacle of her fame. Her wonderful work in such widely different films as "Tess," "Madame Butterfly," "The Foundling," and some of her other recent productions, proves conclusively that Miss Pickford, superb as she has been, is steadily improving her artistry."

Olive Fuller Golden

"I AM the eldest daughter of George Fuller Golden, founder of the White Rats of America, one of the greatest organizations for actors in existence, and I'm proud of it!" says Pretty Olive Golden of the Rex-Universal forces. Miss Golden is only eighteen years old, but she has been in pictures for two years, appearing in film stories of the Famous Players, Biograph and Lubin companies. She is now one of the Universal City colony in Los Angeles, where she has just completed her role in "A Knight of the Range," the thrilling Western drama featuring Harry Carey. She thinks she played to best advantage in "Tess of the Storm Country," in which she finely played the unfortunate girl befriended by Tess. But she was perhaps most warmly welcomed by her ever-increasing public when she played the lead in the third "Terence O'Rourke" series. She says that her favorite parts are "hussies."

Olive Fuller Golden.

Her nickname of "Goldie" describes her very well, for she is fair, with blonde hair. She is over average height, but neither tall nor short, and has a slender, supple figure. She loves to read, and she is the author of several scenarios. She was educated in London, England, where she learned to ride and swim, and these sports, with dancing, are her favorite amusements. Her hobby is hats, and she says she is afraid that she is a wee bit extravagant where millinery is concerned.

Audience Applauds Bernhardt

First Showing of "Jeanne Dore" Draws Full House at Proctor's Twenty-third Street Theater.

THE news that Sarah Bernhardt, in all probability, never will visit this country again increases the importance of her performance in "Jeanne Dore," a picture in which she appeared shortly after the amputation of one leg. As the first of the Blue Bird Photoplays, this five-part offering, given its initial public showing at Proctor's Twenty-third street theater, New York, on January 6, should attract interested

Scene from "Jeanne Dore" (Blue Bird).

audiences in all parts of the country for many months to come. If there is never another Bernhardt picture, "Jeanne Dore" will stand as the last artistic accomplishment of the world's most famous actress. It will be preserved as the work of a woman, who, seventy-one years old and physically incapacitated, retained a spirit that would not be downed and a genius for emotional expression strong enough to surmount handicaps.

That many people are anxious to see Mme. Bernhardt in her latest picture was amply manifested by the audience that nearly filled Proctor's theater for the premiere showing. There were few vacant seats when the title of the production was flashed on the screen and the introductory appearance of the Divine Sarah was recognized by generous applause. Her playing was followed with close attention throughout the five reels, and at the conclusion the audience again registered its approval by applauding.

An analysis of the merits and effects of the photoplay, "Jeanne Dore," adapted from a stage work of the same name by Tristan Bernard, is unnecessary. According to American standards it reveals a few deficiencies, but in supplying Mme. Bernhardt with a character of strong sympathetic appeal the main purpose is served. Here is an instance where the player and not the play is most emphatically the thing. The theme is mother love, a mother love so intense that no amount of suffering, no ingratitude or coolness on the part of the loved one, serves to lessen its fervor. Mme. Bernhardt portrays a woman capable of any self-sacrifice, first for the worthless husband who gambles away his money and his wife's jewels; then for the son who inherits the wild traits of his father.

The story is so devised, with the series of tragedies all calculated to bring sorrow to the unselfish mother, that there is no break in the sympathetic appeal. And Mme. Bernhardt's acting brings out all the poignancy of a ruined life. She expresses much by quick, characteristic movements of her hands, by instinctive gestures that never fail to convey a meaning, and in the more tragic moments of the story her facial expressions give a wonderful revelation of the feelings of the tortured mother. So great is the skill of the great tragedienne that an audience almost loses sight of the limitations imposed by physical infirmity. Most of her scenes are played while seated in a chair, or leaning against a convenient support, and on the few occasions that she does walk, her feeble steps are aided by other actors.

Possessing a cumulative emotional power, the picture reaches its most impressive moments in the tragic scenes preceding the execution of Jacques and in the actual execution, giving a quite startling view of a guillotine in operation. The company in support of Mme. Bernhardt is adequate, with the exception of a young woman who suggests little save emotional and physical coldness when the character demands the reverse.

An unexpected feature of the program which included the first showing of "Jeanne Dore" at Proctor's was the appearance of Florence Lawrence on the stage. She was introduced by Jack Edwards as a member of the Universal Company's feature organization and the audience expressed its hearty approval of her return to photoplays.

MUTUAL'S SIX-A-WEEK.

New Schedule Commences January 17 With Some Interesting Features.

THE six-features-a-week releasing schedule of the Mutual Film Corporation will be ushered in January 17, with the five-part American, Mutual Masterpicture, De Luxe Edition, featuring Charlotte Burton and William Russell, entitled "The Thoroughbred." Following upon the appearance of this Masterpicture, De Luxe Edition, "The Five Faults of Flo," a Thanhouser five-reeler, featuring Florence La Badie, and "The Bait," a Horsley production of similar length, starring Betty Harte and William Clifford, will be shown the same week. The Thanhouser Masterpicture will be released on January 22, 1916, Wednesday, and "The Bait" on Friday, January 22.

While it is the decision of the Mutual, as announced, to increase the output of two three-reel pictures to a three-a-week, in addition to the three Masterpictures De Luxe, only one of the three-reelers will be released the week of January 17.

"The Phantom Witness," a Thanhouser production, in which Kathryn Adams and Edwin Stanley are cast for the leads, will appear on January 19.

In the two following weeks, two of the three-reel features will be put out. In the fourth week of the Mutual's new policy, which is the week of February 7, the Mutual will have struck its three-reeler pace.

The Mutual Masterpictures, De Luxe Edition, which will constitute the Mutual's release of the second week, are "As a Woman Sows" (Gaumont), "Lord Loveland Discovers America" (American) and "Betrayed" (Horsley). The two three-reel features of the same week will be "The Burglars' Picnic" (Thanhouser) and "The Smugglers of Santa Cruz" (Mustang).

Lucille Taft

LUCILLE TAFT, the charming, dark-eyed leading woman for Richard Garrick's company of Gaumont players, who appear in the Mutual program in Rialto Star Features, is an ardent advocate of the theory that it pays to work hard. Miss Taft is a Southern girl. She was born in Memphis, Tenn., and in spite of the languid ease in which Southern girls so typically beautiful as Miss Taft are wont to conduct themselves, this enterprising little daughter of Dixieland is never idle a minute.

Lucille Taft.

Seven years ago Lucille Taft went into the motion pictures. Her pretty dark hair and expressive face made her particularly adaptable for screen purposes and she has been enormously popular. Some months ago she went out in the Gaumont studio at Flushing and asked Director Richard Garrick to let her play extra parts. But Miss Taft was quite sure that it was willingness to work at all times and at all things which made Mr. Garrick think her deserving of it.

Miss Taft appeared to good advantage in the three-part Rialto Star Feature picture released some time ago, "The Card Players," in which she played in support of William Roselle. She played opposite Hal Forde in "Lessons in Love." At present she is playing opposite Malcolm Williams, the well known Broadway star, in the first Gaumont Masterpicture, which will be released through the Mutual later.

Death of A. Arthur Caille

Leading Manufacturer and Motion Picture Exhibitor Dies Suddenly.

A GLOOM has been cast over the entire motion picture industry of Detroit, Mich., and it will take some time for conditions to get back to normal. The reason is the sudden and most unexpected death of one of its most beloved citizens, a pioneer of the moving picture industry, A. Arthur Caille, who passed away at midnight, January 2. Only two weeks ago he was married to Mrs. Lila R. Schantz in Mt. Clemens, Mich., and they had just returned from their honeymoon. An intimate friend of Mr. Caille's gave the World correspondent the following information concerning him:

A. Arthur Caille.

"When the motion picture history of Detroit is written, A. Arthur Caille's name will be well up in the honor roll. It was his broad vision and sound business sense that enabled him to see the glorious future of the pictures. He built and operated Detroit's first motion picture house, the Casino on Monroe avenue. In a short cycle of years he became owner and operator of what many persons conceived to be Detroit's handsomest theater, the Majestic.

A. Arthur Caille was 48 years old. Death came to him at his home without warning on Sunday night, January 2. All day he was busy with his various picture enterprises. Part of the day he spent at the Majestic theater. Later he motored with Mrs. Caille to Wyandotte, where two of his theaters are located. He returned home at 11:30 P. M., and had just entered his house at Second and Palmer avenues when he sank on his bed. Before a physician could arrive he died.

Although born in Detroit, Mr. Caille spent a number of years in Owosso and Saginaw, Mich. He returned to Detroit in 1893, and entered into the manufacturing business. After building the Casino on Monroe avenue, Mr. Caille went into partnership with John H. Kunsky, who now operates a large chain of theatres in Detroit. After a few years he sold out his entire interests in the Caille & Kunsky enterprises to Mr. Kunsky. But he did not stay out of the business very long. He first built the Maxine theater, Mack and Baldwin avenues, then the beautiful Majestic at Woodward and Willis avenues, which many declare is the finest in the country devoted exclusively to motion pictures. In partnership with Henry Guthard, he purchased the Norwood and Fine Arts theaters, Detroit, the Marx and Majestic theaters in Wyandotte. His last enterprise was the Ferry Field theater, now in course of erection, at Grand River avenue and the Boulevard. Besides his theatrical enterprises, he was president of the Caille Perfection Motor Co., Caille Bros., which manufacture slot machines, and the Caille theater ticket devices. He was a member of the Detroit Board of Commerce and the leading clubs of the city."

A. Arthur Caille was a man of genial personality and had a great faculty of making friends. What his friends thought of him was best expressed by the numerous floral tributes sent to his home and those who called to take a last view of his body on the day of the funeral. The writer, like dozens of others, had grown to love Mr. Caille, and we will all miss him. His death came at a time when he was at the acme of success; he had many big things planned; he had wonderful foresight. Arthur Caille's death was inexpressibly sad.

The pallbearers included A. J. Gilligham, General Film Company; George Weeks, manager Universal Detroit branch; Theodore Smith, sales manager Caille Bros.; John H. Kunsky, theater owner, and Henry Guthard, his partner in theatrical enterprises.

Lottie Pickford is soon to appear in a specially written five-part drama, the title of which the American Film Company has not yet announced.

Leading Stars in Pallas Pictures

Dustin Farnum, Florence Rockwell and Lenore Ulrich to Be Seen on Paramount Program During Early Part of This Year.

FOLLOWING its pretentious debut in filmdom with Booth Tarkington's "The Gentleman from Indiana," which subject presented a high water mark of quality readily upheld by its second release, "The Reform Candidate," the Maclyn Arbuckle success, Pallas Pictures announces that three new photoplays of unusual merit are now in the course of completion. Starring in these new subjects are Dustin Farnum in "The Call of the Cumberlands," an adaptation from Charles Neville Buck's well-known book and incidentally one of the best sellers on the market; Florence Rockwell in "He Fell in Love with His Wife," adapted from the novel of the same name by E. P. Roe, and Lenore Ulrich in a Mexican play of modern times, in which the former star of "The Bird of Paradise" and "Kilmeny" receives another screen vehicle admirably suited to her talents.

Besides presenting a romantic drama which, according to Dustin Farnum himself, even surpasses in quality "The Gentleman from Indiana," the prominent screen favorite's new vehicle offers scenes of natural beauty that are seldom duplicated. For the Cumberland Mountain scenes the entire company was taken to Thousand Pines, a favorite elevation for Californian mountain climbers, and called by them "the rim of the world." It is in the heart of the famous Bear Valley country, whose mountain lakes are exquisitely Swiss and whose scenic charms, its 2,000 feet precipices and canyons are known to painters from all over the world. Several artistic as well as dramatic surprises are promised on the presentation of the next Farnum offering.

"He Fell in Love with His Wife" presents Florence Rockwell for the first time under the Pallas-Paramount banner. Miss Rockwell is one of the best known of the younger American stars and has a brilliant record in Frohman and Klaw and Erlanger productions, notably as the true blue chorus girl in "The Double Cross," as co-star with Arnold Daly; as Necia in "The Barrier," by Rex Beach; as heroine in the K. & E. memorable spectacle "The Round Up," and in the recent all-star revival of Eugene Walter's "Fine Feathers." In addition to being a big seller as a novel, "He Fell in Love with His Wife" has also been a reigning stage success for the past three decades. One of the standard works of English fiction, it has a touch of Thomas Hardy's profound understanding of the children of the soil, plus a gentleness and tenderness that are unique.

It is felt that the Lenore Ulrich film affords the pretty actress another opportunity to score on the screen even to a greater extent than she did in "Kilmeny." Miss Ulrich has just returned from Mexico with the Pallas Pictures players, where the company enacted most of the important scenes of the new play. The remarkable talent displayed by the star in her latest film subject has caused considerable comment among the Pallas Pictures headquarters. Miss Ulrich appeared under the Pallas Pictures banner for the Paramount Program, through the courtesy of Oliver Morosco, another prominent Paramount producer, who has a two-year contract which calls for the exclusive screen services of the pretty actress. It is predicted by many that Miss Ulrich will become established as one of this country's most favorite film artists in the near future and that her popularity in films will even exceed her stage success is readily expected.

With Dustin Farnum, Florence Rockwell and Leonore Ulrich in pretentious subjects for early release, Pallas Pictures are preparing several new offerings and various negotiations are under way which it is expected will result in big announcements to the trade and public. With the release of "The Gentleman from Indiana," it was readily conceded by authorities in and out of the trade that the new Paramount organization had set a high standard for itself.

BUNGLES IN VIM COMEDIES.

Commencing Thursday, February 27, Vim Comedies will supersede MinA Comedies on the General program. Bungles, the leading and most popular comedian in Europe, was forced on account of the war to cancel his contracts in Europe, and judging from his work in Vim comedies (the first of which will be "Bungles' Rainy Day," released on the General program February 10) he promises to soon become as famous and as great a success in this country as he has been abroad—second to none. He plays the leading parts in all his comedies, directs them, and writes his own scenarios. He has made a long contract to appear in Vim comedies.

V-L-S-E in Canada

Big Four Opens Office in Toronto With C. W. Gookin in Charge.

THE constantly expanding business of the Big Four in Canada has necessitated that combination organizing a special sales service and headquarters in that section of America. The first of the offices to be opened will be in Toronto, under the management of G. W. Gookin, who will be general manager of the entire V-L-S-E establishment in Canada under Walter W. Irwin, general manager of the organization. Mr. Gookin will assemble his entire staff from "native sons" in Canada, and will divide the large territory which is to be covered into blocks so that every representative will be in close touch with the exhibitors in his particular quota.

Mr. Gookin, who has been with the V-L-S-E only since last September, and who provides another illustration of the principle of that organization to make its promotions from the ranks, is well fitted to take care of the big interests which will be under his direction. For four years Mr. Gookin was instructor of sales for the National Cash Register Company. It was here that he first became interested in motion pictures, being probably the first sales director to use motion pictures in instructing his force. Later Mr. Gookin went with the Herring-Hall-Marvin Safe Company, of which concern he was general manager for four years. He was afterward president of the Gookin Bank & Office Equipment Co., of Atlanta, Ga., which acted as southern distributors for the Herring-Hall-Marvin Safe Company, the Fireproof Furniture & Construction Co. and the Adder Machine Company, manufacturers of Wales' Visible Adding Machine.

When the business of the latter concern was turned by Mr. Gookin over to the Adder Machine Company, the organization making the Wales' Visible Adding Machine, Mr. Gookin accepted a subordinate position with the V-L-S-E in order to learn the film industry from the ground up. He entered the New York office as a shipping clerk first, and was subsequently promoted to the position of booker. A few weeks afterward he was transferred to the Pacific coast, where he rendered invaluable aid to A. W. Goff, coast division manager, and now assistant general manager of the V-L-S-E, in introducing advanced merchandising and advertising methods among the exhibitors of that territory.

Mr. Gookin, accompanied by Joseph Partridge, left for Toronto the first of this week, equipped with prints of all V-L-S-E releases and a large quantity of promotion matter. In addition to the personal sales campaign, the new Canadian manager will inaugurate a widespread and comprehensive mail and advertising campaign which he is unusually well equipped to direct.

The V-L-S-E has been trading in Canada almost from its inception, a large number of its films having been booked in western Canada by the Seattle office and in the large cities of eastern Canada direct from the New York office. It is expected that this business will be largely augmented with the presence of an organization on the field.

New News Reel Well Received

First Hearst-Vitagraph News Pictorial Sets Fast Pace—Many Interesting Scenes.

FORTY-TWO theaters in the territory of the New York branch of the V-L-S-E showed the first release of the new Hearst-Vitagraph News Pictorial on Tuesday last. Reports from other territories were unanimous in predicting that the pictorial was destined for a large and enthusiastic reception from exhibitors in all parts of the country. These reports indicated that the distribution of this pictorial would be the widest ever obtained by a film of this character.

In all, there were ten subjects treated of in the first release of the Hearst-Vitagraph News Pictorial, the first of which was an exceedingly graphic series of views of the shipwreck of a large schooner off the Maine coast. The war pictures which followed were up to the minute in their timeliness, showing British and Greek soldiers in maneuvers in Greece.

The pictures which drew hearty rounds of laughter from the audiences were those of the "Peace Ship," in which the staid and serious members were shown playing leap-frog on board the Oscar II.

The second release of this pictorial was made on Friday, and even exceeded the initial production in its drawing qualities. As quickly as possible, there will be introduced sectional pictures which apply specifically to the particular zones in which the pictures are shown. It is believed that this innovation of localizing the interest in the film will greatly add to the public's interest in such productions.

New Directors for Famous Players

John O'Brien and Frederick Thompson Presiding Over Screen Destinies Starring Mary Pickford and John Barrymore.

TWO important additions have recently been made to the directorial staff of the Famous Players Film Company in the persons of John O'Brien and Frederick Thompson, the latter of whom returns to the company after a short absence.

John O'Brien comes to the Famous Players studio from the Pacific Coast, where he has spent the last three years in association with David Griffith. During this time "The Outcast," "The Tear That Burned" and "Her Shattered Idol," in which Blanche Sweet, Mae Marsh, Lillian Gish and Robert Herron were featured, were among his productions that created favorable comment. Previous to his association with Griffith, Mr. O'Brien spent three years directing with "Broncho Billy" Anderson of Essanay.

Fred Thompson.

The work of Frederick Thompson is equally well known to the motion picture world. After a distinguished career as a director with the old Vitagraph Company, during which he produced "The Christian," he joined the Famous Players staff and staged "The Sign of the Cross" and "The Spitfire" for that organization. He then became affiliated with one or two other producing companies and now returns to the first feature producing concern with which he was identified.

It is of odd interest that J. Searle Dawley, who is also a member of the Famous Players directorial staff, should have paralleled the career of Mr. Thompson to a certain extent. Like the latter, he came to the Famous Players as the first feature producing organization with which he was connected. He then formed his own film company but returned to the pioneer concern about six months ago. His last release on the Paramount program was "Mice and Men," in which Marguerite Clark was starred.

Mr. Thompson's first picture for the Famous Players under the new arrangement will be "Nearly a King," in which John Barrymore is starred. The first O'Brien contribution to the Paramount program, through the medium of the Famous Players, was "The Foundling," starring Mary Pickford.

The engagement of these successful directors is merely another indication of the determination of the company to adhere to the high standard of production which was set at the time of its organization, over three years ago, by President Adolph Zukor.

CHARLES RICHMAN SUFFERING FROM EYE STRAIN.

Charles Richman, Vitagraph star, is confined to his home at West Orange, N. J., suffering with rational asthenopia, an affliction of the eyes bordering on blindness. His physical disablement occurred recently at the Brooklyn studio during the filming of a multiple reel Blue Ribbon feature.

Mr. Richman for several weeks has been devoting unusually long hours on the completion of this picture, during the day time under the combined natural and artificial light, and, as darkness approached the strength of the studio lights has been increased by the use of a new composition—a four thousand candlepower nitrogen light—forming two "spots" new to the production of motion pictures.

The prolonged exposure of the naked eye under this terrific glare resulted in Mr. Richman's complete physical collapse which occurred just previous to New Year's. Doctor Thomas H. Curtin, an eye specialist of note, has ordered a complete rest of several weeks, during which time, by careful adherence to instructions, hopes are entertained for the popular star's complete recovery.

Thanhouserites to Florida

Many Players and Directors Form Big Caravan from New Rochelle to Jacksonville.

LAST week witnessed an exodus at the Thanhouser studios, New Rochelle. The big new home in Jacksonville was pronounced finished and three full companies were shipped off. The directors in charge are George Foster Platt, Eugene Moore and William A. Howell. These companies include fifty-five persons, which makes the Thanhouser initial delegation the largest that ever descended on Jacksonville. And more are to go.

Mr. Moore has in his company for immediate purposes Barbara Gilroy and Harris Gordon, who are to be starred in "The Oval Diamond," the mystery play adapted from David S. Foster's book of that name. It is planned that Gordon play in this one of the greatest parts that have ever fallen to the gift of an actor. In the cast are William Burt, Sully Garde, Arthur Bauer, Violet Hite, W. Ray Johnston and Inda Palmer.

Mr. Howell heads the Falstaff Comedy southern company, and Riley Chamberlin will be his chief comedian. Louise Emerald Bates, the blonde beauty, will play the female leads, and Mr. Howell also took with him Walter Hiers, the fat knockabout with the moon face. Boyd Marshall, the popular juvenile, will be seen in comedy straights.

The journey of the Platt contingent is also in the nature of a special trip. Mr. Platt is now working on "What Doris Did," a forthcoming Masterpicture featuring Doris Grey, who won national fame by winning a motion picture career in a Boston beauty contest. He finished his scenes in and around New York just in time to be among the first companies to go South, where he will do the major portion of the work. Florence La Badie, who is sponsor for Doris, will be seen in this picture, as also will a galaxy of stars from other film companies, including Cissy Fitzgerald, Edward Earl and Hal Forde. It is to be a five-reel production, for which the Florida contingent includes Bert Delaney and Morgan Jones.

A feature of the Thanhouser migration is that the acting force includes a number of experienced supernumeraries. Contrary to the general practice of depending on local talent to save expense, Mr. Thanhouser sets a precedent by transporting them down. He has always been careful about super work in pictures and would rather pay transportation and its incidental increase of expense than hazard the use of novices.

The Thanhouser players will be housed in a beautiful studio which has been put up at an expense of $30,000. It is a permanent edifice, with one of the largest glass roofs ever constructed. George Grimmer is in charge.

Miss Katherine Grey

THE latest motion picture acquisition from the ranks of the real stardom of American drama is Miss Katherine Grey, the California actress who leaped into fame over night by her wonderful performance with Richard Mansfield in "Cyrano de Bergerac" and who then remained associated with him as co-star for the balance of his great career.

Katherine Grey.

Miss Grey has been featured on the stage by Charles Frohman and David Belasco, with both of whom the talented young actress had a successful career. In Belasco's "The First Born," a difficult play of Chinese life, Miss Grey made such a hit as comes to few. Under Charles Frohman's management Miss Grey appeared in "Business Is Business" and then co-starred with Nat Goodwin in "Wolfville," in which she played "Faro Nell," Alfred Henry Lewis's famous western character.

Then came a meteoric success in "The Reckoning," Schnitzler's remarkable play of contemporary Viennese life, the forerunner of all the modern problem tragedy plays. David Graham Phillips was employed by Charles Frohman to write a play for Miss Grey, and in "The Worth of a Woman" Phillips and Miss Grey succeeded in painting the real tragedy of middle class respectability.

Like most California girls resident in New York, Miss Grey is essentially a home-body. A splendid horsewoman and a lover of outdoor sports, Miss Grey is nevertheless like the violet of her own California redwood forests. No one passing the plain front of the house at 135 West Fifty-sixth street, New York City, would imagine that there is a whole floor there dedicated to the housing of Miss Grey's books and pictures that are in themselves an intimate history of American stage art.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

"Mice and Men" at the Strand.

"MICE AND MEN" is the star feature at the Strand theater, with Marguerite Clark in the principal role. This photoplay, which was produced by the Famous Players Film Company, is a charming romance of the Sunny South. It tells the story of Peggy, a foundling, who is adopted by a philosopher, in the hope that she will one day develop into an ideal wife for him. But the eminent professor has forgotten to reckon with youth in laying his unique plan. When Peggy meets Capt. George Lovell, the nephew of the philosopher, she finds him most interesting and ensuing complications form a pleasing story.

A new comedy, travel pictures of rare beauty and interest, educational studies and the Strand Topical Review are included in the picture program. The vocal soloists for the week are: Martha De Lachmann, soprano; Martin Richardson, tenor, and Bruce Weyman, baritone. Don Alfonso Zelaya, the Spanish master pianist, is retained for another week.

Program at the Vitagraph.

Anita Stewart and Earle Williams are shown at the Vitagraph theater in a picturization of the Cyrus Townsend Brady's "My Lady's Slipper," a five-reel film of exceptional interest. The scene is laid in France during the time of Marie Antoinette, and Miss Stewart plays a Countess, while Mr. Williams is an American adventurer, who eventually wins her hand. Harry Northrup is the wicked Duke who covets the Countess and seeks to compromise her by hiring the adventurer to steal her slipper. Joseph Kilgour, William E. Shea, Julia Swayne Gordon and Charles Chapman are in the cast.

A one-reel comedy, "Jane's Husband," with Edith Storey; "Bittersweet," a Western drama, with George Stanley, Anne Schaefer and Webster Campbell; Mr. and Mrs. Sidney Drew in "When Two Play a Game," and a Hearst-Vitagraph News Pictorial complete the program.

"Temptation" Retained at the Broadway.

Because of the immense popularity of the star and the production, the Broadway theater has extended the engagement of Geraldine Farrar in the Lasky production, "Temptation," to two weeks. "Temptation" was first shown at the Broadway on Sunday, January 2, the doors opening at half past ten o'clock in the morning. Although it was pouring rain, the crowd was in line for nearly an hour before the start of the performance. Careful count was made of the number of persons that entered the theater during the different hours. The Broadway, which has a seating capacity of about 1,500, held more than 7,500 persons during the day. There were times when more than 200 men and women were standing in line outside the doors waiting for room inside.

Practically the same condition prevailed the entire week.

HALL CAINE'S SON VISITS V-L-S-E.

Derwent Hall Caine, son of the widely-known English author, was the guest of A. W. Goff, assistant general manager of the V-L-S-E, last week. Mr. Caine, who has just arrived in this country, is here to study the motion picture industry from all points, and possibly to appear personally before the camera in some of his father's works. He has had considerable film experience in London, among the parts he played being that of the lead in the picture version of "The Christian," by the London Film Company. While here, Mr. Caine will visit the studios of the Vitagraph Company, as well as those of the Lubin, Selig and Essanay, and other concerns.

Horkheimer on the Job

"H. M." Tarries at Long Beach Long Enough to Get a Line on Things.

SANTA CLAUS-LIKE, H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, descended on the studio in Long Beach, Cal., after an absence of four months in the East, on Christmas Eve. At one o'clock in the morning, he made

H. M. Horkheimer.

an inspection of the plant, in company with Norman Manning, business manager, to the amazement of the night watchman. Immediately thereafter, "H. M." went into an eighteen hour conference with his brother, E. D. Horkheimer, secretary and treasurer, who had been on the job during his absence.

Snatching four hours of sleep, this human bullet—which is about the best description that can be given of President Horkheimer—called his various department heads into consultation.

From Business Manager Manning, President Horkheimer learned just what had been done in the way of improving the Balboa plant, in his absence. The inclosed studio has been completed, several new warehouses erected, a papier mache department added and many other amplifications made —not to forget the half-dozen new automobiles added to the steadily growing fleet of motor cars.

Will M. Ritchey, chief scenario editor, advised his superior that he was just winding up the scripts for "The Red Circle," the continued detective story which Balboa is giving to the screen, via Pathe's releasing agency. The original idea for this series came from H. M. Horkheimer himself.

Gratifying indeed to Mr. Horkheimer was the scrapbook submitted to him by H. O. Stechhan, his publicity chief. Although on the job only six months, he has succeeded in getting the name of Balboa into many publications that have never before shown any particular interest in moving pictures.

Among the strongest links in the Balboa organization are the Brothertons. Two of them have charge of departments. Robert or "Bob," as he is better known, is at the head of the laboratory; while a sister, May, presides over the assembly room. To the expert work of these much of the finish of Balboa pictures as they appear on the screen is due.

William Beckway, head cameraman; John Wyse, stage manager; J. W. Loy, superintendent of construction; W. T. Kearns, electrical chief; Roy Frechette, master scenic artist, and P. V. Wall, custodian of properties, all submitted detailed reports of their respective departments.

The men who actually make the productions—the directors and cinematographers—also called at the little office in response to "H. M.'s" summons. Bertram Bracken, dean of directors; Harry Harvey, Sherwood Macdonald and Henry King outlined what they have put on since August; while Joe Brotherton, George Rizard and Roland Groom spoke of their camera triumphs and troubles.

Executive reports were made to President Horkheimer by R. R. Rockett and E. J. Moore. The former has charge of the Balboa office force and routine, while acting as private secretary to Mr. Horkheimer, at the same time. Mr. Moore is the company auditor. Both of these departments were found in ship-shape condition.

With all this information at his command, President Horkheimer met with R. G. Judkins, head of the First National Bank of Long Beach. Ever since its inception two years ago, Mr. Judkins has been the financial adviser of the Balboa company. Success has been due in a large measure to the manner in which his counsel has been followed. Mr. Horkheimer outlined his plans for the ensuing year and they were strongly approved by Mr. Judkins. He was particularly pleased with Balboa's progress in the very recent past.

"The future looks good to Balboa," said H. M. Horkheimer in speaking of the trade outlook. "Without telling any secrets, I can say that there are several big consolidations under way, which may culminate almost any day now. Two of the old line film producers have offered to join with Balboa. They recognize the need of new blood and seem to have picked us as the psychological people to save them from wrecking."

Diversity of Subjects

To Be the Keynote of Equitable Productions—How It Is Effected.

VARIETY and a diversity of subjects are to be the keynotes of the Equitable Motion Pictures Corporation in the future, as has been the policy since December 6, when Henry Kolker in "The Warning" was released. "The Warning" was a combination allegorical and dramatic subject in which all the art of the studio mechanic and genius of the director were brought into play, and the effects of the scenes in which the drunkard is seen suffering in Hades were as startling as they were entertaining.

The new policy of reserving and conserving subjects until their themes and plots and type and character of players would lend diversity to the program collectively came into effect following "The Warning," when on December 13 Gail Kane, the foremost Equitable star, appeared in "The Labyrinth," a tale of stage life. "The Labyrinth" was as different in theme plots and climaxes from "The Warning" as the imagination could conceive, and then William Courtenay in "Sealed Lips" followed "The Labyrinth," a story dealing with the frailty and degeneration of a man of the cloth, in direct opposition to the basic principle and atmosphere of either of the two features preceding it.

Following "Sealed Lips" came "The Senator," in which Charles J. Ross was featured. "The Senator" combined in its maze of plots a picturesque tale of political life and strife, supposedly at the National Capital. Ross and Kolker were entirely different in the matter of histrionic work from Miss Kane and William Courtenay, and the four features following "The Dragon," with Margarita Fischer, a quaint and unique story of Fifth avenue, the shops and social life thereon; Molly McIntyre in "Her Great Hour" as divergent in every way as was possible, and "The Ransom," with Julia Dean, another theatrical tale, but this time with mother love and sacrifice. "Her Great Hour" told of a flirting wife, devoted husband and hounded shop girl, but in a dignified manner, while "The Struggle" with Frank Sheridan is a virile story of an indiscreet youth, his terrible ordeal after becoming infected with leprosy, the devotion to him of the man he wronged and the subsequent denouement.

"The Chain Invisible," which comes early next month, is Richard Le Gallienne's rhetorical belief that no two people of opposite sex can possibly be thrown into each other's company without absolutely falling in love with each other. Emmett Corrigan and Gerda Holmes are to work under the auspices of Frank Powell in this unusual story, while as in direct opposition of effect, local detail and theme "The Clarion" with Carlyle Blackwell will see Samuel Hopkins Adams' remarkable treatise against fake nostrums; following, Muriel Ostriche in "Babette of the Ballyhoo" is another direct divergence from all the other features of the past eight and forthcoming ten weeks, in that it tells the story of a little circus girl, her tribulations and her romances, and will be followed by one of the most sumptuous and unusual features Equitable has yet produced—"Her God" with Gail Kane, which is so difficult of production that E. Mason Hopper demanded three months to complete the desert and allegorical scenes alone.

Variety and diversity, according to Mr. Spiegel, are the two obtaining tenets with Equitable, and he seems to bear his belief out, as attested by the extreme divergence of titles, stories and players shown above.

Caught in a Blizzard

Equitable Players Have Thrilling Experience in Arizona Snowstorm.

OF THE many narrow escapes recorded in the making of films, and there have been many, the experiences of the Equitable Motion Picture Corporation's company appearing in "Her God," under the direction of E. Mason Hopper, reached the zenith of hazardous experiences recently when Gail Kane, star of the company, and 110 other players were caught in the foothills on the edge of

Gail Kane's Refuge During Arizona Blizzard.

the great American desert in Arizona in a terrific blizzard and during the height of the storm wandered six miles out of their way and were compelled to seek refuge on a cattle ranch where many of the Mexicans and cowboys employed by the company were compelled to sleep in the corral with the sheep in order to keep warm because the small hacienda, or ranch house, could not accommodate over 65 people.

The company left Jerome, Arizona, nine o'clock in the morning for a location near Springdale, a small settlement twenty-two miles up in the foothills. The storm broke with terrible fury and without warning about half-past ten, and in the blinding snow and terrible wind even their guide became confused and instead of traveling to the north the company, nearly frozen, wet to the bone, finally reached a ranch, known as Hacienda 104, and were given such shelter and succor as the conditions warranted.

George Sheer, the company manager, who remained at Jerome, after failure of the company to report for three days, communicated with President Spiegel of the Equitable concern, and arrangements were made for one of the officers of the company to go to the west, as the worst was feared; but while arrangements were made, one of the cowboys of the company returned to Jerome, and when the storm abated the entire company returned none the worse for its trying experiences, except a number of bad colds and several cases of threatened pneumonia. Miss Kane suffered greatly from privation and exposure, but preferred to remain with the company, saying she would rather work under stress of illness than remain in the desert any longer.

The Associated Press wires were placed at the disposal of the Equitable concern and it was this organization which first gathered news to the effect that the company was safely sheltered at the ranch.

DIRECTOR MIDDLETON TO MAKE MASTER-PICTURES.

Having completed the present series of Casino Star Comedies being released as Mutual pictures, Director Edwin Middleton will turn his back on the Gaumont Studio at Flushing, L. I., this week for the more congenial climate of Jacksonville, Fla. On his arrival at the metropolis of Florida, Mr. Middleton will take up the Gaumont direction of Mutual Masterpictures, de luxe edition, in association with Richard Garrick, William F. Haddock and Henry J. Vernot, who are already making Gaumont pictures there.

GENERAL MANAGER F. G. BRADFORD GOES SOUTH.

To get into close touch with the manifold activities of the companies at the Gaumont winter quarters, General Manager F. G. Bradford has gone to Jacksonville, Fla., to spend two weeks there. Three Mutual Masterpictures are in work at the present time, and Mr. Bradford will have the opportunity of seeing them while they are being filmed. These productions are "The Dead Alive" with Marguerite Courtot, "The Drifter" with Alexander Gaden and Lucille Taft, and "I Accuse!" with Gertrude Robinson and Alexander Gaden.

Bennett Southard

BENNETT SOUTHARD, a Californian and graduate of the University of that state, has been engaged to play principal parts for the Mirror Films, Inc., after a successful career on the stage. Mr. Southard has been especially engaged to play an important role in a surprise spectacle which is said to be in the course of construction in the Mirror scenario department.

Southard played for several years in the principal Pacific Coast stock companies, among them the Morosco and Belasco companies in Los Angeles and the James Neill Company in San Francisco. He made his New York debut at Wallack's theater playing the part of the Judge in "The Judge and the Jury," produced by Charles Frohman. He was in the original cast of George Broadhurst's play, "The Coward," and also created an important role in "The Man of the Hour." Mr. Southard has been in support of many Broadway stars such as Guy Bates Post, Charles Richman, and won great praise for his characterization of one of the best parts in "The Yellow Jacket." Leading man with Katherine Grey, he took a plunge into vaudeville in "Above the Law," produced by Martin Beck, and later played with Mrs. Louis James on the variety stage. Since then he has appeared with Bertha Kalich as well as under the management of Cohan & Harris and A. H. Woods. His most recent New York appearance was in "The Soul Machine," produced by Augustus Thomas under the auspices of the New York Stage Society. Within the past year, Mr. Southard has been doing work in motion pictures with considerable success. His work in "The Cowardly Way," an Equitable picture, brought him to the attention of Captain Harry Lambart of the Mirror company, who engaged the actor for a part on which the Captain lays great stress.

Bennett Southard.

SELIG TO PRODUCE "THE CRISIS."

Colin Campbell, dean of the Selig corps of directors, has gone to St. Louis, after a brief sojourn in Chicago, where he will look over unusual locations called for in the great story of "The Crisis." The old slave market and other locations well known in ante-bellum days will be inspected by Mr. Campbell. "The Crisis," the great story from the pen of Winston Churchill, will be filmed by the Selig Company with all the elaborateness that signalized those other two great Selig dramas, namely, "The Spoilers" and "The Ne'er-Do-Well." While in Chicago, Mr. Campbell took occasion to discourse interestingly on the forthcoming Selig Red Seal play to be released through V-L-S-E. It is to be entitled "Thou Shalt Not Covet" and features Tyrone Power and Kathlyn Williams, supported by Guy Oliver and Eugenie Besserer. Mr. Campbell has produced such Selig specials as "The Spoilers," "The Carpet from Bagdad," "The Ne'er-Do-Well" and "Thou Shalt Not Covet," released through V-L-S-E on February 7.

Lumley Hare, the English leading man who has been seen in so many successful Broadway plays, is under contract with the World Film Corporation. His first screen appearance will be in support of Kitty Gordon in "As in a Looking Glass."

The days when knighthood was in flower are portrayed with all the picturesque romance of the medieval days in "The White Rosette," a Mutual Masterpicture, de luxe, now in preparation at the American Film Company's (Mutual) studios. Castles, drawbridges, moats and mailed armor have been constructed or hunted up among relics of ancient days to lend realism to the picture. E. Forrest Taylor, Helene Rosson, Eugenie and Harry Von Meter are cast in the leading roles.

Paul Gilmore is featured in the leading role of the Knickerbocker Star Features three-reel photodrama entitled "Houses of Mystery," released on the General Film program Friday, January 21.

World Offers Strong Program

Four Big Features With Noted Players Mark the January Releases.

THE World Film Corporation's schedule of releases for the first month of the new year is an exceptionally strong one, bringing forward as it does such stars as Holbrook Blinn, Kitty Gordon, and George Beban, in photodramas especially adapted to suit the methods and dramatic talents of the noted players named.

Holbrook Blinn adds another noted portrait to the long gallery of famous characters in his study of McTeague, in "Life's Whirlpool," which is a dramatic and striking feature based on Frank Norris' novel, "McTeague," which created much discussion when it was published. In "Life's Whirlpool," Mr. Blinn is supported by Fania Marinoff, the well known young emotional actress who assumes the role of Trina, the woman who despite McTeague's vagaries sticks to him through thick and thin till her situation becomes more than flesh and blood can support.

"Fruits of Desire" stars Robert Warwick, whose name is potent among the patrons of motion picture theaters throughout the country. In support of Mr. Warwick appears a cast worthy of his powers and including such noted names as Ralph Delmore, Robert Cummings, Madeline Traverse, who makes her debut under the World Film standard in this drama; Dorothy Fairchild, Phillis Hazeltine, Mildred Havens, James Mack, Alec B. Francis, Harry G. Weir and others equally well known. The story of "Fruits of Desire" is based upon Henry Russell Miller's powerful novel of modern life, "The Ambition of Mark Truitt." There are scenes in the picture taken in the heart of the great steel mills near Pittsburgh. The picture is under the direction of Oscar Eagle; which is enough to guarantee the excellence of its arrangement and perfection of its detail.

"The Point of View" introduces a new film star in the charming person of Frances Nelson, who is provided with an exceptionally strong and congenial part in this film version of Jules Eckert Goodman's dramatic story. Miss Nelson plays Myra, a country girl who is ardently loved by a prosaic grocery "king" but hankers for an artistic career. The story hinges on the "point of view" of Robert and Myra. To Robert, Myra is a toy. To her, love rules supreme and she adores even the worthless Lawton. The problem presented by the working out of this strong situation gives "The Point of View" real dramatic force and sustained action. Emile Chautard directs this feature.

Kitty Gordon enters the ranks of film divinities in a compelling screen production of E. C. Phillips' sensational novel of smart society life, "As in a Looking Glass." Miss Gordon in this photoplay is provided with a role congenial to her in every way. She enacts a woman of the "four hundred" and is afforded an opportunity to display an amazing variety of gowns.

"The Genius-Pierre" is the title finally selected for the new photodrama in which George Beban, who won screen fame in "An Alien," makes his bow under the World banners. In "The Genius-Pierre" Mr. Beban is seen in a role

Scene from "The Genius-Pierre" (World Film).

of absolute novelty and one which blends pathos and swift, soul-stirring drama. Maurice Tourneur, who directed "The Genius-Pierre," is authority for the statement that it exceeds in sheer dramatic interest and intensity any drama he has so far directed. Additional interest is added to "The Genius-Pierre" by the fact that George Beban is himself responsible for the scenario. Mr. Beban is supported by a large cast singularly well selected, including Doris Kenyon, John Hines and John Davidson.

Industrial Moving Picture Company

The New Studio in Chicago Will Be Opened Early in February, With Thoroughly Up-to-date Facilities.

THE accompanying cut shows the exterior of the new laboratory and studios now being erected in Chicago by the Industrial Moving Picture Company. The building proper is 129 by 124, two stories, and is fireproof throughout. The laboratory will have a weekly capacity of nearly 2,000,000 feet of film. The studio floor provides for the adequate handling of six generous sets. Adjoining the building is an inclosed area of 124 by 48, which will be used for garage and storage purposes. The air throughout

Exterior of New Laboratory and Studios of the Industrial Moving Picture Co., Chicago.

the entire building is washed and temperatured by special apparatus which governs both temperature and humidity. The ceiling and floors are all covered and each room made absolutely dustproof. An 18,000-gallon tank on the roof takes care of the automatic sprinkling system which protects each room. The perforating room provides for eighteen Bell & Howell machines. The printing room is built to operate comfortably thirty printers. The general offices of the Industrial Moving Picture Company will be located here, while a service station and sales office will be operated in the downtown district at an address to be announced later.

The outside structure is practically completed and it is expected that the entire building will be ready for occupancy and operation sometime in February, at which time it will be thrown open for public inspection.

Pictures to Instruct Bankers

National City Bank to Use Paramount Travel Series on Latin America.

MOTION pictures as a part of the education of the young banker is the latest use to which the silent drama is being put. Following the trend of intense interest that has been manifest in the rapid growth of the instructive motion picture, the National City Bank in New York City, through its president, Frank C. Vanderlip, has contracted with Paramount Pictures Corporation to show the South American travel series four days each week for the purpose of better acquainting the members of the bank's educational department with the exceptional facts of interest regarding Latin America, preparatory to their taking up their future work in that country.

The students in the educational department of the National City Bank will be shown the Travel Pictures—Tuesdays, Wednesdays, Thursdays, and Fridays of each week, beginning their travels with an aeroplane trip over the Florida Keys to Pelican Island, thence to Key West, Jamaica, the Panama Canal, Santiago de Chile, Valparaiso, Chile; Mollendo, Peru; Ariquipa, Peru; the Palominas Islands which lie off the coast of Peru, Huancayo, Lima, Peru; Buenos Aires, Argentina; Rio de Janeiro, Cerro de Pasco, Quito, Ecuador; Sugar Loaf Mountain; Guayaquil, Ecuador; La Paz, Bolivia; the Rio de Janeiro Hydro-Electric Power Plant; and all other places of interest at each of which the most important historical, geographical and instructive features are made the primary issue of the different installments.

M. H. Hoffman Talks on Bluebird

General Manager of New Feature Company Outlines Advantages Under Which Concern Begins Business.

WITH the presentation of Mme. Sarah Bernhardt, in "Jeanne Dore," at F. F. Proctor's New York City theaters, to be followed by all houses on the Proctor circuit, the Bluebird photoplays get under way. This release is the first of a series that its promoters claim promises unusual results for exhibitors. The campaign of advertising and publicity will assume a nation-wide scope. "We think Bluebird photoplays will have tremendous advantages over other feature products," said M. H. Hoffman, general manager of the Bluebird corporation. "To set forth these advantages in detail many angles of film production and distribution must be taken into consideration.

M. H. Hoffman.

"In the first place, speaking in my capacity as general manager of Bluebird Photo Plays, Inc., their promotion and deliveries will be carefully and effectively supervised, after the films are turned out, under our arrangement with the Universal to utilize their tremendous equipment at Universal City, their new half-million-dollar studio in New Jersey, together with the pick and choice of Universal players.

"Our arrangement to utilize space in certain Universal exchanges throughout the country, and the system and facilities of these exchanges have eliminated much of the large overhead expense that usually cuts so deeply into the original investment in film production and distribution capital.

"The saving thus attained gives us additional means to turn into the actual production of Bluebird features. Again an advantage to exhibitors will be developed in the method by which our features will be selected. The fact that our directors will regard a production as being of Bluebird standard and quality will not be sufficient. It is necessary that a jury of fifteen exhibitors pass upon a production before it will be admitted to the Bluebird class. By this method of selection Bluebirds will be, as far as the allied human judgment of the jury can determine, a feature that is assured of successful exploitation immediately it comes under the Bluebird brand.

"In every line of merchandising—and why are not films merchandise?—the reduction in production and cost of distribution invariably redounds to the benefit of the article itself. That hundreds of thousands will be saved through Bluebird's production advantages may be readily believed; the saving in cost of distribution may be readily estimated. It costs an average feature exchange $500 a week for the maintenance of each branch. Figuring the cost of rental to Bluebird for space in the seventy-two branches which the Universal system affords we will be able to distribute our production at an actual saving of $35,000 per week, a tidy sum in itself.

"When the exhibitor realizes that this actual saving, plus the further and enormous saving in the cost of actual production, will be put right into Bluebird features he can arrive at an inkling of the tremendous production be may confidently expect through Bluebird. Thirty-five thousand dollars will go a long way toward paying for an average weekly feature release, but it will only be part of the cost involved in perfecting a Bluebird.

"Whenever an available production is made by anybody outside of our organization that is of sufficient class and excellence to pass the jury of exhibitors and thus be proved worthy to become a Bluebird we will buy it, and our facilities will be ample to bring to our brand the cream of the world's market. We begin this feature of our policy at the very outset of our career—Mme. Sarah Bernhardt, in 'Jeanne Dore.' An interesting sidelight upon the increasing value of 'Jeanne Dore' as a piece of theatrical property is the recent offer made by a French releasing firm for the French rights to the Bernhardt photoplay—a figure that was almost exactly the price we paid when it seemed probable that Mme. Bernhardt would be physically able to return to America for another farewell tour. These incidents prove the increasing value to the exhibitor of this film."

By the film trade in general the engagement of Mr. Hoffman as the general manager of Bluebird Photo Plays is considered a stroke of business acumen on the part of the board of directors. His skillful control of the Universal's exchanges make him equal to the task of distributing, promoting and making popular and accordingly profitable to all concerned the features that shall come to view under the Bluebird insignia.

Lasky Releases for February

Fanny Ward, Charlotte Walker and Blanche Sweet Will Appear in Three Productions.

ANNOUNCEMENT is made this week by the Jesse L. Lasky Feature Play Company of the photoplays it will release on the Paramount program during February. The productions and the dates of their release are:

Fannie Ward in "Tennessee's Pardner," a picturization by Marion Fairfax of Scott Marble's version of Bret Harte's story of the same name; February 3.

Miss Charlotte Walker in "The Trail of the Lonesome Pine," from Eugene Walter's story of the same name, based on John Fox, Jr.'s, widely read novel; February 14. Cecil B. DeMille is the director of "The Trail of the Lonesome Pine."

Miss Blanch Sweet in "The Blacklist," a tense dramatic photoplay by Marion Fairfax.

"Tennessee's Pardner," in which Miss Ward will appear, is a tale of the far west, the days of '49, when strong men fought the elements and made marches across the country to establish a new empire. Of all the stories written by Bret Harte, this narrative of little "Tennessee" is probably the best known.

Among interesting features of the Lasky picturization of "Tennessee's Pardner" is the fact that considerable of the action takes place in the old mission of San Fernando, Cal. Permission was obtained to use the old mission as the scene of the pictures. This quaint old place, a relic of a former day, was built by the Jesuits about 1800 and is one of a series of missions, each situated about a day's journey from the other in a line of travel from Mexico to Monterey.

For several years Miss Charlotte Walker appeared as the star on the legitimate stage in "The Trail of the Lonesome Pine," in which she now appears, under the direction of Cecil B. DeMille, as the photoplay star.

Miss Walker already has appeared in two Lasky productions with exceptional success. They are "Kindling" and "Out of the Darkness." The role of June in "The Trail of the Lonesome Pine" admirably suits Miss Walker's great charm and beauty. The picturization will be one of the most elaborate produced by the Lasky company and Mr. DeMille and the members of the cast have been in the mountains for more than two weeks completing some of the scenes.

The appearance of Blanche Sweet in another Lasky photoplay is always the cause of anticipation on the part of exhibitors and the public. William C. DeMille is directing the production, "The Blacklist," which is a photodrama by Marion Fairfax.

FANNIE WARD AND JACK DEAN MARRIED.

Miss Fannie Ward, the brilliant star of the Jesse L. Lasky Feature Play Company whose recent production, "The Cheat," has created a sensation, surprised her numerous friends in the photoplay colony in Southern California and on Broadway, New York, at the announcement this week of her marriage to Jack Dean. Mr. Dean, who appeared as leading man with Miss Ward in many legitimate attractions in New York, London and en tour, is now a member of the Lasky Features Play Company and has appeared in leading support of Miss Ward in productions which include "The Marriage of Kitty," "The Cheat," and "Tennessee's Pardner."

With the announcement of their marriage, which was the occasion for hundreds of messages of felicitations sent to them at the Lasky studios at Hollywood, Miss Ward and Mr. Dean declared their intention of living in Hollywood or nearby in the future. Miss Ward is under a long term contract with the Lasky Feature Play Company and she and Mr. Dean are just completing arrangements to purchase a beautiful estate within motoring distance of the studios.

Coming Keystones Brilliant

Mack Sennett Has Outdone Himself in Triangle Comedies Starring Eminent Players.

TAKING some of the same characters he used in "Crooked to the End," Mack Sennett has endeavored to out-thrill and out-comedy that Triangle-Keystone with a new one called, provisionally, "The Great Leap." Fred Mace and Anna Luther are again the railroad station

Scene from "Murray's Mix-Up" (Triangle-Keystone).

agent and his pretty daughter, respectively. The story deals with the attempted robbery of funds from a nearby mill, Earl Rodney, Joseph Swickard, Billie Brockwill and Dale Fuller having important roles. Among the thrills are Miss Luther's leap on horseback from a bridge into the swirling waters of a river; Fred Mace's rapid revolutions when bound to a spinning flywheel; Earl Rodney's near-death in a stone-crushing machine, and the passage of a deep ravine by a band of crooks on a bucket line.

Other marvelous new Keystones are "Fatty and Mabel Adrift," with Roscoe Arbuckle and Mabel Normand; "Because He Loved Her," with Sam Bernard and Mae Busch; "Murray's Mix-Up," with Charles Murray, Harry Booker and Louise Fazenda, and "A Modern Enoch Arden," starring the tramp comedian, Joe Jackson. The last-named is a burlesque of the well-known Tennyson story, with the amusing Jackson in the role of a returning wanderer whose home has meantime been invaded by the family lawyer who is

Scene from "A Modern Enoch Arden" (Triangle-Keystone).

in turn hounded by a pair of blackmailers. "Murray's Mix-Up" pokes fun at the prevailing type of "westerns," showing Mr. Murray in a "Bill" Hart role of sheriff and the diminutive Mr. Booker as the owner of a gambling hell. "Because He Loved Her" is a restaurant story, many jumps ahead of the old-series Keystone, "A Hash House Fraud." As to "Fatty and Mabel Adrift," that is described as pure thrills and fun, with Mr. Arbuckle and Miss Normand at their best as a pair of honeymooners floated out to sea in their beach cottage.

Unprecedented activity characterizes the Keystone organization, and with the new indoor studio completed, the work goes on twenty-four hours a day. It is believed Mr. Sennett's record of producing two amazing comedy thrillers a week, each from two to four reels in length, is unequalled and unlikely to be surpassed. There are now nine Keystone companies actively making film, and special sensations are promised from those headed by William Collier and Chester Conklin.

Tree as Macbeth

What He Said After His First Day of Picture-Taking for the Triangle-Fine Arts.

TUESDAY, January 4, was Sir Herbert Tree's first day of work on "Macbeth" at the Triangle-Fine Arts studio. He ended it marveling at the resources placed at his command and most enthusiastic over the opportunity that the Griffith photoplay technique offered for distinguished rendition of the Shakespeare stories. Sir Herbert said:

"It is quite wonderful how many things can be done in pictures for the Shakespeare tales that cannot be done on the stage. With all due reverence to the master dramatist, it is possible to illuminate and accentuate many details so as to produce a marvelously truth-telling commentary on the text and at the same time heighten the dramatic values.

"That is what I have learned from my first days' work with Director Emerson upon the scenario. The pictorial

Sir Herbert Beerbohm Tree at Fine Arts Studio.
Left to right: Frank E. Woods, David Wark Griffith and Sir Herbert.

possibilities of 'Macbeth' grow, as one studies it in the light of this strange new art, into something very beautiful and wonderful—not precisely a play in the Shakespearean sense, perhaps, but a dramatic narrative of great power.

"I should like to call this series of productions 'Tales from Shakespeare.' If we can bring to the dramas some such reverent and illuminating interpretation as did Charles Lamb, I shall be happy indeed to have entered upon this enterprise. The motion picture studios are naturally strange places to me, but I am delighted with the kindly spirit of welcome and co-operation manifested and the amazing vitality of the industry. I know now that I am going to like it immensely."

BETTY HARTE IS FEATURED.

In the "copy" announcing the release of David Horsley's five-reel Mutual Masterpicture, de luxe edition, "The Bait," on January 22. Miss Margaret Gibson was mentioned as co-star with William Clifford. This was due to an unintentional error. The leading role in "The Bait" is played by Miss Betty Harte, a photoplayer of rare ability and with a large following, who gives in this release one of her finest characterizations. The correction is made in justice to Miss Harte.

A. C. LANGAN PROUD FATHER.

A. C. Langan, who is the paramount factor in the Sun Photoplay Company, is receiving the sincerest congratulations of his friends on the birth of his little daughter, Mignon Zenna Langan. The child was born January 3 and registered very close to nine pounds. The doctor commented upon the sound lungs of the infant and is amply corroborated by the proud young father. Mother and child are doing splendidly.

Vitagraphs for Next Week

Good Subjects to Be Released for the Week of January 17.

"MY LADY'S SLIPPER," a Vitagraph Blue Ribbon feature in five parts, with Anita Stewart and Earle Williams, produced under the direction of Ralph Ince from the story by Cyrus Townsend Brady, is the principal release by the Vitagraph Company for the week of January 17. It is one of the most elaborate costume productions ever seen on the screen and shows Miss Stewart and Mr. Williams to splendid advantage in the silks and satins of the Louis XVI period in France.

Scene from "My Lady's Slipper" (Vitagraph).

As the Countess, Anita Stewart, in a white wig, with silks and laces, makes the role one of the most beautiful in her screen experience. Earle Williams maintains his reputation for good looks and histrionic ability, while Harry Northrup as the Marquis gives a splendid portrayal of that difficult role. Others in the cast are Joseph Kilgour, Julia Swayne Gordon, George O'Donnell, William Shea and George Stevens. The story was picturized by Edward Montagne, and is scheduled for release as a five-part Blue Ribbon Feature on January 17.

Included in the week's releases is a one-part comedy, "Them Was the Good Old Days," featuring Kate Price, Harry Fisher, John T. Kelly; "A Telegraphic Tangle," a one-reel comedy by Mr. and Mrs. Sidney Drew, and a Broadway Star Feature, "The Secret Seven," produced by William Humphrey and featuring Leo Delany, Carolyn Birch, Harry Northrup, Rose Tapley, Templer Saxe and Director Humphrey.

"Them Was the Good Old Days," scheduled for release January 17, tells the story of a grouchy old man whose antipathy to modern things brings on a dream, and he lives again in the times of a hundred years ago. He then appreciates the comforts of modern civilization. He is forced to wield the axe, shoot a blunderbuss, and is injured by an automobile which runs away and causes a sensation among the people of that time. He is about to be burned at the stake, when Indians capture him and he is again threatened. His dream ends and he is perfectly satisfied that the old days were not so good, after all.

Scene from "Them Was the Good Old Days" (Vitagraph).

The story was produced by C. Jay Williams from the scenario by Mark Swan, and the three Vitagraph comedians, Kate Price, Harry Fisher and John T. Kelly, give a good account of themselves.

"A Telegraphic Tangle," a one-part comedy, with Mr. and Mrs. Sidney Drew, is scheduled for release on January 21. It is a story of a man who has a night out against the wishes of his wife. When she looks for him the next morning, she calls up various friends, all of whom admit that the husband had spent the night at each particular house. Another excuse is given that all of the party spent the night in jail, and they produce a policeman to corroborate the story. The policeman gets some graft from it and calmly announces that he has been sent by the magistrate to collect the fine. The husband at the close is a sadder but wiser man.

"The Secret Seven," released January 22, is a Broadway Star Feature in three parts, and is a Secret Service play of exciting episodes, produced under the direction of William Humphrey. The Secret Seven are a band of counterfeiters. A Secret Service man and his friend, an Italian doctor, disguise themselves and spy on the law-breakers. The doctor finds his sweetheart allied with the band. A wedding, jealousy and hate form a basis for the interesting incidents that occur. In the cast are William Humphrey, Leo Delany, Harry Northrup, Carolyn Birch, Rose Tapley and Templer Saxe.

Adolf Philipp with World Film

Actor-Producer Signs Agreement to Appear in a Number of Pictureplays.

LEWIS J. SELZNICK has reached an agreement with Adolf Philipp, actor, author, producer, composer and impresario (the German George M. Cohan), to appear personally in motion pictures under the banner of the World Film Corporation, in all his famous successes, including "Alma, Where Do You Live?" "The Midnight Girl," "Auction Pinochle," "New York Life," "The Happiest Man in New York," "New York at Night," "A New York Brewer," "Two Lots in the Bronx" and "My Shadow and I." The first release has been decided upon, but Mr. Selznick is not yet ready to announce it.

Adolf Philipp.

In all, Adolf Philipp and his brother Paul have acquired the rights to more than 200 foreign plays, including the works of Delmar, Beaumarchais, Fuler, Daudet, Colombi, Grimm, Kaiser, Jensen, Rameau and Sardou. Altogether more than forty foreign authors are represented, among them being the names of those whose dramas have pleased the theater-goers of the great cities of the continent and which have also scored heavily when produced in American theaters.

For a number of years Mr. Philipp has been one of the most prominent figures in the American dramatic world, producing musical and dramatic hits which have received high praise from critics and have scored long runs in Broadway theaters. In this connection it is interesting to note that Mr. Philipp, with unusual modesty for a prominent impresario, has up to the present time kept his own dramatic and literary ability behind the nom-de-plumes of Paul Herve and Jean Briquet. These "two successful authors" had risen to the dizzy heights of fame based on such international musical plays as "Alma," "Adele," and "The Midnight Girl," before Mr. Philipp was cornered and finally admitted that he himself was practically the author of these productions.

A special staff of directors has been engaged by the Shubert Film Corporation which will do the actual filming of Mr. Philipp's productions, releasing them through the World Film Corporation, to superintend the making of the features. Contracts have already been signed with several noted stars to appear at the head of companies remarkable for their general strength and balance.

Helen, a Circus Rider

Kalem's Railroad Heroine Introduces "Russian Drag" and Other Surprises in Forthcoming "Hazards."

HELEN GIBSON has been withholding a secret from photoplay fans. While she has been going through episode after episode of the "Hazards of Helen," performing thrilling railroad feats, it has been unusupected that the daring actress is equally adept as an equestrienne. This

Helen Gibson Doing the "Russian Drag."

hidden fact came to light recently on the arrival of Hamilton Smith, Kalem's new western general manager at the California studio, when he learned that Miss Gibson had gained considerable fame in the sawdust arena before entering upon picture work. As a result it has been decided to include riding exploits in the forthcoming "Hazards" wherever practicable and in keeping with the demands of the story.

In a "Hazard" soon to be released Helen introduces the "Russian drag," the feat shown in the accompanying illustration. The "Russian drag" is not, as its name might imply, a new dancing step, but the title is the circus form for the feat of standing astride two racing horses. A dangerous effort even under circus conditions, Helen is called upon to undergo even greater risks in the picture, since she must wear the encumbering clothes of ordinary life and ride without the steadying aid of reins. The "Russian drag" is attempted by few circus riders, and has never before been shown on the screen. It is only one of the daredevil exploits on horseback which Helen promises to add to her usual railroad stunts in the forthcoming "Hazards."

The Kalem California studio at which the railroad pictures are produced is at present the scene of unusual activity and there are rumors that numerous additions to the company and other strengthening moves may be expected in the near future. The railroad equipment has been increased by the purchase of several new passenger coaches of the types used in transcontinental travel. Negotiations are also under way for the purchase of another engine in addition to the now famous "3203" that has played its part in so many thrilling railroad pictures. In the past Kalem has leased additional equipment when needed for the "Hazards," but with the plans for increased producing activity it has been deemed wise to double the present equipment by purchase outright.

ROBERT HARRON IN THE EAST.

Robert Harron, co-star of the Triangle-Fine Arts play, "The Missing Link," and featured with Mae Marsh in "Hoodoo Ann," came east during the holidays on the sad errand of bringing to New York the body of his brother for burial. Charles Harron was killed Christmas eve as the result of a Fine Arts automobile turning turtle at the corner of one of the principal downtown streets of Los Angeles. He was a year older than Robert and had been his inseparable companion ever since D. W. Griffith brought the young actor out to the west coast. Mr. Harron stated that production at the Griffith studio is now at its busiest. The new Griffith twelve-reeler, formerly called "The Mother and the Law," occupies buildings covering several city blocks, and the ten Triangle companies are likewise working with intense energy.

Rothapfel to Direct Knickerbocker

Premier Exhibitor Expects to Make Many Changes and Great Things Are Looked For.

BEGINNING Monday, January 9, and continuing to Friday, January 14, inclusive, the Knickerbocker theater, where Triangle films have been showing, will be dark. The eclipse will come to an end with Saturday, January 15, when a new regime will begin with the premier exhibitor, Samuel L. Rothapfel, in complete charge.

Mr. Rothapfel has been invited to take the management of the Knickerbocker theater by H. E. Aitken, president of the Triangle Corporation. Mr. Aitken said, in speaking to a representative of the Moving Picture World, that Mr. Rothapfel had been invited to take charge "in order that the theater may have the benefit of his experience and under his guidance become a true model Triangle theater."

Mr. Rothapfel was immersed in work when a representative of the Moving Picture World called upon him in his office in the Times Building.

"I have a very good opinion of Triangle films," said Mr. Rothapfel, "and I believe that they are worthy of the best presentation I can give them. I am of course going to make some changes. For one thing the show will be continuous. In the second place music will play its proper part, which means that it will be a very essential part of the performance. I will have an orchestra of twenty-five pieces. The orchestra consists of men of my own selection and men who are experienced in the work which I will require of them. The leaders will be Hugo Riesenfeld, who conducted Lasky's Carmen at Boston; M. L. Lake and W. H. Furst. They will all work under my constant personal direction. I will compose and select the music for all Triangle plays. There will be a complete staff of copyists for the work of supplying the scores. A splendid organ will be installed by the Wurlitzer Company. While there are certain physical handicaps in the present state of the Knickerbocker theater, I will do my very best to please its patrons. The opening night I think will furnish proof of my enthusiasm for my work. In the matter of prices I want to say that there will be some seats held at $2, but the prevailing prices will be much lower, with 50 cents top."

Work on the Rialto theater, of which Mr. Rothapfel will be the managing director, is progressing rapidly, but no definite date for the formal opening can be given to the public at this time.

A marvellous change for the better may be expected at the Knickerbocker on and after January 15.

An Exhibitor Elected Alderman

GEORGE HILKEMEIER, a brother and partner of the well known Brooklyn exhibitor, William Hilkemeier, has been elected to the office of Alderman from the Sixtieth District, Brooklyn, which is situated in what used to be known as Old Williamsburgh.

Geo. Hilkemeier.

Mr. Hilkemeier has entered the political field only within the last two or three years, but his popularity soon brought him to the front and he won out in the Democratic primaries by a decisive majority. The Sixtieth District being normally Democratic, Mr. Hilkemeier won "in a walk." He and his brother have been the motion picture pioneers in the Eastern District of Brooklyn, where at one time they owned half a dozen theaters. Their first theater was located on Broadway, Brook lyn E. D.

Alderman Hilkemeier says that he will do all in his power to help the moving picture men if occasion demands it.

Chicago News Letter

By JAS. S. McQUADE.

Federal Censorship of Moving Pictures.

THE tendency of the federal government towards paternalism is, perhaps, more strikingly shown by the attitude of the House Committee on Education towards moving pictures at the present time than by any other action at any time. The board in question, if the members require the knowledge, need not go far to find out that federal censorship does not preclude state censorship, and that the latter can still be improved (?) by concurrent municipal censorship. And with three possible concurrent censorships we shall have the moving picture finally censored out of business.

This censorship craze over the moving picture is really so indefensible that it should be laughed out of court. More especially will this apply to federal censorship, which the Chicago Tribune, in a recent editorial under the heading "National 'Movie' Censorship," refers to as follows:

A bill is now under consideration in the house committee on education to establish a federal board of moving picture censorship. It is reported the disposition of the committee is to recommend the measure for passage.

We haven't a doubt of it. What is our American system of local government to a congressional committee infected with a passion for moral reform?

But the committee should not content itself with so minor a matter as protecting the youth and suggestible adults of Kokomo and Kalamazoo from the contagion of wicked films. There are many careless communities that allow dogs to run at large. The committee should frame a federal law against this evil. Garbage disposal is deplorably inefficient in many towns. We need a uniform national statute on this subject to save the health of unheeding citizenship. We regret to note that the policy of segregation of vice is still adhered to in many cities. The committee should see to it that a national law brings these communities to a sense of their error. Or, perhaps, the committee believes segregation is the better policy, in which case a law should be recommended imposing segregation on all communities.

The field of usefulness opened up to the committee on education and to congress on the lines of regulation governing the moving picture censorship measure and the Mann white slave act is practically unlimited. If zealously cultivated under the guidance of the innumerable reform associations, groups, committees, etc., we eventually shall have a perfectly standardized continent, disciplined and ordered from Washington (with federal prisons as common as post offices), and we can then dispense entirely with the bother of local legislation and the expense of local administration. Great is moral reform by federal legislation. We cannot keep our own door steps swept. Let Washington do it.

Chicago Theatrical Manager Sees Boon in Pictures.

Harry J. Powers, the veteran manager of Powers theater, this city, is by no means pessimistic over the outlook for the drama in Chicago, nor is he fearful of the competition of moving pictures. Unlike many of his managerial colleagues, he actually sees in moving pictures and their present vogue a boon to histrionism and to theatrical business. Speaking of the business of the past year in Chicago's first-class theaters, he classes it as one of the best in the last ten years.

"Never in the history of the stage has theatergoing been so great—in fact, it is almost universal," says Mr. Powers. "This age is witnessing a craving for amusement as essential for the masses as the necessities of life. The advent of motion pictures is to be credited with this to a considerable degree. Pantomime, the highest type of histrionic art, was in a decline when the cinema appeared and revitalized it, accomplishing for the theater what the Victrola did for music and the public schools for education, also giving the cause of temperance an impetus by promoting neighborhood theaters, counteracting the vicious poolrooms and saloons.

"It is my firm conviction that the 'movies' have not detracted from the legitimate theater. I consider the expenditure of 10 cents for picture shows in the same proportion as an opposition to the best theaters, as the purchase of newspapers for 1 cent is a competition to the sale of books or high-grade magazines.

"I say 'yes,' to the question: 'Has the year been as prosperous as other years for theaters of the first class?' Taking the downtown houses as a basis, and including in this analysis $2 'movies'—as 'The Birth of a Nation' brought this about by its long engagement at the Illinois theater and its current run at the Colonial—I feel I am within reason in asserting that 1915 has been one of the best years Chicago has had in a decade."

Sol L. Lesser Purchases U. S. Rights to "Ne'er-Do-Well."

Sol L. Lesser, of San Francisco, returned late last week to his home city, where, after a few days' sojourn, he will remove his family to New York, where they will reside during his exploitation of "The Ne'er-Do-Well," the big Selig photodrama written by Rex Beach.

Mr. Lesser was in Chicago the past week and succeeded in purchasing all the United States rights to "The Ne'er-Do-Well" from William N. Selig, president of the Selig Polyscope Company, for the lump sum of $150,000. It is said that the deal was consummated between Mr. Selig and Mr. Lesser within five minutes' time. Mr. Lesser slipped into Chicago, visited the Selig projection parlors, saw an exhibition of the great drama and then called upon Mr. Selig.

"What is your price for the United States rights to 'The Ne'er-Do-Well'?" asked Mr. Lesser, addressing Mr. Selig.

"One Hundred and fifty thousand dollars," was Mr. Selig's prompt reply.

"I'll take it," said Lesser, and the deal was immediately closed.

Mr. Lesser says it is the biggest deal he has ever "pulled," and he believes that "The Ne'er-Do-Well" is the greatest picture in American history, with the exception of "The Birth of a Nation."

"I consider that 'The Ne'er-Do-Well' fully merits the title of 'masterpiece'," said Mr. Lesser after the deal was closed.

"The Ne'er-Do-Well" has already been shown for two weeks at Clune's theater, Los Angeles, and many have been turned away at every presentation.

Chicago Film Brevities.

Readers will be interested to learn that Thomas Santschi, one of Selig's well-known stars, worked at one time in a glass manufacturing company in Kokomo, Ind. This news leaked out when Mr. Santschi recently gave an interview in which he stated that he was thoroughly acquainted with every detail of plate-glass making. It was many years ago since Mr. Santschi was a glass worker, but now that he has gained celebrity before the camera the people of Kokomo are proud to claim him as a native son.

* * *

The old veteran exhibitor, George H. Hines, was in the city recently from South Bend, Ind., where he runs the big Auditorium theater, and purchased two new Edison machines from Frank Hough, general manager of the Kleine Optical Company. George also paid a visit to the Kimball Organ Company, this city, and contracted for the latest Kimball organ, at a cost of $15,000. George states that although he has a big "Bartola Orchestra" he needed a large organ for organ recitals to make his musical features still more pronounced. The Auditorium seats 1,650 people. My best wishes for a banner business for 1916 go out to my old friend George and his estimable wife.

* * *

W. G. Grieve, owner of the Empire theater, Brandon, Manitoba, Canada, visited the World office while in the city last week. Mr. Grieve and his wife and baby are taking a vacation which will last about six weeks, during which time they will visit Detroit, Buffalo, New York and other American cities. The Empire theater seats 300. An admission of 15 cents is charged for four reels of General Film service evenings and the same price for five reels at matinees. Mr. Grieve stated that business at the Empire in 1915 was better than it ever had been during the five years which he has owned the theater, and that the moving picture business in general in western Canada was good that year. In 1914, Mr. Grieve stated, business was so poor that it was necessary to add vaudeville to the program, but that he is now running a straight moving picture program. Brandon has a population of about 18,000. Mr. Grieve has been a subscriber to the World ever since he became an exhibitor, which was six years ago.

* * *

J. E. Willis, formerly division manager of the Middle West for the General Film Company, has been appointed manager

of the Chicago branch office and manager of the western division of the New Film Corporation, with offices at 207 South Wabash avenue. Abe Warner is president of the corporation, A. S. Aronson vice-president and treasurer and H. M. Warner secretary. The head offices are at 145 West Forty-fifth street, New York City.

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E. L. Iliffe, for three years treasurer of the Palace Music Hall, on Clark street, and for two years treasurer of the Colonial theater on Randolph street, has been appointed acting house treasurer of the New Strand theater, Wabash avenue, this city. Mr. Iliffe has had eleven years' experience in the capacity mentioned. He informed this office that Warde Johnston, in charge of the orchestra at the Strand, and E. C. Divine, president, spent two days in Indianapolis getting the Strand theater, in that city, in readiness for opening early this year.

* * *

News has been received at the Selig Polyscope Company's offices here that Miss Kathlyn Williams, Thomas Santschi, Wheeler Oakman and Miss Bessie Eyton received many thousands of votes in a popularity contest recently concluded in the British Isles. This quartet of Selig stars is reported to be extremely popular in Europe.

* * *

George H. Baird, a prominent business man in Chicago, and well known in railroad circles, died suddenly of pneumonia at his home in this city about a week ago. Mr. Baird took a great interest in the moving picture business and was a lover of moving pictures. Among his minor enterprises he was a stockholder and director of the Photoplay Releasing Company, this city, of which A. M. Gollos is president, George N. Gollos vice-president and F. E. Patterson secretary and treasurer.

* * *

I am in receipt of a handsome booklet, entitled "The Photoplay Review," published in Grand Rapids, Mich., by the Hamilton Publishing Company and devoted to the interests of the Majestic Gardens, the Strand, the Orpheum, the Idle Hour and the Monroe Original theaters. The booklet has valuable information for moving picture patrons of the theaters mentioned and timely announcements of attractions at each house.

* * *

I learn from a clipping in the Roundup Record, of Roundup, Mont., that George P. Hamilton is at present at work on a three-reel feature now being produced at that point by the Century Film Corporation. The film calls for sensational displays of western horsemanship, in which Charlie Mulhall, in the character of the bandit, "Lefty Mull," is displaying his well-known prowess as a daredevil rider. The picture will be entitled "Dot's Roundup," in which Miss Dot Farley is being featured in the role of the daughter of the sheriff of Musselshell County, of which Roundup is the leading town. Bud Byrd and Mose Ranger, riders of roundup fame, also take part in the production. The studio of the corporation is almost completed in Roundup.

* * *

An International News Service dispatch from Indianapolis conveys the news that Miss Olive Zebring, pianist of the Royal theater, that city, was instrumental in avoiding a panic caused by a fire in the operating room, one day last week. Miss Zebring played inspiring airs while the patrons marched out, and waited so long that she barely got out of the burning building safely. Wilbur Smith, operator, jumped down 10 feet and severely injured his spine. The interior of the Royal was destroyed.

* * *

Al. Ringling, the famous circus man, died at his home in Baraboo, Wis., on New Year's Day. Mr. Ringling had suffered from heart failure for nearly three years, which was contracted from excitement caused by a fire in the city of Cleveland when he had charge of the Ringling circus, which had just come into the city and was caught in the flames of a burning lumberyard. He has been ailing ever since. The last year of his life he devoted to the construction of the beautiful Al. Ringling theater in Baraboo, a structure devoted to moving pictures, at a cost of $175,000. The house was opened on October 23, and Mr. Ringling billed all the surrounding towns and cities within fifty miles. His will leaves his widow, among other valuable property, this new theater in which he took such pride.

* * *

William N. Selig, president of the Selig Polyscope Company, accompanied by Colin Campbell, leading director of productions in Los Angeles, and G. Pollack, technician of construction, paid a flying visit last week to St. Louis, Nashville, Tenn., and Paducah, Ky., to look over the grounds made famous in the pages of "The Crisis," Winston Churchill's great story of St. Louis in ante-bellum days, as a preliminary to the production of that story in moving pictures. Thomas Santschi, Bessie Eyton, Wheeler Oakman and a star cast will appear in the leading characters.

* * *

The engagement of Miss Gertrude Spoor, daughter of George K. Spoor, president of the Essanay Film Manufacturing Company, and Lieut. Douglas L. Weart of the United States Engineer Corps, son of Mr. and Mrs. Frank L. Weart, of this city, was announced one day last week by the parents of the future bride. The date of the wedding will be fixed later.

* * *

At the meeting of the national executive committee at the Hotel La Salle, Mr. Herrington drew the attention of exhibitors to the fact that a page has been set aside in the Moving Picture World especially for the news sent in by exhibitors in all parts of the country regarding their business or local organizations of exhibitors. Both Mr. Herrington and Charles H. Phillips emphasized the importance of exhibitors sending in some news every week, especially touching on the vital question of organization. It will be a good thing also if exhibitors in various sections would stir up interest in the coming national convention in Chicago by sending in news items concerning the progress made in their respective territories. It all lies with the exhibitors to make the Chicago convention the greatest yet held by the trade.

* * *

The Chicago ordinance advocated by educators and civic organizations for permission to exhibit moving pictures in churches, schools, etc., by unlicensed operators was defeated by the Building Committee of the Council on Friday, January 8, by a close vote. The chief opposition to the ordinance before the committee was voiced by T. J. Reynolds, business agent of the Chicago Moving Picture Machine Operators, Local No. 110, I. A. T. S. E., and Charles Wheeler, representing the Chicago Federation of Labor.

* * *

When "The Birth of a Nation" closes at the Colonial on January 15, it is the intention to take the great photoplay spectacle to Australia and New Zealand, and thence en tour through India, China, Japan and the city of Manila. George Bowles, who has managed the presentations at the Colonial, has received instructions from headquarters to this effect and to get himself in readiness for the round-the-world trip. Another international tour will be made by the Griffith film at the same time, during which the largest cities in the British Isles, the Scandinavian peninsula, Denmark, Holland and probably Egypt and South Africa will be visited. Manager Bowles and his assistants will sail from Vancouver, B. C., and it is the intention to give daily presentations during the voyage.

* * *

The "Movie" Ball at the Coliseum New Year's Eve turned out to be a frost and a fake, as was pre-announced in my brevities in several previous issues. About 1,500 people were present, chiefly women and girls who hoped to get a look at the numerous film stars who had been promised. At midnight the band men demanded their money; but none was forthcoming, as only $400 was taken in at the box office, so that the dancers had neither music nor film stars for their money. The ball became a mob and the mob turned into a riot, which was suppressed by the timely arrival of the police. It is said that representatives of Mary Pickford attached the box-office receipts because the management had used her name unwarrantedly in connection with the ball. On complaint of one of the purchasers of a ticket, Perry E. Grosse, brother of Promoter Grosse, and F. Henderson, box-office cashier at the Coliseum, were arrested but were afterward released. In the issue of October 30, 1915, a brevity in these columns showed that one Perry E. Grosse, president of the Premier Film Company, 143 North Dearborn street, had been arraigned before Judge Heap in the South Clark street court on the charge of taking money under false pretenses. On that occasion three complainants —Anna Judge, Bessie Thurston and R. W. Headstrum—appeared against him and alleged that Grosse had swindled them out of money ranging from $5 to $55, after he had induced them to join his school for moving picture actors. The fake ball was given under the auspices of the Loyal Fraternal Order of Screeners, the leading spirits in the exploitation being B. B. Grosse, chairman of the ball; J. R. Mills, treasurer, and H. W. Leek, secretary.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

Starting Things in Los Angeles

Attacks on the Motion Picture Industry Arouse Producers to Action—Meetings and Conferences Held—Scandal Mongers Denounced and Legal Investigation or Prosecution Invited by Picture Men.

FOR some time the film men have realized, and have had to realize, for their own benefit, that the city of Los Angeles does not appreciate its motion picture industry. This is an astounding statement to make—astonishing when you consider that this industry brings to the city approximately $20,000,000 a year and work for 20,000 people. It looks however from past experiences and especially from recent activities that such a complaint would be justified. Producers complain of everlasting interference from the city with petty regulations; permits for this and that; interfering with the taking of pictures and the building of sets.

And this is not all! The censorship matter is still on the boards and there is no real immediate action being taken—the meddlers still try to cut the essence from the films.

The last kick—the straw that fractured the back of the camel, is the heralded and talked of vicious and unjust attacks on the moral conditions in the studios by a publicity-hungering clergyman in the "chemically pure" city. This ambitious man need look about his own neighborhood, if it is in the confines of the Angelic City—and he will not have to go out to the pure air of the studios to rake up filth. But we are not here to scold the clergy or pick to pieces the city in which we live.

Picture Men Hold Meeting.

For several days local papers have hinted at many things in connection with the two meetings held by big photoplay men here this week. They have expressed opinions that the producers are banding together to form plans for leaving Los Angeles and locating their studios elsewhere where more gracious and welcome treatment will be given them. That was not the case, however, for Mr. Jesse L. Lasky denied it. Another rumor was that the film men were forming an independent board of trade to fight the charges of immorality in the studios brought against the film people last week by a minister. This, also, was not the case, when the World man interviewed Mr. Lasky and others immediately after the second meeting.

That the session was secret was proved by the fact that we got busy on the phone at 8.30, and could not even talk to anyone to get details as to when the story would be told. We waited patiently for two hours until the big man had finished, then we got this story:

"The meeting was held to form an association," said Mr. Lasky, "and it has been named The Motion Picture Producers Association. The object is for the mutual protection and general betterment of film conditions in this vicinity. We adopted a resolution inviting all the Eastern manufacturers to join the association.

"In a few weeks we will establish a permanent office here, with an active secretary to attend to the business that may come before the association.

"There will be a third meeting on the evening of January 24, 1916, here at the Alexandria hotel at 8 o'clock."

When questioned as to what the immediate cause of the meeting was, and what the association intended doing to start action, Mr. Lasky said that "we have decided upon several things, but I am not at liberty to say just what we have done, or what we will do. There may be more to announce after the next meeting, when we will elect officers."

H. O. Davis, pilot of the Universal coast studios, was temporary chairman at this meeting. The following were present, or were represented by prominent business men from the studios: Jesse L. Lasky, Frank A. Garbutt, H. Pathe Lehrman, Thomas H. Ince, John Blackwood, Arthur Wright, Mack Sennett, George Stout, W. R. Sheehan, Harry Leonhardt, E. D. Horkheimer, H. M. Horkheimer, Norman Manning, H. O. Davis, George A. Kann, D. W. Griffith, Frank E. Woods, W. E. Keefe, J. A. Barry, Thomas Persons, G. C. Parsons, Captain Wilbert Melville, Thomas Dixon, Jr., P. G. Lynch, D. Whiting, Jesse Robins and representatives of the Kalem.

Producers Started Something.

When the manufacturers of the Pacific Coast banded together, as related at as much length as possible, in the foregoing story, they probably did not realize the action that they started, for now the many prominent business men and city officials have gotten together and formed the Motion Picture Conservation Association, and having as its object the securing of mutual co-operation between the film producers and civic interests of Los Angeles.

Officers were elected from the number of representative business men present. The list follows: W. W. Mines, president; Dr. A. J. Scott and Mrs. E. R. Brainerd, vice presidents; A. W. Kinney, secretary; Mrs. R. W. Richardson, treasurer; Executive Committee: John Blackwood, William H. Clune, Frank Garbutt, Paul Powell, L. E. Behymer, Mel Adler, Herbert Mizzy and A. D. Houghton. This executive board was selected by a nominating committee, composed of A. D. Houghton, Mrs. E. R. Brainerd and Philip D. Wilson, appointed by the temporary chairman of the meeting, Dr. A. J. Scott, and elected by those present, with the provision that further appointments to the executive committee be made as is deemed advisable.

It was further defined as the sense of the meeting that civic and industrial organizations be urged to give their support to the film industry and assurances of their appreciation of the work done by the industry in this locality.

That the meeting meant something to both sides is shown by the fact that the most prominent persons in the film business were present to confer with the citizens.

D. W. Griffith, Jesse L. Lasky and others talked to the Mayor and other city officials.

The gist of the affair is summed from what the film men said:

"While we do not claim that all pictures are perfect, we do claim that more than 99 per cent. of the pictures are fit to be seen by anybody, and that the chemical trace of 1 per cent. of the pictures that might be deemed objectionable can be taken care of by the ordinary, common laws of your city, and that they are an effective remedy in most cases against the showing of improper pictures if they exist.

"We are not accused of specific acts and no legal evidence produced, but the entire industry and everybody connected with it is held up to public view as though we were all immoral degenerates. All we ask is that these matters be handled according to law and that if there were any such cases as the public is led to believe, that the evidence be laid before the grand jury and that the guilty party be punished, according to due process of law. As business men, we would welcome this, for we know we cannot continue our business successfully in immoral surroundings.

"It is the motion picture industry which has kept Los Angeles from feeling the effects of the European war because it has been pouring money by the millions into the hands of your citizens and taking nothing away in return.

"We should be permitted to follow our vocations free from petty regulations. The people should not encourage nor permit the establishment of censors' boards at the instance of busy-bodies afflicted with the meddlers' itch. The judgment of the National Board of Censorship should be sufficient. Up to the present time it has rendered very good service and is almost universally recognized throughout the United States as being a sufficient safeguard for the public morals in matters of motion pictures.

"The lawmakers of Los Angeles have been led astray and have been induced to pass ordinances to interfere with the exhibition of our pictures and have been used to arouse public curiosity in certain productions.

"We have no desire to move. We ask no favors and we pay cash. We ask for our rights as citizens. We ask for courteous treatment, in return for which we give you

obedience to your laws and a respect for the rights of other citizens. We ask that your newspapers tell the truth about our people. We don't wish anything covered up, but we do object to our directors being accused of making improper proposals to every woman who applies for a position.

"There is not an industry anywhere in the United States or in the world, for that matter, that pays salaries to compare with those paid in our industry.

Mr. Griffith, in his inimitable style, told his views, saying: "If I had anything to say concerning the object of this meeting and our industry, there is little left. But even if we are not able to voice our feelings as an orator might, we motion picture people do feel, and as keenly as you, and we have been hurt, deeply hurt.

"But despite that hurt we have forgiven everybody and are only too ready and willing, even anxious to do anything that will send the fame of our beautiful Los Angeles to the knowledge of every man, woman and child we can reach. And I believe we reach half the world.

"Los Angeles has so much that is wonderful to be proud of that we are ready to do all we may to spread her name over the universe. We love Los Angeles just as you love her. The first story I ever wrote was about your beautiful San Gabriel Mission, the most wonderful spot in all Southern California."

The information that San Francisco and San Diego are bidding strongly for a removal of several of the larger picture concerns to those cities was let loose here this week.

"Yes," said Mack Sennett of the Keystone, "San Francisco not only is bidding for our plant, but she also has agreed to build a studio for us at her own expense."

It was stated that similar offers had been made to D. W. Griffith and to H. O. Davis of the Universal. Frank E. Woods of the Fine Arts studios and Jesse L. Lasky likewise have received inquiries from the same sources.

"Los Angeles will find that there are any number of cities that are making determined bids for this vast business," said Mr. Lasky, "San Francisco is one of them. We have investigated the source whence these offers came and we find them most reliable."

Frank E. Woods, manager of production for the Fine Arts studios, said: "To me it seems unthinkable that the business interests of Southern California will allow any other city to make a determined bid for the business of the film companies. We distribute close to $35,000,000 annually in and around Los Angeles and this item is worth fighting for. It is considerable in excess of the total capitalization of all your banks.

"Los Angeles does not seem to feel her responsibility in the matter. Every day we find ourselves called upon to face first one hardship and then another, and it is a well-known fact that the industry does not receive the encouragement that is due it."

"There is every reason why Los Angeles should try to retain every studio she can lay siege to," said H. O. Davis, director general of Universal City. "She is the logical center for the industry's home and instead of permitting the studio heads to consider outside offers she should make every effort to induce new companies to move their studios here."

It was freely admitted by all concerned that the only reason offers from other cities are being entertained is resentment because of recent attacks on the film industry and tactics pursued by some of the Southland's business interests and because of the censor board's continuance in Los Angeles.

The ultimate result, then is, that the city will take the moving picture industry under the shadow of its big guns, love, cherish, and protect it, and make its newspapers create a little board of censors to eliminate slurring remarks by persons who make remarks, oust the censors forever, and then boost the business.

On the other hand the film men are going to put "Made in Los Angeles" on the majority of the films—co-operate with the city—and make many more happy pictures here.

At the time of mailing, a late paper ran the following story, so it is easy to see that the film men have "started something."

"An answer to charges that conditions in the studios of Los Angeles had a tendency toward immorality will be given by Rev. Whitcomb Brougher of Temple Baptist church in an address he will deliver at the Venice auditorium Sunday afternoon. Dr. Brougher will tell of the good that motion picture actors and actresses have done, and will throw light on their home life and their religion, speaking in their favor."

This is very gratifying and will no doubt do great good.

Another shows even more "action" on the part of citizens throwing light on the extent and importance of the motion picture business in Los Angeles, prominent film producers will address the Los Angeles Realty Board at a luncheon tomorrow. Jesse L. Lasky, H. O. Davis, D. W. Griffith, Frank E. Woods, Frank A. Garbutt and Thomas H. Ince will made addresses.

EXHIBITORS NEW YEAR'S BALL.

Many People Attend Dance Given by Southern California Motion Picture Exhibitors Association at Shrine Auditorium New Year's Eve.

President J. M. Root of the local showmen's association, assisted by B. H. Lustig, secretary, and S. V. Anderson, treasurer, and Seth D. Perkins, director general of the affair, were present to greet the many moving picture people, exhibitors and fans on the evening of December 31st, the occasion being the third annual ball of this association.

Despite threatening weather and the fact that Thomas H. Ince held the opening affair for his new studio, and the various other attractions for New Year's celebration, the exhibitors were successful both financially and otherwise. The grand march was lead by William Farnum of the Fox Co., and plucky Anita King, the Lasky Paramount motor lady. There were about 200 in line. Mr. Carl Laemmle picked a beautiful young lady from the throng who will be given a position at Universal City, where she will learn to act for the camera. Several other interesting events took place during the evening and the exhibitors are to be congratulated on their having so successfully held three annual affairs of this kind.

OPENING OF INCE'S CULVER CITY LINE STUDIO.

Thomas H. Ince's new studios at Culver City were formally opened on New Year's Eve with a grand reception and ball. Some five hundred well known figures in the local photo play world attended the elaborate affair. The festivities were held beneath the glass room of the big indoor studio, though the entire plant was thrown open for inspection under the glare of myriad lights. The program of the evening began with a grand march which was led by Producer and Mrs. Ince. Then followed a spectacular pantomime illustrating the death of the old and the birth of a new year. The year 1915 was impersonated by Walt Whitman, veteran actor of the Ince forces, while little Thelma Salter, the Kay-Bee child actress delightfully portrayed Anno Domini, 1916. When the new year had officially been welcomed, dancing took place until the wee-wee hours.

Among those present were Mayor Sebastian, Chief of Police Snively, District Attorney Woolwine, Sir Herbert Beerbohm-Tree, D. W. Griffith, Jesse L. Lasky, Mack Sennett, E. D. Horkheimer, Thomas Persons, De Wolf Hopper and a multitude of directors and stars from the film companies in and around Los Angeles.

TRIANGLE TAKES OVER BURBANK THEATER.

The interesting news was given out, this week, that the Triangle Exhibiting Company, in which D. W. Griffith and Mack Sennett are large stock holders, have acquired the Burbank theater, Oliver Morosco's old play house on Main street. This is the second theater in the city now operated by the Triangle Exhibiting Co., the Majestic, on Broadway, leased a short time ago, being the first. The Burkank will open with Triangle pictures next Sunday.

LOS ANGELES FILM BREVITIES.

WHEN Jack Frost and some of his more chilly pals visited us Christmas week, the papers stated that "a moving picture company" was stranded without food in the high mountains we did not know which company was out until Doris Schroeder of the Hollywood Vitagraph let the light shine. She said that while making the hard trip down from the mountains about Bear Lake, Rollin Sturgeon's company almost forgot what icy weather was, but they got lots of it before they were safely back in the valley. The return trip was a hard one, the last seventeen miles being covered on snow shoes, and with dog sleds. When they got to Pine Knot Lodge in the valley, they found that the cook had been frostbitten during their absence and had decamped, so they had to find a substitute until a new cook could make the trip. Bill Duncan and George Holt essayed to cook one meal—but that was sufficient, though Bill still insists that he could have done beautifully if there had been enough provisions in the kitchen. George says that there was enough in the kitchen but he didn't understand the range! These new fangled ranges are tricky. Anyway the frost-bitten Vitagraphers are still in the snow covered hills shooting miles of feature film.

H. O. Stechhan, who hands out the literary releases for the Horkheimer Brothers at the Balboa studio, says that if Norman Manning, business manager, were not so busy helping make "the pictures beautiful," he might be down fighting Mexicans across the Rio Grande. Not long ago, he was offered a commission in the Mexican Army! His venturesome spirit longed to accept; but he couldn't get away without severing his relations with the payroll. Compensation in the troubled republic being uncertain, he decided to remain where it is fairer, if not warmer. Norman please wire!

* * *

They all get it sooner or later. This time it is our friend Thomas Meighan, from the Lasky plant, the leading man for Charlotte Walker in "The Trail of the Lonesome Pine," who was badly burned about the wrists the other day during the taking of a scene for that production. He had his wrists bound by a rope and to free himself, thrust the cords into the fire. The burning strands badly seared his arms.

* * *

Little William Hopper has been converted into a film actor and will make his initial appearance in the support of his daddy in the latest Triangle-Hopper production, "Sunshine Dad."

William Hopper, Jr., who recently entered his ninth month of babyhood, is a perfect picture of health and inherits his father's ever-smiling countenance. His four-wheeled runabout will also make its debut in "Sunshine Dad," and it so happens that father and son play together in all of William, Jr.'s, scenes.

Director Edward Dillon is responsible for the engaging of diminutive William, Jr., realizing that the scenes of father and son would add a touch of naturalness to the production.

The child will receive the usual remuneration for his work, with which his father will start a bank account for his son.

* * *

Johna Johansen, proprietor of the Casino theater, Yuma, Ariz., and the Somerton picture house, arrived here this week for a few days on business. There is a possibility that Mr. Johansen will open up a moving picture house in Los Angeles, as the main feeder of a string of show houses. This has not yet been decided upon but Los Angeles theater men have made a very flattering offer to Yuma's live wire picture man, who has in the past fifteen years opened and successfully operated eight of the largest theaters from Chicago to the coast.

* * *

Charming Myrtle Gonzalez, one of the Universal's well known stars, is being featured at the big Laemmle studio in a two-reel special under the direction of Lyn Reynolds, one of the feature directors of the big coast plant.

In this, a Spanish picture, Miss Gonzalez has a chance to show some real Spanish costumes, and some rare old lace shawls handed down from her ancestors.

The company will travel south to San Diego and perhaps farther across the border and maybe clear to Tia Juana to get the proper locations for the background.

* * *

One of Lasky's stars has succumbed to the attacks of young Cupid. She is Fanny Ward, the beautiful actress, who once was the wife of Joseph Lewis, the London diamond millionaire, and who now is starring in a number of feature films being produced by the Lasky company, and was married one night this week to John Dean, the moving picture actor, who has been playing leading roles in her company for several months.

The affair was kept so secret that only Mr. and Mrs. Thos. Meighan, at whose home the ceremony was performed, were taken into the couple's confidence, The Meighans being the only witnesses. Mrs. Meighan is well known to the stage as Frances Ring and is a sister of Blanche Ring.

"Oh, yes, we are going on a honeymoon," said Mrs. Dean, at the happy little wedding dinner at a cafe. "We are going to the studio in the morning and put on the make-up as usual. But really, we expect a long, long honeymoon, because we have bought a home here in Los Angeles and expect to live here always.

* * *

At the new Hollywood Vitagraph plant the spacious laboratories and dark room are rapidly going up and it is expected that they will be entirely completed inside of a month. Further plans for the beautifying of the new studio grounds are under consideration and before long work will begin on the new offices, which are expected to be ornamental as well as useful.

Mary Anderson, Webster Campbell, Corinne Griffith and others of Director Wilbert's company have returned from Truckee, where they have been filming a three-reel snow picture. Some unusual punches will be introduced in the snow scenes which are wonderful.

* * *

H. M. Horkheimer, president and general manager of the Balboa, says that "Balboa begins the New Year with the brightest prospects in its entire career." He has returned from New York with the report that several large consolidations are pending. The manner in which the newcomers in the film business are running away from the pioneers, has made the latter realize that it would be desirable for them to form alliances with the younger element. Balboa has been invited to join with some of the strongest of the old line companies; but as yet, the Horkheimer Brothers have not seen fit to surrender their prestige as the largest actually independent producers in the film world.

* * *

Among the numerous cards, letters, books, and various other greetings received by our coast office, was a very clever and unique card, sent by Otto Lederer of Hollywood Vitagraph.

The card is made up of about forty character photos and one studio picture of Mr. Lederer as he appears without the makeup.

* * *

Last week, just after President Carl Laemmle arrived, the famous Universal City studio put on a big battle scene for a coming picture and to get the right comment on the rehearsals, the director invited about fifty old soldiers to witness the fighting and criticize the action.

The soldiers' home is not many miles from the plant of the Big "U" so the elderly ex-army men were motor-trucked to the city to see the war. They stood and admired the acting, and expressed their approval of the battle action.

* * *

The following from the Los Angeles Times shows the idea used by the exhibitors in advertising their third annual ball which was held on New Year's Eve here. The plan was carried out by a bunch of players from the Keystone.

> A throng, at first interested and finally much perplexed, gathered outside the Times Building yesterday afternoon to watch what seemed to be a troupe of motion-picture actors perform.
>
> A young man in the role of director marshaled a very stout gentleman and a demure little woman about the streets for some time, making them act before a camera that contained no film. When a large crowd had gathered, the "director" moved his forces to the second floor fire escape of the Times Building.
>
> With the spectators straining their necks, a fake battle between the very stout man and the demure little woman was staged. As the fight reached a climax actor and actress stopped, and, picking up a roll of canvas from the floor of the fire escape, flung it over the railing. In huge letters the banner screamed to the crowd below that there is going to be a great time at the movie carnival to be held New Year's Eve in Shrine Auditorium.

* * *

Half a hundred Swiss gold watches were distributed by the Horkheimer Brothers among their co-workers at the studio of the Balboa company, for Christmas. All the heads of departments and other employes who have been with the company two years were remembered. The fact that some of them work in humble capacities did not militate against the Balboas, for they were rewarded as handsomely as the high-salaried stars. The watches were all of the thin, octagonal pattern. Each one had the monogram of the one for whom it was intended in blue enamel, on the back. Five thousand dollars were spent by the Horkheimer Brothers in dispensing Christmas cheer among their employes.

* * *

Jesse L. Lasky has departed for a brief visit in New York to confer with Samuel Goldfish.

Mr. Lasky had his fur overcoat and ear muffs all carefully packed for his trip east but had to take them out to wear the day it snowed here.

* * *

Even if Kenneth McGaffey says so, Victor Moore has really gotten back in his old vaudeville ways the last two weeks and has been playing a series of benefits. He has been requested to appear at practically every entertainment given in Los Angeles and, being a good fellow, he was unable to refuse. His appearance at the Newsboys' Dinner Christmas Day was the cause of a small sized riot and it was only when his voice gave out that he was permitted to leave the platform.

Also William C. DeMille is at work on his second Blanche Sweet production.

Miss Sweet is supported by Charles Clary, Ernest Joy, William Elmer and other important members of the Lasky all star stock company.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

ALHAMBRA THEATER, DETROIT, MICH.

After One Year of Operation This Kunsky Photoplay House Shows Big Profit—Gives Special Saturday Matinees for Children—Seats 1,600—Managed by Thomas D. Moule.

THE Alhambra theater, one of the most pretentious of the Kunsky chain of motion picture houses, although located three miles from Detroit's business district in the new North Woodward avenue section, has completed its first year with a decided balance on the right side of the ledger. The success of the Alhambra has been beyond the expectations of the most sanguine, and even John H. Kunsky, accustomed as he is to seeing theaters spring up over night in Detroit, was surprised at the large attendance that has

Beautiful Foyer of Alhambra Theater, Detroit, Mich.

greeted the Alhambra since the opening night, November 7, 1914. Detroit has been climbing up above the 700,000 mark in population. A great deal of the best class of development has been in the North Woodward avenue section, and the Alhambra is in the center of this new district. This probably has been the main reason for its unprecedented success. The class of the house itself and the management have also been big factors in its popularity.

The Alhambra was built for John H. Kunsky and his associates by C. Howard Crane. It is in a building by itself and the exterior is handsome and noticeable. The front is of white tile, very ornate, and is illuminated at night by many electric lights and an electric sign reaching almost across the entire front. The ticket office is on the side and the lobby is so large that more than six hundred persons can be accommodated on the inside of the first set of glass doors. There are three sets of doors, so as to effectually break any draft from the outside. They are all of beveled glass, and the center of the lobby is marked off by a brass chain to separate the "in" and "out" crowds. This gives the lobby a spacious appearance and does not cut it up and spoil the effect as would solid doors. There is a gradual incline to the floor of the lobby, which is covered with rubber matting in stormy weather to prevent dirt being tracked into the auditorium.

At the rear of the main floor there is a foyer 20 feet wide, extending completely across the building. This space is heavily carpeted and is furnished with handsome white wicker furniture, trimmed with a narrow band of black. The wicker furniture includes settees, chairs, six foot stands for fancy lamps, stands of different heights for flowers, and even the indirect lighting shades are trimmed with the white wicker with black edges. Glass partitions reaching half way to the ceiling separate this parlor from the seating space, and at the same time there is none of the stuffy feeling of being in a narrow room. Large pictures of picture favorites, some of them life size, are placed against the glass partitions, and tables and writing decks, bubbling fountains, and other conveniences are arranged in a tasteful manner. The decorating is what is known as the Adam style. The rear is lighted with a soft but clear light. It does not effect the projection of the picture in any way, although this part of the auditorium is much lighter than is generally found in picture houses.

The Alhambra theater seats 1,600 persons. Of these 1,400 are on the ground floor, and 200 are in the balcony. There are also 60 box seats. The main floor aisles are heavily carpeted and the seats are firmly but comfortably upholstered in leather. The stairway leading to the balcony and the aisles here are carpeted. In fact the balcony is in every way finished as well as the main floor. Many patrons prefer these seats to the main floor. The ventilation is accomplished by a six foot suction fan in the top of the building, but it has been found necessary to use this in hot weather only. A thirty-inch fan is kept going at all times and working with the modern heating plan it furnishes absolutely fresh air at all times. The heating is automatically regulated and the temperature in all parts of the building is the same.

Thomas D. Moule, Mr. Kunsky's manager at the Alhambra, is in charge of the theater, and he is responsible to a considerable extent for its success. He is what might be termed a "crank on music." He believes that good music and refined surroundings go with photoplay success in any good neighborhood. His start was made with the Mark-Brock Company, which ran the old Princess theater in Detroit. After being with them four years he started with Mr. Kunsky two years ago. He believes in the personal element in managing a theater, and he is on hand in the rear

Interior of the Alhambra Theater, Detroit, Mich.

at every performance to see that there is no confusion and that patrons are seated promptly and satisfactorily. He knows many of the patrons by name and many by sight. Although the Alhambra is not far from many world famed automobile factories such as the Ford and the Cadillac plants, it is in a distinctively "silk stocking" neighborhood, and its patrons are well to do people. It is not a Sunday theater crowd, in fact this is one of the lightest nights of the week, as so many people are at country clubs, etc. Friday night is the big night at the Alhambra. On account of the fact that the same people come to this theater continually and the transient business is so small, the pictures are changed nightly. Manager Moule, speaking of securing films, said:

"I have had difficulty getting just the right films several times lately, and of course the character of the attendance here precludes my showing anything but good pictures. There are too many suggestive pictures and too many that are fit only for grown people to see, and a manager cannot always judge by the title or the descriptive matter. Producers must remember that the majority of people are not

only honest but decent, and that they object to anything suggestive in pictures the same as they do in a speaking play. It will be for the best interests of the motion picture business for the producers to realize this before suggestive pictures force cities like Detroit to appoint a board of censorship."

The music at the Alhambra centers around a large pipe organ of the Hilgreen & Lane make. In addition to this there is a six piece orchestra, and the music is a decided treat. Many classical pieces are interspersed with catchy popular music, which at all times is "tuned" to the picture being thrown upon the screen.

A feature that has been a success with the Alhambra, and which should interest the managers of theaters in good residence neighborhoods, is the Saturday matinees for school children. Particular attention is given to them at this time, and in any case where the evening picture is not exactly what children should see a different picture is shown at the matinee. The care taken of children at the Alhambra and the dependable quality of the picture has resulted in children being sent from all parts of Detroit. The matinees are financially a success and have helped the reputation of the theater. At the evening performances children are not admitted alone.

During the anniversary week early in November the theater was handsomely decorated with flowers and flags, and special invitations were sent out in the neighborhood. The house was filled to capacity at all times during the week. An orchestra of fifteen pieces was employed. While the Alhambra theater represents a very big outlay of money by Mr. Kunsky, its success is assured, which goes far to prove that the neighborhood theater of the highest class is what the people want and that if pictures can be changed often enough and at the same time kept of a high grade, the attendance will be forthcoming.

ACADEMY THEATER, BUFFALO, N. Y.

Manager Michael Installs Lunch Counter in Foyer to Attract Attention to His "Noonday Photoplays."

"THERE is no such thing as a dull season in the show business. New ideas create new business."

This was the statement made by J. H. Michael, manager of the Academy theater, Buffalo, whose photograph appears herewith. The good attendance at the Academy is the best proof that the innovations offered by Mr. Michael are winners.

J. H. Michael.

For instance, to attract attention to his "noonday photoplays," Mr. Michael recently introduced what he termed his "photoplay luncheons." For ten cents, a patron was able to obtain a substantial luncheon and see a fine program of moving pictures. A 16-foot lunch counter was erected in the Academy foyer and a negro chef served the patrons. Many used the foyer as their lunch room, while others preferred to "eat, drink and be merry" while watching the moving pictures. In booming his photoplay luncheons, Mr. Michael made this announcement: "Both the photoplays and the luncheons will be changed daily. There isn't a business man, or in fact any office or store employe, who doesn't spend at least ten cents for a noonday repast. And in order to get service for this small amount it is necessary to sit in a hot lunchroom, or crowd up to a counter which is an unpleasant task at the best. There will be no long features shown at this photoplay luncheon. All the pictures are short and snappy. The photoplay luncheons start daily at noon and continue until 2 o'clock. There is no interruption in the entertainment, for immediately following the photoplays come the musical comedies to which the ticket holder is entitled to remain."

Mr. Michael has been featuring recently what he terms "Treble Clef Motion Pictures," which, in an animated way, take the place of the old-fashioned illustrated songs. The title page, the story of how the song was written, the actions of the singers and other features are played up by means of motion pictures. Mr. Michael uses special lobby displays. These are prepared by his own artist, who is an expert in oil effects. The paintings fit in perfectly with the week's features and the pictorial work is striking.

Mr. Michael was schooled under the late B. J. Keith, Sr., in Boston, Mass., and imbibed many of that gentleman's valuable ideas. Mr. Michael worked out and put into operation the plan for Mr. Keith's first moving picture house, the Bijou Dream, in the Hub. This was one of the first original vaudeville houses to change to pictures. The house was

Academy Theater, Buffalo, N. Y.

equipped with escalators and other up-to-date features. "I received from Mr. Keith a letter, which I shall always prize," said Mr. Michael. "It was on the occasion of his twenty-fifth anniversary in the show business. The gist of the letter was that he hoped I would enjoy the same success that he himself had had. He said I was entitled to this success by reason of earnest and persistent endeavor."

The slogan adopted by Mr. Michael for the Academy theater, Buffalo, is: "More For Your Money." This slogan and the following information appear on two large electric signs: "The Academy, 5c, 10c and 20c. Musical Comedy, Vaudeville, and Prize Photoplays." The signs have just been erected on the White Building at Main and Niagara streets, and are sixty feet long by twenty-two feet high.

A picture of the Academy theater appears herewith. Moving pictures and vaudeville have been featured at this house for nearly seven years. The Academy is the property of the Mark-Brock Theatrical Enterprises. The house has a capacious main floor and two balconies and a roomy stage.

The Academy was elaborately fitted out when it adopted its present policy and has been kept spic and span ever since. For a time, after the Pan-American Exposition in 1901, melodrama was featured at this theater. This has been a site for a playhouse for nearly half a century. Not many years after the Civil War the Academy of Music, which the house was then called, was the home of legitimate drama. Such stars as Booth, Barrett, Mary Anderson and others having appeared there. The theater was then managed by Meech Brothers, of Buffalo.

PROCTOR ADOPTS OPEN-BOOKING SYSTEM.

G. A. Graves, representing the Proctor Theatrical Enterprises, informed the V-L-S-E this week that hereafter his organization would book features in the open market. Mr. Graves advised the Big Four of this, by reason of the fact that this organization has been in the forefront in agitating the advantages of an exhibitor seeing the productions himself and renting those which he believes will best suit his clientele.

The Proctor Theatrical Enterprises for a long time past have had contracts with various feature organizations which supply them with a stated number of films weekly. These contracts have either expired or have been revoked with due notice, and the organization will go out into the open field and secure those pictures which most appeal to their judgment as being money-makers for their houses.

WALNUT THEATER, LOUISVILLE, KY.

Refurbishes Photoplay House Entirely for Presentation of Triangle Program—Under Management of Joseph Steurle.

WHEN a motion picture exhibitor determines to change from a five-cent to a Triangle program he usually decides to fix up the theater he occupies. If you can tell a man by the clothes he wears, it ought to follow that the appearance of a theater indicates the character of the programs it put on. At least the Broadway Amusement Enterprise Company, which is operating the Walnut theater in Louisville for the Spencer Amusement Company, came to these conclusions, and proceeded on that basis.

Not that the Walnut theater is not and has not always been a nice little theater. It never had made much money, that is all. But when such a jump as is represented by transition from a five-cent house to a Triangle house is con-

Interior of the Walnut Theater, Louisville, Ky.

templated, it is proper that the theater be dressed up accordingly. Built between four and five years ago, on Walnut street, half a block west from Fourth street, the principal thoroughfare, the Walnut had not enjoyed the measure of success that almost automatically conveys the impression of prosperity. It was somewhat run down.

At first it started as a legitimate house, playing popular priced companies. It has served for more or less curtailed seasons of vaudeville, stock, combination vaudeville and pictures, and has been "dark" a time or two. Early last summer the Broadway Amusement syndicate took over the management of the house for the owners of the lease. At first, using the elaborate features of that now "old-time" period, they started operations on the basis of 50 cents admission. Later the price was reduced to 25 cents, and again lowered and finally and for a considerable period it had been on the five-cent admission basis, showing to good houses, but not developing a great deal of profit. Then the decision to put on the Triangle program was reached.

Joseph Steurle, manager of the house, and other members of the company, determined at once on a general refurnishing of the theater. If the Triangle program were to be offered, the Walnut must be brightened up. Decorators were called into consultation, and a color scheme was decided on. This provided for redecoration of the interior in buff, and redecoration of the entrance in buff, cream white and gold. The whole of the interior was thus gone over, paint renewed and gold decorations reapplied, resulting, with the marble wainscoting, in greatly brightening up the whole house. The "T" in the Triangle was emblazoned in the escutcheon over the main entrance doors and smaller reproductions of the device were put in the panels on each side of the storm door entrance. This treatment followed a thorough housecleaning, with generous applications of vacuum cleaners to the carpeted aisles and floors.

The walls made new again, the downstairs seats looked dingy. They were provided for by seat covers of white duck, covers for each seat and covers for the backs, and there are 600 of these downstairs seats. The screen in the Walnut is set pretty well back from the proscenium arch, to enable utilization of the front rows. Settings for the screen under the former dispensation were old scenery of the "drawing room" type which happened to be about the theater. New settings were ordered and put in place. They are reproductions of garden entrances to a country home, and, with lattice work and vines, make very attractive settings for the screen, not too pronounced in color, nor yet too subdued. They are Colonial in effect.

Carrying out the plans for improving the appearance of the house and contributing to the effect, it was determined to introduce girl ushers. Six of them were engaged and each fitted with a party dress, cut on a pretty pattern, of an old-fashioned model, lace around the throat and V necks, with a series of tunics about the skirts. When on duty each of the girls wears a black velvet, tri-cornered hat, with a rosette at each corner. For the sake of variety, the gowns come in varied shades, and the experiment got effective results from the viewpoint of appearances. So much for the looks. On the principle that "handsome is as handsome does," the operating company provided for thoroughly adequate equipment. The outfit of Power projecting machines was sent to the factory where all got a thorough overhauling.

The performance of the mechanical end provided for, the exhibitors provided for the music with a sixteen-piece orchestra, one of the good aggregations of the city, competent to play the scores which come with the pictures. And in the same way "effects" were provided by the management so that now what looks like a runaway horse, or a pistol shot, also sounds like one. The orchestra, though it added largely to the effectiveness of the program, proved incorrigibly a union orchestra, and the upshot has been eliminating the orchestra altogether. The musical end of the program, however, is being very well taken care of by the big Wurlitzer Unit Orchestra, with which the theater is equipped. With two operatives, to give each other rest periods, the special music for each performance is very well handled, indeed, and meets all requirements.

WINCHESTER THEATER, NEW HAVEN, CONN.

Runs Special Show During Noontime for Benefit of Employees of Winchester Arms Company.

ANOTHER handsome moving picture theater was added to the list of those amusement places in New Haven, Conn., when on December 15 the Winchester Avenue theater in Winchester avenue was opened. The dimensions of the structure are 50 by 100 feet, and it is built of fireproof material throughout. It has a beautiful stone front, and can seat 800 persons. The Winchester is under the management of Adolph Juul.

Winchester Theater, New Haven, Conn.

The operating room is built of Egyptian blocks and plaster which not only make it fireproof but sound-proof as well. Two of the latest Simplex machines are used and a Wotton Rexolux made by the Electric Products Company of Cleveland, Ohio. The chairs were bought of the A. H. Andrews Company, Chicago, Ill. At the present time music is furnished by a piano, but it is the intention of the management to install a three-piece orchestra.

The theater is only one block from the Winchester Arms Company, which is employing at the time of writing 20,000 people, and for the benefit of the employees of this company Mr. Juul is running a special show between twelve noon and 1 p. m. The regular matinees begin at 2 and continue until 5, while the regular evening shows begin at 7 and close at 11. The admission prices are five cents for matinees and ten cents for evening shows. The Winchester has been making a good profit since it was opened.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

A FEW evenings since I happened into a hospitable place where the New Year spirit reigned supreme. The cordial proprietor and the solicitous bartenders were "on the job" with a refreshing mood. The holiday dew bedecked everything and everywhere, except one corner, and there sat an old-time picture actor. He was alone, but not deserted. A pipe and a glass were his companions. He was the most disinterested person in the place so far as his surroundings were concerned. He was completely absorbed by his pipe, glass and thoughts when the writer unsuspectingly approached and said in quiet tone, "Good evening." With almost a start the old-timer turned. Recognizing the new comer the face of the picture actor brightened and the visitor was urged to be seated and give his order. "This is, indeed, a pleasure," said the picture man. "I was just thinking. It is so seldom I meet those I wish to see that your coming takes all the darkness out of tonight. That's right. Take what you wish. Here! That belongs on my check, waiter. Say, where have you been? No, I am not down and out. I simply seek a corner to think things over. Think 'shop' if you wish to call it that."

* * *

And what followed is best told in the old-timer's own words: "I was just thinking of the stupendous progress that has attended the motion picture business and incidentally pondering over the wonderful help it has been to the old stage professionals. Yes, I know, certain people contend that the pictures have been a detriment to the real histrionic art and cheap prices have unfortunately led the public from the path of true ability, but we hear others say that were it not for the picture the homes for actors would be overcrowded. Think of the people you and I know who, by loss of the power of elocution, the sense of hearing, even the power of movement, who are today earning a livelihood in motion picture studios instead of being dependent upon the generosity of their friends on the stage. No one more abhors the prospect of going to a 'home' than the stage professional of talent and when, at last, the shelter of a 'home' stands alone as the last resort for a sustenance of life which has been devoted to the advancement of the public's pleasure the alternative is accepted within a broken heart, but well feigned spirit."

* * *

"Were it not for the pictures I too would have been a dependant in some actor's home, or, perhaps I would be doing some menial work for less per week than my hotel bill was for a day. And I was just thinking of the incongruity displayed in the spirit of some people who are persistently decrying the picture. There was a time when no church member dared enter the portals of a theatre. Time worked changes and ultimately the boxes of a 'first night' were filled by members of the clergy. The players became their honored guests. The managers became intimates of the church officials. Clergymen deserted the pulpit for the stage and many actors went to the pulpits. A spirit of reciprocity was engendered that eventually made the stage and pulpit one and there was a gradual dissolution of bigotry which had for years kept many brilliant minds separated."

* * *

"But here I am today a poor picture actor. I find the clergy arrayed against me with all the reform and kindred societies thirsting for my flesh and blood. I am stamped as a conspirator against public morals, a destructive weapon against the church and Sunday schools, an ally of the dens of infamy and vice, and yet I am only before the screen what I was on the stage, an actor. I have been before the screen for about fifteen years and I look upon that career with the same composure of conscience as I do upon my career of forty years on the 'boards.' My pride as an exponent of the histrionic art has not been impaired in the least. I feel that today I am doing before the screen my full duty as an actor, and yet I find my work made the subject of such stringent laws and local regulations that I am sometimes forced to the conclusion that in the eyes of the public I am a criminal."

* * *

"When on the 'boards' I frequently essayed the role of the avaricious 'Shylock,' and with a success that made many religiously inclined people my warmest admirers. Today I find the reformers arrayed against the character because they fear it may tend to mislead the youthful mind. Others say that a screening of the character is an exaggeration of a type that brings undue reflections. I am criticised for screening my demand for my 'pound of flesh,' and yet the laws of the country sustain pawnbrokers. In 'Richard III.' I am condemned for harmlessly jabbing my opponent with a sword, yet in the popular cantata of 'Queen Esther,' given by religious organizations, they hang a man. I am censored for shooting at a robber leaving my apartments at midnight. I am a criminal for pointing a revolver at anyone —even though it be an empty revolver—and yet the censors give approval to the portrayal of the execution of the thieves upon the cross. I dare not allow the audience viewing the screen to see me, as Brutus, plunge the knife into Julius Caesar, and yet unlimited latitude is accorded in the biblical stories and plays to the display of John the Baptist's head."

* * *

"Well, you can see about where I am at in my reverie. I am bound hand and foot like the victim of the Lilliputians. On the stage I was an idol. On the screen I am worse than Satan himself. I have been trying to think of some character I could portray in some screen play that would receive the unanimous approbation of all the censor boards in the country—something which would pass all the boards without tempting the clipper. Eh! What's that? It's New Year's morning. Why, I humbly beg your pardon. But, say, on the level, do you think we are getting a square deal on this censorship question?"

* * *

Quite a spirited discussion took place the other day between a number of people engaged in the motion picture business relative to the future of feature productions. Producers, players and exhibitors expressed their views and there was a puzzling variance of opinions. An exhibitor said he believed the days for features were limited. One of his reasons was that people who went to railway stations to meet friends, or who had appointments at department stores and other places, are frequenters of picture shows just to kill time. They will not go to places where features are exhibited because they cannot remain to see the entire feature run off. A player said most features of the day are being used as vehicles to accommodate certain people who cannot get profitable openings on the stage. Another of the party said the feature business was being used by certain regular theatrical managers to get out of old manuscripts what they could not get from revivals on the stage. Still another said that all the others were at sea; that, while the short stories will continue to figure in the field, the feature photoplays must be depended upon to hold the people who have been won over from the old line of theaters.

* * *

Among those who took part in the discussion was a producer who has been in the business for many years and one whose views seem to bear more weight than those responsible for the above summary. He said: "Features have become established and cannot be abandoned without serious result to the business. It cannot be disputed that snappy one and two-reel subjects are in great demand, but no exhibitor can depend upon them alone and ignore the real features. Many exhibitors have complained of the latter very justly because many producers have foolishly thought the patrons cannot discriminate between padding and real action. If there is a deterioration in the support of features by the public, it will be due to the same cause that caused the people to abandon the legitimate shows for the moving pictures. The picture exhibitors do not depend upon shoppers or railway station transients. Taking the city of New York as an example, localities in which railway stations are located have no moving picture houses. None can be found in the proximity of the Pennsylvania station on Seventh avenue, the Grand Central Station on Forty-second street, nor the Long Island depot in Brooklyn. Not even the smallest of picture houses can be found near these places. It is within reason to say that the patrons of picture houses in the shopping districts have many patrons who are shoppers, but the bulk of the trade is from adjacent residential districts and a transient flow that is not connected with shopping. About the best located theaters for a shopping district are located in the vicinity of Thirty-fifth street and Broadway. Several large department stores are located close to them and all are running features. But all these stores close at 6 P. M. Where does the patronage come from between that hour and 11 P. M.? Certainly not from the people who have a

few minutes to spare between shopping and the keeping of appointments. It is a false notion on the part of those who contend that motion picture theaters are places for killing time. They are not halfway houses, but full-fledged places of amusement. To hold to the contrary is to class the theaters as mere nickelodeons of the former days. My experience has been that the chief cry against features comes from people who are unwilling, or have houses whose patronage will not enable them, to pay the prices that must be charged for real features on account of the cost of production. It is, in a great measure, a matter of location. The feature business has been responsible for the opening of large houses along Broadway and other prominent thoroughfares. It has been the play—the photoplay—that has won the day and it cannot be dispensed with. A good one or two-reel drama or comedy is a valuable asset, but it cannot supplant a feature that deserves the name. Furthermore, writers and directors who can satisfactorily produce a drama within the limit of one reel are far from being abundant."

"Down in Front"

(Moving Pictures and Moving Conversation.)

By Hazen Conklin.

Mrs. McGabb Arrives Early.

(Stout, red-faced woman comes puffing down the aisle and plumps herself into an aisle seat beside a thin, pale little woman who evidently has been expecting her.)

GOOD evenin' Missus Simms. I stopped at your house but your husband hollered out the window that you'd come so's to get a seat and that you'd hold an aisle for me.

Mrs. Simms—Yes, I knew an aisle seat was a comfort to you, Mrs. McGabb, so I put my hand bag and coat in it.

Mrs. McGabb—Mercy, is *that* what I'm sittin' on! Now I've gotta get up again, and I was all settled, too. Yes, an aisle seat is a comfort to me, I'll admit, but it has its drawbacks, too. In fact, it's one drawback after another to let people in past me. You know I ain't so slim as you, Mrs. Simms, and I can't keep bobbin' up and down. I hafta let 'em climb

over me best they can. It's my shins suffer most. They gotta lift their feet to step over mine so I s'pose I shouldn't complain, but you should see the black-and-blue marks!

Mrs. S.—There! The lights are goin' out! Now we can read the advertisements.

Mrs. McG.—Yes, now I s'pose we gotta sit and look at them for ten minutes. It wouldn't be so bad if they'd change them every night, same as the fillums, but I can't say I enjoy gloomin' at the same old ones that ain't been changed since I started comin' in here, and that was over a year ago. The first night I read 'em they was real entertainin', for we'd just moved into the neighborhood and the names was new to me. I remember how my Henry and me laughed over some of

them, like that meat market one, "fouls, 21c. a pound," and "Phillips the Plumber Plumbs at Pleasin' Prices—if you want your house heated by hot air, let me have a trial." But now, law me, I know every one by heart.

Mrs. S.—Was you here last night?

Mrs. McG.—Yes, I come to see that Mary Piquart fillum, "The Cave Man's Bride." And, believe me, if she'd been anywhere but on a fillum she'd of took her mortal death of cold, runnin' around in a Garden of Eden suit and the cave man after her. I saw him sneeze twice with my own eyes, for he didn't wear no more costume than she did. And no wonder, for this place was cold as a barn. I was sneezin' myself. They don't never heat this place. They wait till it fills

up and let the people heat it. If they was all cold-blooded they'd freeze to death this weather.

Mrs. S.—The piano man's come in, so I guess they're goin' to start the pictures.

Mrs. McG.—I do wish that man'd play by hand instead of by ear. He starts out on a tune and then tries to see if he can hit every note on the keyboard except the right ones. My Henry says when he tries to play "Home, Sweet Home" it turns sour before he gets there. And what he's playin' don't have no more connection with the pictures than I do. He plays the same tune for someone dyin' that he does for a father bein' told his heir is triplets.

Mrs. S.—But the *pictures* are good here!

Mrs. McG.—The *pictures* are all right, leastwise they would be if that man up in the coop didn't turn the crank so fast nights when he's got a date with his girl after the show. Why, two nights ago one of the scenes was a funeral with pall-bearers carryin' the casket, and he turned the crank so fast he had 'em jig-steppin' all the way to the grave. I just couldn't enjoy the scene. I'd oughta of been cryin' and in-

stead I was laughin' so I bust a seam in my waist. I never laughed so much, even at a Charlie Chipmunk comedy.

Mrs. S.—Here comes that young man with the disinfectant.

Mrs. McG.—Ain't that the limit? I suppose they're got to squirt that stuff around to kill germs, but when he squirts it at me I get downright mad. I ain't got germs if others have. It wouldn't be so bad if it was cologne, but between that stuff they use and a circus, give me the circus! There, the pictures are goin' to begin now, for there's that slide "Ladies will please remove their hats and gentlemen keep their feet out of the aisles." Good grief! Here comes a man who bows out more than I do and I believe he wants to get in here past us! What did I tell you! Certainly I'll excuse you, Mister, only it ain't my handbag you stepped on—it was my foot!

HARRY HOYT, OF METRO, "EXPERT."

To be sure, the photoplaywright is as yet an infant in arms compared with his big brother "playwright," and his entry into certain lines of distinction may seem quite unimportant to the older fraternity. At the same time the infant must make his debut into some new field of the game at every turn, and so it is that Harry Hoyt has earned the distinction of being the first photoplaywright to be called as a legal expert. This happened recently when Mr. Hoyt testified for the defense in the case of Miss Annie Partlan vs. Van Dyke Film Company for breach of contract. Here occurred a brilliant war of wits in which Mr. Hoyt eclipsed the opposing counsel. Justice C. M. Craigen rendered a decision in favor of the plaintiff, who is a well-known newspaper woman and scenario writer.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

AN IMPORTANT FORWARD MOVEMENT—CINE MUNDIAL.

PROGRESS is secured in many ways, sometimes by leaps and bounds, and at other times by slow and careful growth, or deliberate development. The main thing to be sought for is such a progress that shall be safe, sure, abiding and profitable to all concerned. The Moving Picture Educator is most delighted to note that the Moving Picture World is about to issue a Spanish edition. This is progress indeed, a steady, solid, "safe and sane" move forward.

Second only to the United States, South America will prove a wonderful field for the greater development of the moving picture in all its branches. In Spain, as represented by the city of Barcelona, the moving picture has been placed upon its highest possible plane as an educational power, showing that the Spanish authorities are well aware of its possibilities; that this spirit will also prevail in Latin-America there can be no doubt, and the Moving Picture World has proved itself abreast of the times and equally observant of the trend of kinematographic tendencies when it decided to enter that widely opening field.

This is a splendid forward movement, neither sudden nor rash; it is an evidence of the natural growth of the influence of the moving picture, as it is also of the watchfulness of the Moving Picture World, fulfilling its careful duty as guardian of the moving picture interests as well as its greater interest in kinematography as applied to education and the power of being the people's entertainer. To wish that this advance may be crowned with success seems only to forestall an assurance of the same. If we are to judge the future by the past successes of the leading moving picture trade journal, there can be little doubt that the Cine Mundial will be both to the trade and the public of South America everything that the Moving Picture World has been to the United States; especially does the Educator look forward with good reasons to anticipate splendid results.

BUREAU OF SOCIAL ECONOMICS.

The Bureau of Social Economics of Washington, D. C., is, to use its own description, "an association of the governments, institutions, manufacturers, producers and transportation lines of America and other countries, to engage in disseminating geographical, commercial, industrial and vocational information by the graphic method of motography, showing how things in common use are made or produced, and under what conditions."

"The Bureau displays its reels and slides in universities, colleges, technical and agricultural schools, public libraries, public institutions, state granges, people's institutes, state armories, high schools, settlement houses, missions, chambers of commerce, boards of trade, commercial clubs, rotary clubs, trade conventions, welfare forums of corporations, and fraternal organizations. Auto trucks are also used with powerful projectors in parks, playgrounds, rural communities and other centers for the general public."

The breadth and scope of the work of the Bureau is evidenced by the fact that its service is available in the United States, in Canada, Latin-American republics, India, China, Japan, Australia, New Zealand and South Africa, with all titles and sub-titles of all films in the language of the country addressed. The Education Alliance of New York has associated itself with the Bureau in the using of the films in New York City, with great advantage to the poorer classes of the East Side. Penal institutions and other places inhabited by involuntary guests have also been much benefited by the work of the Bureau, which without doubt fills a large place for good in the country.

Types of Films Exhibited.

The Bureau aims to illustrate the production and manufacture of articles in common use, to reveal the source of supply, and to follow the raw material to the finished product. An example of this is seen with sheep on the ranges, washing and shearing, followed by the bale of wool through all the processes to the making of cloth and clothing. In like manner the pelt is followed to the tannery, thence on to the manufacture of shoes, gloves and commercial leather. Films showing the making of glassware from sand; china in all forms from clay, and linen from the planting of flax; also cotton garments from the sowing of the seed. In this manner all fields of human effort in industrial lines are thus disclosed through the medium of the moving picture.

Surgical, medical and medicinal drug films are circulated by the Bureau after they have been approved by the medical societies.

City sanitation, civic betterment, playgrounds and recreation centers, public health, welfare and similar educational methods are all filmed for appropriate use.

Purely technical films of architectural or engineering construction, of chemical processes, industrial or theoretical; of astronomical observations, of the X-ray and its applications, of movement and its application in hydrodynamics, gravity, human anatomy, etc., have all been made.

Geographic, scenic, fish, bird and animal life, forest and bird reservation films are available; likewise films illustrating the customs of peoples and races of all lands.

Precautions Observed.

Great care is exercised by the Bureau that the films shown conform to lawful conditions, as, for instance, no industrial films are shown in which wholesome conditions do not prevail; those illustrating the employment of children must comply with the law relating thereto. Pictures in any way illustrating food or food products must be in strict compliance with the pure food laws. Everything concerning the public health must be carefully held in mind. Films dealing with intoxicating liquors even as an industrial pursuit are not listed, while tobacco is only shown in its growing stage as being one of the nation's productions. No films are exhibited which show the taking of life of any domestic animal, and, finally, no film which is untruthful or by interpretation could be misleading or which would awaken hope where none exists is shown.

Terms.

It will readily be seen from the above outline that the work of the Bureau is a very worthy and commendable one; the list of subjects is most complete, covering, it seems, every possible subject which can or has been reached by the power of kinematography. Its detailed list is a most exhaustive one, and numbers hundreds of the best films, and cannot fail to be a power in the wide and growing field of educational moving pictures. The terms upon which the Bureau loans the films must, however, come under a strict scrutiny. While there are many times and places where their free use may be advisable or even commendable, such free use must not be universal and without discrimination. It must ever be kept in mind that the exhibitor of moving pictures is a licensed man under the law and protected by the law; as such he is under an expense often not small; it would therefore be unjust to him if free pictures should in any, or even the slightest, degree interfere with his lawful business. From the manner in which the Bureau of Social Economics has prepared its films and programs, protecting the same from all possible errors in either letter or spirit, the Educator feels satisfied and confident that it will be just to the great army of its contemporaries. With these conditions, its work is commendable, and one well calculated to foster and encourage the higher development of that power so earnestly sought for in and by the educating moving picture.

ITEMS OF INTEREST.

The Rev. Father Henry P. Maus, of Saginaw, Michigan, well known in that state as a man of wide views and experiences, also as a lecturer of some note, has decided to enter the company of moving picture exhibitors in relation to his church and wide parochial interests. He has fitted a former church edifice with a commodious stage and a first-class

moving picture machine. Father Maus says, "I plan to give my church people and all others who are interested high-grade pictures from time to time, and, if the demand is great enough, we will show oftener than each Sunday. I have arranged for a series of high grade pictures to run through the winter. The people have shown their appreciation of the first pictures given and say they like them and want more." At present, two exhibitions are given each Sunday, at 3 p. m. and at 7:15 p. m. A small admission fee is charged, which goes into the general expenses of the movement.

* * *

Moving pictures are causing a thorough discussion in the church circles of Lafayette, Indiana. One church has already begun to use them, while other churches are disposed to question the wisdom of the movement; that a debate should arise is only natural, the question must needs be talked out and proved in every community of such a size that their introduction is of importance to all in that community. When what one church does affects another church, there is sure to be some contention. That church which takes a stand against the pictures is very likely to find that its opposition may become a boomerang, and should realize that the moving picture is a part of the American life. The educational value of the picture is now such a settled fact that to in any way tamper with the question is to provoke a criticism of shortsightedness and possible ignorance. It would be far better for all to start upon the basis that pictures must be used and waste no further time upon a question which has been settled all over the country by those of the widest possible views and the largest possible interests; this question being settled, the way is then open for the only other question, i. e., in what way can the pictures be best used for the good of the community and the best interests of the church?

* * *

Youngstown, Ohio, finds itself with two churches about to establish the moving picture as an aid to its social and educational work. In common with many other churches, they find one of the chief difficulties in the fact that many churches are not built with those requirements now called for by the fire-prevention authorities. It is a tribute to the value of the pictures that all new churches and schools are being built with a distinct regard to the fire law requirements in this particular. The Youngstown newspapers say, however, that the matter of fireproofing churches is becoming so large a question that when it is solved there will be a great increase in the number of churches using the pictures.

* * *

Oklahoma City is submitting a "referendum" to the congregations of the churches of the city on the question of the censorship of pictures.

In the first place, this movement is bad, because, linked with it, is the question of vaudeville; the moving pictures should stand alone in a matter of this kind. What a pity it is that the questions of Sunday pictures, pictures in churches and the censorship of pictures cannot be more widely understood; because of this lack of an understanding, much outside matter and often much ignorance is allowed to creep in and bring forth results quite contrary to those really desired. Are the readers of the Moving Picture World doing all they can to edify the people in their locality with the standard of their paper, with its advice and help? If the Oklahoma newspapers and those in other cities were only asked to reprint much that appears therein, more good could be accomplished.

* * *

The schools of Saginaw, Michigan, are being prepared for the addition of moving pictures as an aid to their educational courses. Delayed last year by an excessive demand upon their resources, they have this year been more modest in their application, so that by making it within the limits of the budget they are about to get at least a beginning. The local press is strongly aiding in the work, and there is every prospect that a thorough use of kinematography will be the result.

* * *

In Washington, D. C., the Parents' League of the Public Schools is conducting a campaign for the purpose of securing picture machines in the schools. An organized canvass is being made, even in the government offices, for the purpose, which is meeting with great success; the canvassers intend invading the White House before they finish their work. From these efforts the moving picture as an aid to public school work promises to be an established fact in the capital of the American nation.

* * *

"Standardization of the moving pictures for use in public schools is coming," says C. G. Schulz, state superintendent of schools in Minnesota. "I believe that moving pictures are one of the most powerful adjuncts to teaching the majority of subjects; for this reason they must be standardized by the state department, thereby removing all possibility of their haphazard and careless use." Minnesota is now lining up with other states for a state authorized and supervised use of the moving picture in the schools. The rapid progress thus being made speaks well for the immediate advantage of the youth of the land; more thorough and complete education because of the advent of the educational picture is one of the great privileges of the youth of the present day.

PROJECTION OUTFIT INSTALLED IN THE TOME SCHOOL.

Another instance of the appreciation of the moving picture is to be found in the intelligent use made of it at the Tome School, Fort Deposit, Maryland. Each Saturday evening

Projection Room, Tome School.

the school discipline relaxes itself into an hour or so of film entertainment. When it is possible some of the pictures shown have a bearing on the classroom work of the previous week. Just to what extent they are able to gratify this desire to intermingle book learning with optical encouragement we are unable to say, but we do know that they have fortified themselves for all that the manufacturers are able to do for them in the way of manufacturing films possible of application to the school curriculum by installing a complete projection apparatus, including a booth which is built as a corner balcony in the athletic cage. This building is built of concrete, steel and glass, conforming with all insurance demands. The roof of the booth is protected by a heavy wire mesh thrown over it, as is also half of the front wall. The projection machine used is a Power's 6A, operated at present by rheostats. Every convenience such as a reel rack, rewinding table and a plate glass shelf illuminated from underneath for the rapid handling of slides, is included in the equipment of the booth.

The programs of the Tome School Saturday evenings consist of slides of local interest as well as films of from one reel to six reels in length.

RUBE MILLER, VOGUE DIRECTOR.

Rube Miller has been added to the directing staff of Vogue comedies. Mr. Miller earned an enviable reputation in the making of comedy pictures for Keystone and L-KO as well as playing many leading laugh-creating roles. Miss Madge Kirby and Arthur Tavares, the latter a Keystone slap-stick graduate, will appear under Mr. Miller's direction. Miss Kirby is a typical English girl and is a convert from the speaking stage, where she appeared with Richard Carle and Fred Walton. Her first motion picture experience was under the tutelage of Dell Henderson.

In addition to these new stars, Miss Alice Neice, formerly character lead for the Lubin-Melville Company, has been signed to play the heavy dramatic parts. "Oh, for the Life of a Fireman," a forthcoming Vogue release, produced by Jack Dillon with Russ Powell in the leading role and Priscilla Dean as ingenue, has been shown to exhibitors and declared to be the style of slapstick comedy desired. It is a story of one who yearns to be a fireman and he gets the chance, permitting the staging of some unusual thrills as well as side-splitting comedy situations.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Getting the Most.

PROBABLY most exhibitors have at least once met up with a vaudeville team in which one man offers to bet the other he is dead and doesn't know it. And probably every one of us has laughed, the first time if not the last; but how about some of the laughers themselves? We have taken up the matter dozens of times, but a letter from William E. Furber, of the American Feature Film Company, of Boston, puts a question very neatly into a nutshell, although you must remember the cocoanut when you think of nuts. Mr. Furber says:

> As the recognized "Father of Publicity" among exhibitors, I can think of no better person to write to than you on a subject that I feel should concern every exhibitor.
>
> In the trade papers we are continually reading about the elements that constitute success for the exhibitors. Good productions, the proper projection, proper music for the picture, courteous employees, etc., have all been dealt with. But one very necessary factor seems to have been almost forgotten—PUBLICITY.
>
> From my point of view, all of the other essentials of theatrical success must lead from successful publicity, otherwise the busy exhibitor is hiding his virtues under a barrel.
>
> And the blame for the lack of publicity today in the average theater must be laid at the door of the exhibitor himself, for the efforts of the average exchange to assist him in this manner are misconstrued to be a desire for additional income and ignored.
>
> A short time ago an exhibitor came into a Boston exchange and booked a program for his theater, stating that he intended to start something in his town with an advertising campaign that would make them "sit up." Then he gave his order—*three one-sheets, two threes, a six and* 500 *heralds.*
>
> While there are exceptions, of course, it is true that there are a great number of exhibitors in this class who think a few lithos and a handful of heralds end their publicity troubles.
>
> All of the prominent programs have publicity galore for the exhibitor if he will only utilize it. For instance, one program I have in mind, and I will not mention it for fear this letter may be misconstrued as an "ad" for that one, offers its exhibitors free one, three and six stock sheets, program trade-mark cuts, lobby sheets, etc., supplies star photos in various sizes, colored enlargements, mortised "ad" cuts for newspaper and house organ use, cuts of stars from thumb size to double column, a weekly magazine devoted exclusively to the pictures and stars of the individual program, free use of newspaper cuts, slides, press matter, etc., and maintains a publicity department to aid and assist its exhibitors in every way possible, even to the construction of special publicity for the individual theater. But do the exhibitors utilize their opportunities? A very few. The majority allow this matter to lay on the shelves of the exchange, and by their neglect discouraging the exchange from attempting to assist the exhibitor other than to supply him with the quality production.
>
> There is no excuse for the exhibitor to say "He does not know about these publicity helps," for this particular exchange is forever pounding at the exhibitor through its weekly organ and in personal letters to use them.
>
> Now, if an exhibitor uses this program and fails to use its many publicity helps and fails to secure his share of good business, is he fair toward the program when he states: "The pictures are great, but they don't get me the money?" And by the same token, is he even fair to himself?
>
> The average program exchange supplies a great deal of this matter absolutely free to the exhibitor, while the remainder is handled at actual cost. It is not an effort for additional revenue from the exhibitor, but in truth an effort toward additional revenue *for* the exhibitor.
>
> How can we make the exhibitor realize that he is throwing away a host of opportunities when he neglects to use these publicity helps? And how will we make him really "start something."

Mr. Furber is speaking particularly from the point of view of his own exchange, but he touches upon a matter that is just as live an issue in any part of the country with the exception, perhaps, that the New England exhibitors *as a whole* are not an enterprising class. But this is not a discussion of New England exhibitors. It's a matter that is country-wide, world-wide, in its appeal. The man who is going to make a flash with a couple of three sheets and a half a thousand heralds has no particular geographical section for his own. He lives all over the country and is the same man who cannot see the use in getting a vacuum cleaner when brooms may be purchased for a quarter. There are others who are intelligent enough to appreciate the value of advertising, but who are too lazy to hustle, even when they can have cuts and posters and all the other helps free. They want some one to write the ads and take them over to the printer and some one to arrange for locations and stick the paper. Mr. Furber is with the company handling the Metro releases for New England. The exchange builds up the company advertising with its own four-page sheet weekly, a sheet from which we have frequently clipped suggestions. The publication generally devotes considerable space to the advertising proposition, telling what may be had and how to use it. And with all that assistance the people do not use the material.

Now skip across country to Seattle. There Tom North runs the V-L-S-E exchange and gets out an eight-page weekly just to coax the patrons of the exchange please to get the value of the wares they pay for. He has to coax a man who pays him rental to use a little energy and get his full return. This does not mean all, of course, for North and Furber alike record the efforts of live wires as an incentive to the rest, but generally speaking the average patron does not get his full return because he does not go after it.

Back up a bit, over into Salt Lake City. George Editor Carpenter runs a bi-weekly, Real Reels. It is the same thing here. Wherever you turn on the page there is always the urgent suggestion that you advertise. Carpenter knows, as do the others, that the man who does not get the greatest good out of a rented film does not make as good a booster for the brand, and for the sake of the exchange as well as the exhibitor he tries to coax them to extend themselves.

Now Listen.

We have passed beyond the bonanza stage. The day is gone when any sort of a structure the police would permit to remain open was a theater. The time when any man who had a store room with a machine at one end and a screen at the other could make money is no more. A lot of old timers have been dropped and more are being closed up, merely because they do not keep pace with modern conditions.

It is no more possible to make real money without effort now than it is to pick up gold dollars on the streets. You must hustle.

Manufacturing companies do not supply free advertising helps merely because they are good hearted and so full of the milk of human kindness that they perspire butter as they run. They are supplying advertising material and paying men to urge its use because they realize that without advertising, and the best sort of advertising, at that, there will presently be too few exhibitors to rent films to. They are trying to save the short-sighted exhibitor to save their own skins, but that is all the more reason why the exhibitor should sit up and take notice. He should share the anxiety of the manufacturers and help them to save him by at least holding on to the life preserver that is thrown to him.

One exhibitor lately wrote that he realized that he should do more advertising, but that he could not afford to on a ten-cent admission. Why should he try? Make it fifteen cents or twenty or a quarter, advertise to *prove* that the films are worth the added price when an added price is charged, and the people will come and see and be convinced. That "Always five cents," or "Always ten cents," that so many still use as a slogan is a survival of the day when no film was worth much more than any other in the program. They were all one-reels and no features. There was nothing to make an especial appeal with. There was small chance to sell many extra prints over here and such enterprise as was shown was instigated by the additional profit that might come from the greater sales abroad.

Now all this has been changed. Standards have been raised until the public has come to demand better things, and in the main the public expects to pay more for additional merit. In some towns it actually hurts business to stick to the old prices. Fewer come at ten cents than would come at fifteen or twenty, but they must be advertised for. Advertising is the very essence of the business. The entire success of the film enterprise is based on advertising, the advertising of the maker to the user and the advertising of the exhibitor to the patron. The manufacturers are not only doing their own advertising, but they are doing half of the advertising for the exhibitor, and too many exhibitors will not even do the other half.

Take this clipping from Mr. Furber's organ (and it was not sent in as part of Mr. Furber's letter, but came in the regular course of sending out the mail list). It refers to the Pittsburgh office, but the idea is the same. The item reads:

> The Metro office of Pittsburgh, Pa., sends something real good, and so it is handed along for the benefit of New England exhibitors. Here is what an exhibitor was able to do by a little ingenious advertising in Parkersburg, W. Va., for his showing of Emily Stevens in "The Soul of a Woman."
>
> On his showing of the feature immediately preceding this, he did his usual amount of advertising and his gross receipts for the day were $55. The Pittsburgh exchange sent him the layout and cuts for a larger "ad" and told him to spend $25 extra in advertising, with the understanding that if the amount of his receipts did not justify the outlay, he would be repaid the extra $25 expended.
>
> He came back with the startling information that his receipts for the day were $286, the largest amount he has ever

played to, except on a holiday, and his matinee was the biggest in the history of his theater; BUT LISTEN, he raised his price for this showing to 15 cents instead of 10 cents, which goes to show what METRO will do when properly advertised.

I claim that this can be done on a number of the Metro releases if the exhibitor does not want to increase his admission. "The Comeback" that so many exhibitors fear in raising admissions will not materialize just so long as the picture is of that quality that justifies the raise, and METRO PICTURES will stand by you in just that way. Try it and see.

Nineteen sixteen is going to see a lot of changes, and one of the chief changes will be the replacement of the non-advertiser by the five wire; the man who can figure that with five reels costing fifty dollars, advertising costing five and general expenses of thirty dollars he will show a profit of fifteen dollars on a hundred dollar gross, but that if another twenty-five is so spent in advertising that the film can back up and brings a two hundred dollar gross, the profit is ninety dollars.

Let us put it another way. A film program costs fifty dollars a day and without advertising brings that much extra business. The profit is the difference between the fifty dollar subject and the cost of a cheaper program, say half of that. This does not argue that the film is worth only twenty-five dollars more, because the better film, if advertised, will bring an additional advertising value that *if capitalized* will yield a larger profit.

The manufacturer advertises his films to the limit. The exhibitor who does not follow his example is cheating himself. He has the same opportunity and he is paying for that opportunity in increased rental price and yet he throws this opportunity away.

What makes you take blank features instead of a commercial service? It's not just that you must have better than commercial one-reels. *You* were appealed to by the advertising. Take the hint and appeal to your possible patrons in the same way. You can do more business and a larger percentage of the gross will be clean profit.

Make 1916 a hummer. You can do it by merely taking the advertising material you receive free and using it. It's just as simple as it sounds. And if it is not free; if it is put to you at cost, what difference does that make? Universal will sell you ready-made ads. You get the benefit of a high-priced expert writer of advertising for the cost of matrices. Why not use it? The manufacturer may not love you, but he is a business man and he wants you to live so he can sell films to you and he tries to help you to live by giving you advertising aid, and if you don't even help by taking it they'll have to put some one else in your place.

Those of you who remember the time when the General Film was not permitted by its own rules to give any advertising aid free and when they thought they were doing wonders in arranging with lithographers to get you paper, will remember that even then you had to be coaxed to use this paper instead of the "stock" stuff. But true-to-the-film lithographs did a great deal for the business; in many ways it was a potent factor in its salvation and now you can have all the help you need for little or nothing, and too few accept that aid even when it costs nothing.

Get in behind the band wagon. Blow your hardest and longest, but get a good horn that is in harmony with the remainder of the band. You are not advertising when you announce "Great show tonight."

Sense.

Possibly this may strike you as being funny, it is, in a way, but it has a serious side. It's George Editor Carpenter is Real Reels and he says:

One of our salesmen relates a story of an exhibitor in a small town who made an appointment for ten the next morning. When the time came the exhibitor's wife appeared with the information that her husband had gone off to doctor a sick cow belonging to a neighbor some six miles away. The cow died and the opposition house signed up.

You cannot serve two masters. You can be either a good veterinary surgeon or a good exhibitor. You can't be both.

It is part of a long article along the same lines, and we wish we had space for the rest. We know one exhibitor who runs his theatre when it is not running for the legislature and another who gives no matinees because he is working at his "regular job" daytimes. That doesn't pay. Make running a theatre your real and your only job.

Gorgeous.

R. B. Wilby comes out with his old Stramco Post, Montgomery, Ala., in a new form with a colored cover in four colors, not counting black and white. From the fact that it is eight and cover, it would seem that these covers must come from the Triangle and the same as Henegan covers. They are bizarre, but eye catching and holding, and Mr. Wilby, as usual, stuffs the covers with meat. The occasion is the change to Triangle pictures at the Strand, and most of the issue is given over to the Strand. One good scheme is repeating the Strand successes at the Plaza later on. Lots of pictures can play back to more money than at first showing, but some people will stay away. Offering them at a second house in the string is a capital solution of the problem.

If that cover is a Triangle scheme, it is an excellent one. It should be if it is not. If it is just Mr. Wilby's work he is certainly traveling at a rapid pace these days, but he generally does.

An Overflow.

The editor of the programs for the Rowland and Clark theaters, Pittsburgh, springs a new form of makeup. He wants to take a full page for the chief attraction and yet there are added features, so he runs the main title on the right-hand pages and an overflow on the left, the extra added attractions, getting a proper display for his features and yet avoiding the awkward "And other good films." The company has four houses and gets out an issue for each, two eights and a twelve-pager, and by a clever use of mortise and extra plates make it appear that each house has its own drawn front. The front is lettered in white on some color and at the bottom they run the name of the house and the title, "Film Forecast." By having these house names on special blocks, each seems to be a solid drawing with white rulings.

Just Starting.

H. S. Ellis, of the Masonic theater, Hinton, W. Va., sends in a six-page folder with the remark that it is his first and adds:

We do not send it to you because we are proud of its appearance or construction, but because it is the first. We see room for improvement ourselves and are going to change, but at the same time would appreciate your opinion.

They call it a vest pocket program, but we should like to see the vest it will fit, for it is three and a half by seven. The middle of the inside pages carries the program for the week, with days cut on by rule, but the days are not dated, the general date line at the top being required to cover the whole. It will be more effective to set the date under each day and then cut off the dated day from the program announcement with a bit of rule of the same two-point that is used for the cross lines. This will give a trimness to the appearance of the program which it now lacks, as the days are abbreviated and the thirty-six point "Mon." for instance looks intrusive in a box with nothing else larger than ten or twelve-point Roman. Setting the date apart will not cut it off from its program announcement and will give a better effect. Then, too, a display type should be used for the film titles and the names of the players, where mentioned, should be set in italic. The printer will use machine Roman where he can because it is easier, but don't let him. Kick. The display type in the same point will take no greater space. It will give a better effect. An ornamental face should also be used for the word "Program" at the top. Advertisements are run top and bottom on the side pages with about three and a half inches of house talk, and announcement between. One paragraph announces an investment in a new machine and screen and ends with: "We leave it to others to improve the pictures, but it was up to us to improve the projection, and we DID." This reads in the right spirit, but the same result could have been gained without the suggestion that the past projection was poor. It could have read: "No one but ourselves found fault with our projection, but we want to present the best pictures in the most satisfactory manner. It's worth the four hundred dollars to be able to give you the very best."

Another paragraph assumed a slightly apologetic tone because tastes differ and assures the reader that ten visits will prove to be a dollar's worth. The underlying point here is good, but there is too direct a suggestion that the patron is not always pleased. This should be avoided, as some incipient kickers need only a hint. Most of the items, though, are well done.

The front page should be torn apart and reset. The gothic "Picture Progress" should be replaced by a more attractive face, although the printing office does not seem to be very strong on fancy faces. The date and the name of the town should follow immediately, being cut off by rule. Here the date is in the middle of the page, but custom causes us to turn to the top of the page. The line need not be large, and should read "Hinton, W. Va. Week of Jan. 8-15." It is a better plan to take some name that will permit the name of the house to appear in the heading as "Masonic Theater Tidings" or some similar title. "Picture Progress" suggests a magazine and this is not a magazine but a folder. Getting the name of the house and the date at the top will permit more than half of the page to carry additional reading matter and here some smartly written house stuff would pay, or perhaps a running comment on the film for the week, to gain the interest of the reader before the folder is opened up. As it stands it is a good start.

Llewllyn Is Sore.

J. W. Llewllyn, inventor of the one-piece coat and skirt hanger, is sore. He used to run the theater at West Point, Ga., but the politicians showed a disposition to make things too interesting and he quit. Now he picks up a paragraph that seems to have been going the rounds. It reads:

CITY FIXES THEATER PRICES.

A unique variety of municipal regulation of moving picture interests is that which has been brought to light by W. C. Brandon, Atlanta branch manager of the V-L-S-E, at West Point, Ga. The city government of that community has fixed by statute the maximum admission which an exhibitor of motion pictures may charge.

This maximum is 10 cents, and in the event that the exhibitor insists that he cannot show a picture for that price, and he can prove to the city authorities that it has such exceptional merit as to warrant him charging more, he is required to pay the city a sum of $50 for the privilege. It is said that this ordinance was introduced because up unti. a short time ago there had never been any competition in the city, and the sole exhibitor in the place abused his position by charging the public 25 cents for inferior productions.

He writes that the productions shown at a quarter were "Les Miserables," "The Last Days of Pompeii" and "A Million Bid," while lesser features of note brought ten and twenty, and "Love, Luck and Gasoline," "Goodness Gracious" and "Seven Days" were shown for five and ten cents. West Point, Ga., must be a fine place for an exhibitor to work in. A test of the legality of the ordinance would probably terminate some political careers.

Simple, But Good.

The Emerald, Milan, Mo., does not spend much money for its house program, but Harry Porter, who does the publicity, writes that the little four page sheet has done its full share toward making the house known in the short time the theater has been opened. Probably he is right, for the house publication, particularly in a small town, seems to pull more business than any other form of publicity, week in and week out. Flash stuff will get more business now and then, but the house program makes and keeps business. This issue is three by seven inches; just a trifle too long for the width. If it is carried in the vest pocket it sticks out too far and if folded it gets lost, while it will not go into a woman's pocket book nicely. The days are not dated, which is always a mistake. The one light twelve point date on the front page should not be expected to serve the entire sheet. Each day should be dated.

The layout is good, though on the front page it is suggested that "Emerald Theater" be made two lines and a larger and slightly more ornamental type used. Inside the program runs as one sheet instead of two pages, three days to a half, the matter being written to fit the space. Sometimes this cuts off a big feature, but this is seldom and the better effect of an even balancing of the space offsets this very slight disadvantage. A neat and orderly layout attracts the eye and impresses even those who may not know why they are impressed.

The back page is sane house talk. There is one paragraph on ushering that other careful managers would do well to copy. It runs:

WE NEED YOUR HELP.

If you will tell the usher where you wish to sit he will do the best he can to please you. It is very embarrassing to the usher when he is taking you to seats to have you stop several rows behind him and find seats for yourself. If you will help him the result will be more satisfying to everyone. If possible, you should come early and secure seats before the show starts and while the house is brightly lighted.

We have a phone in the ticket office at your service. No. 61.

Then back this up by telling the usher to ask the patron as to his preference before starting down the aisle and he will be less likely to get lost and walk overtime.

A Costly Throwaway.

Hal Kelley, of the Gilbert, Beatrice, Neb., sends in what he calls a "throwaway." The definition of a throwaway is a piece of advertising cheaply printed that it may be thrown broadcast. Mr. Kelley seems to know this, too, for he explains:

Just a sample of one of our "throwaways," of which we get out one each week. These things, of course, cost us a trifle more than a print paper handbill, but they pay the excess themselves in their greater utility. We print 2,000 for each of the shows and after thoroughly billing the town by the house to house method we have plenty left for the store windows, the hotel rooms, dining room tables, etc. They get us results.

What the advertising really is, is a window card of small size. It is cream colored, fabric-finished card of a really good grade, 6x7½ inches, printed in brown and bordered in light blue, the light blue that most perfectly harmonizes with the brown. It is neat and yet showy, and it most assuredly does cost more than a print paper throwaway, but it returns its cost, and that is the real test. It is an exceptionally pretty sample of work and the printer rose to the occasion and made good on his end, too. The house carries five acts of vaudeville and three reels of pictures, but offers better than the average vaudeville.

It would seem that the bill is too costly for a distribution of 2,000 a week unless the printer steals the card stock, but it assuredly will make more business than a cheaply printed throwaway.

Another Folder.

F. J. Croxall, of the Apollo, Los Angeles, sends in a program, a six-page paper folder, for comment. It carries six advertisements of an inch and a half each, and the rest is taken by the house, the pages being 7½x3½. The issue is distributed on Saturdays and the Sunday program is carried on the front page. Inside the three pages are divided between five shows by giving a cut on the center page for the Wednesday attraction and running Monday and Tuesday and Thursday and Friday on either side. The Saturday program appears on the other side, also with a cut. The arrangement is neat and the program, while not at all pretentious, is clean cut and good. It would be better to reverse the order of the back pages, however, to let the Saturday program come on the page that faces the reader as he opens the folder.

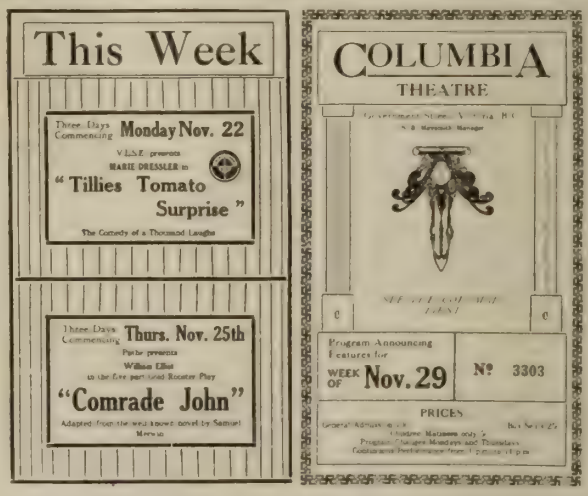
Gets Ten in Denver.

E. M. Erwin, of the Colfax, Denver, sends in his first and second issues of his house program, and adds that his is the first house in the suburbs of Denver to get ten cents every day. They have been getting ten for features for about a year and a half, but now they ask and get ten cents every day. Denver is a cheap picture town, but these days all of the houses should be ten cents. We are glad to see one neighborhood house set the example.

Mr. Erwin writes that he is just feeling his way in these early issues, but he found his way into the right track. The first, second and fourth pages are chat of films or about the house. The third page is largely program by days, run single column and turned into the second column. The third page (and not the second) is where the program properly belongs, even if the second page does seem to be the better position. It is the third page that is first seen in opening up, and Mr. Erwin works on the right idea. He gets all of the necessary information as to location, prices, times of performance and feature days down and he gets an issue that will help him to keep the price up. It is really an intelligent effort for a new issue and the minor points wherein he may improve are very minor indeed. We will be glad to see later issues for so good a start argues progress.

Third Best.

If we had the bossing of the program of the Columbia, Victoria, B. C., we think we would change it and have the third page first, because it is better looking than the front page. Compare these two pages, and see which you think will attract attention the more quickly. A new stunt is to offer two dollars for the best joke for the program. It makes a lot of talk and probably causes the management



to read a lot of junk, but in return they get the program read. The program also falls in with the times with an appeal for recruits in one issue and for contributions to the relief fund in another. This is better than the lottery schemes they use for attracting. Business built on an appeal to the gambling spirit is rarely lasting and if you bet you must keep on raising the ante.

Enterprise.

Tom North, of the Seattle V-L-S-E exchange, suggested to his patrons that they make a selection from a list of films open for Christmas week and to do it at once. About the time the exhibitor started to think it over he received a telegraph envelope by mail and inside was a telegram ready printed except for the titles of the films selected. A foot note urged the recipient to fill in and send to the nearest telegraph office, the company having made arrangements with the Western Union that all such wires should be accepted collect. He cannot very well improve on this scheme unless he sends along a stenographer with a machine to fill in the message. The Seattle Pals is constantly urging its clients to advertise uniquely and Mr. North evidently practices what he preaches.

Other Ads.

W. E. L. Reeger, of the Theatorium, Mt. Carmel, Pa., says something when he sends in some programs with a letter explaining that he also uses newspaper space and adds:

The rest of our advertising is done in the theater by giving excellent projection, good music and courteous treatment to all.

That's about the best advertising he can get so it is not surprising that he adds that business is good.

The programs are not pretentious, one being a vest pocket six page folder and the others a four page 4½ by 7 sheet. We like the folder better than the larger issues. It is handy, makes up well and still gives more room for house chat.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 200 pages of solid text. All practical because it has helped others. It will help you. Handsome clothboard binding. By mail, postpaid, $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Premises.

MODESTLY asking nothing else, a correspondent wants to know what a premise is, and how to reverse premises to get a new plot. It's a simple little thing, but not quite as simple as it looks.

In the first place, the dictionary gives: "a proposition to reason from. A proposition antecedently assumed and laid down."

In photoplay the premises are the facts you establish before you start to fill in the actions; a statement of the facts of your story. Briefly stated, the facts of Camille are that—

1—Armand falls in love with Camille, a woman of the half world.

2—His love is returned.

3—His infatuation interferes with the marriage of Armand's sister.

4—His father visits Camille and persuades her, for the sake of her love, to give him up.

5—She does so and accepts the attentions of another man, Armand's rival.

6—He denounces her.

7—Grief hastens consumption.

8—Armand, learning the truth, comes to her as she is dying .

These are the premises of the story of Camille. To get a new story, reverse one or more. As a rule the earlier in the story the reversed premise occurs, the more marked is the departure from the original. Take premise one. Armand does *not* fall in love with Camille. At once we get the start of an entirely different story. Or reverse the latter half. She is loved, but she is not a woman of the half world. Here, again, we have the suggestion of a new line of thought.

If Armand does not love Camille, then we might have as the development her efforts to win his love. If she were not of the half world, then we might have the start of an ordinary romance. It might be worked in a variety of ways.

Reverse proposition two. Camille does not love Armand. If she did not love him, she would not, in four, respond to the appeal to that affection. She would not give Armand up, because her pretended affection would be based on the selfish desire to profit by her affair. Here, at once, we get a story of a vastly different type.

The reversal of number six might, again, give us a new ending to the story already told. We could show how Armand, instead of casting her from him, seeks to win her back. It becomes a four cornered fight between Armand, Camille, his father and her new lover. The ending must be different.

Sometimes the dropping of a premise will serve the same purpose as a reverse. Suppose that proposition three is dropped. Armand loves Camille and she him. There is no sister whose marriage is threatened through his action. This third premise largely motivates the action. It gives the reason for the action of the elder Duval. It gives the reason for Camille's sacrifice. She would lose sympathy if she threw over the man she loves merely because his father objected for no well founded reason other than her lack of morals. Either premise three must be retained, or some better premise found. It will not be an easy matter, for the appeal in Camille is the tremendous sacrifice she makes of her love and the object of her affection to a young girl who has the virtue she lacks and yet admires and respects. The sacrifice is impersonal and therefore greater than if based on more personal and perhaps more cogent reasons. It is easy to upset the other premises, but this girl, who does not appear in the play, is the mainspring of the story. We cannot drop her without offering a stronger motive or else weakening the story.

Perhaps the father urges her to give him up because Armand's health requires that he travel. Then why cannot she go along? The reason for this motive seems strong until we get the counter question. Were Armand destined for the priesthood, there would be a strong motive, but it is improbable that Camille would give him to the church. If she did, the opening premise would have to be added to and written that she was a woman of the half world, but intensely religious. That would give a reason why the lady of pleasure resigned her one honest love affair; her love for Armand and her respect for the Chuch would combine to impel the sacrifice. Here, too, we would get a story of a vastly different type.

Any story may be reduced to a series of premises, if it is not started in that manner, and the change in any major premise will give a new turn to the action, whether the change be reversal or replacement.

That is how it should be done. The rest is merely a matter of ability and practice.

We have gotten an informative paragraph out of the question, so we register no complaint, but we wonder if it never occured to the correspondent to look in a dictionary for a definition. Even if he expected to find premises defined as a house and lot, he might have taken the chance.

Probabilities.

Lately an inquirer asked if a plot he had written was too unreal to be acceptable. We did not read the plot, because we have made that rule and it goes, but we told him that if it had him guessing, it probably was.

That could be one test of probability. You are told to get the unusual, and you must, but the unusual and the impossible are two quite different things. Take the triangle story in one of its forms. It is not usual for married women to run away with another man, but it is proved in the papers that it is by no means impossible. But it seems to us impossible that she would carry along her husband on her elopement. It really is possible, but it will not be accepted as a possibility. Many stories might be written about elopements that would differ from the majority, but you do not expect to see the husband along on the second honeymoon.

You must get something that will be accepted as fact by 95% of the spectators. You cannot cater to the brilliant minded other 5%. Take it as a rule, then, that if you have your doubts, your worst fears will be verified.

Registers Again.

If you don't know what a word means, do not use it. Do not try to sound knowing and professional when you are merely showing yourself up. Lots of authors think that when they say "register" they are showing the director that they are familiar with technical terms, when they have a reverse effect. A recent scene reads:—

4—*BEDROOM*—John lying in bed—calls out as if calling his wife—sinks back on the pillows—registers great pain.

To be consistent John should have registered that he was calling his wife, but that, too, would be wrong. A scene "registers" if the action of the player conveys the idea required by the author. It registers if it gets over, but the action tells what must be registered, it does not tell the actor to register it. He knows that he must or get fired, so he is told what to do and if it registers, then he has done it properly. Doubtless the author of the scene thought this gave a very professional look, but even if it did, it would be nullified by the action of "calling out as if calling his wife." We do not believe that the man would call any differently when calling his wife than when he calls the trained nurse or the hired girl. As a matter of fact, all that he can show in action is that he calls. The action of other scenes must show whom he calls. If the wife was in the room earlier and leaves the scene and then this follows, we can gather from the two scenes that he seeks to call her back, but all he can show is that he is calling, though the direction in which he turns his face may help.

In a duplication of the scene the author says that "John sinks back on the pillows as if in great pain." He does nothing of the sort. John sinks back on the pillow in great pain. It is the actor who sinks back on the pillows *as if* in pain. He is acting as though in pain, so he acts as though he suffered and the action registers, but the script tells what the character does, not what the man who plays the character does. The character *is* in great pain. He does not register the fact. He suffers and that is all there is to it.

In other words the script does not describe the acting, but the action that is to be acted. We do not say that John, lying in bed, pretends to wake up. We say that John is in bed and wakes up. Then the actor who plays John does the pretending. An appreciation of this difference will show clearly why such terms as register are incorrectly used in a script.

Perhaps so slight a point is not worth all this trouble and space, but on the other hand it is worth taking a little trouble to know what you are doing and why. Learn at the start to write correctly and you will write correctly by instinct. Develop faults and they are hard to get rid of.

Even professional writers do careless work. One professional the other day was asked for a sample sheet of script and he had to look over more than a hundred pages before he could find a sheet that was clear of all breaks. Most of them had one or two slovenly phrases. But that is no excuse for the student not starting right, for the professional was one of those who mostly had to build technique rather than learn it.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE.—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union, Gadsden, Ala.

Samuel V. Bacon, president; Joe Price, vice-president; James E. Friese, recording secretary; F. L. Price, treasurer; J. K. Junk, sergeant-at-arms. Meetings held in Stocks Building.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Important Notice.

About February first—exact date will be given later—the editor will visit Schenectady, N. Y.; Cleveland, Ohio; Chicago, Ill., and St. Louis, Mo., returning by some other route.

This trip is undertaken with a view of getting first hand knowledge of certain apparatus manufactured in Schenectady, Cleveland, Chicago and St. Louis. On this trip it will be a pleasure to the editor to meet with such locals as may desire to have him do so. I will be more than glad to hear from locals who would like to arrange a meeting at which the editor can address the men on the subject of projection, and I am quite sure that if a series of such meetings can be arranged considerable good can be accomplished. It will, however, be absolutely necessary that the matter be taken up immediately, and arrangements made.

The route I will return by will depend on the arrangements made with the various organizations as to meetings of this kind. I would like to meet with as many as possible in order that the greatest amount of good may be accomplished.

Question No. 120.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What do you understand by the expression "my shutter cuts 50 per cent. of the light?" What do you understand by a "6 to 1" intermittent movement? What relation is there between the speed of the intermittent movement and the proportions of the shutter blades? What relation is there between intermittent speed and flicker?

Roll of Honor on Question No. 114.

The Roll of Honor on question 114 consists of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York; A. H. Cuff, Gravenhurst, Canada; F. H. Marx, Ashland, Wisconsin; G. Betz, Osgood, Indiana; W. E. Bryner, Springfield, Illinois; T. C. Shipley, Lincoln, Nebraska; Wilson Hays, Barton, Maryland; M. W. Larmour, Waco, Texas; L. C. LaGrow, Albany, New York; T. Richards, Blaine, Washington; Alex T. Case, Corning, California; M. Nosti, Tampa, Florida, and A. D. Hotaling, Orlando, Florida.

The reply of Brother Larmour has been selected for publication.

Reply to Question No. 114.

By M. W. Larmour, Waco, Texas.

The Question:

How many lenses are there in the objective? Explain fully. Suppose you got them mixed after cleaning, how would you tell "which is which," and which surface to place toward the screen? How and how often ought your lenses to be cleaned?

The Answer:

There are four lenses in a projection objective. The two next to the film are separated by a small spacing collar, but the two next the screen are cemented together, so that to the casual observer they would appear as one lens. These lenses should be assembled in the order shown in the accompanying sketch with the surface of greatest convex next the screen. With respect to each other starting at the end of the lens barrel next the film we first put in the concave-convex with the convex surface next the screen. Then comes the separating collar followed by the bi-convex. By examining the lens which goes into the front end closely you will observe the dividing line where the two lenses are attached to each other. This is very close to one edge of the combined lens and it is this side that goes toward the screen, or, another way, is place the most convex side toward the screen.

The frequency with which lenses should be cleaned varies so greatly with different conditions that it is difficult to state any rule which will apply to all cases. They should, however, be kept scrupulously clean both inside and out. It is an excellent idea to polish the outside surface of the lens once every day, or oftener if it collects oil or dust. The lens should be taken apart and cleaned thoroughly on the inner surface perhaps once in sixty days. The best method is to clean the lens with a mixture of half water and half alcohol, or water and ammonia, polishing afterwards with a soft perfectly clean cloth, tissue paper, or chamois skin. The use of acids even in diluted form should be scrupulously avoided.

American Made Carbons.

The Speer Carbon Company, St. Mary's, Pennsylvania, has taken considerable pains to convince this department of the excellence of its projection carbons, which are made in all the various sizes, both solid and cored.

Among other things the company has, at my request, sent samples of carbons to C. A. Dann, Toronto, Canada; L. C. LaGrow, Albany, N. Y., and John Griffiths, Ansonia, Conn., for testing. Brother Dann, after making an exhaustive test, reports favorably, as does also Brother LaGrow; moreover, I have seen letters from a very considerable number of other operators, all of whom express satisfaction with the Speer product.

Brother Griffiths' report was not favorable, but, in view of the foregoing facts, I am inclined to believe he may have gotten hold of some carbons that were not up to the mark, a thing which I find will occasionally occur with all makes of carbons. Brother LaGrow says:

> After an extensive and complete trial of the carbons I can unhesitatingly say that, point for point, they are the best I have ever used. The light is of a different quality from that of any other I have tried, having a restful, bluish tint. Flaming and flashing was entirely absent. These carbons will not, however, I think, stand excessive overload, though I do not call that a fault. They (the ⅝ inch cored) begin to deposit glass and to needle at about 55 amperes A. C. Whether this is due to the binder or to the baking I am not prepared to say. My field is 13 x 9 feet; my throw 70; current A. C. Best results obtained from 40 amperes, which means about .32 amperes per square foot.

In view of these facts I feel that this department is fully justified in recommending the Speer carbon to the favorable consideration of operators and of managers.

Pile of Instruction.

G. W. Walker, Ellenville, New York, says:

> Have received a pile of instruction from the department and the Handbook, and this letter is in appreciation of same. Am running a new Simplex with new motor attachment, taking current through a Hallberg economizer. Get an excellent 12 foot picture at 55 feet. I like the Simplex very much. Enclosed find some "junk" which may come in handy if you run short of matter. Best wishes for a Merry Christmas.

The "junk" was conspicuous by its absence, but good Lord, man, don't talk to us about "running short;" it is all the other way. I am between the devil and the deep sea practically all the time trying to decide which out of the mass of stuff that reaches me will best serve the purpose of the department.

How to Do It.

L. Rosenberg, Seattle, Washington, says:

> Have 3,000 feet of brand new developed positive film which I want to make black, or any other opaque color, so that it may be used for leaders and tail pieces. Can you suggest a way to do this?

I am not sure, Brother Rosenberg, but one of the Edison men who-

ought to know says he thinks it can be done by soaking the film in what is known as "Direct Black," which you have your druggist obtain from the National Chemical Company's office, 50 Church street, New York City. I also referred this matter to the Berlin Aniline Works, New York City, who reply as follows:

> The black dye which we formerly sold for making opaque leaders is not to be had at this time. As you are doubtless aware there is at the present time a great scarcity of all aniline colors. We have been working on a process for turning the film opaque black, but it is unsuccessful, owing to the fact that it hardens the gelatine on the film too much. The only suggestion we could make, and one which is now being used with a fair degree of satisfaction, is to clean the film out in a bleaching bath made up of copper sulphate, water and salt, subsequently passing it through the hypo bath. This makes the film clear, and it may be then dyed in any color aniline bath you may desire, thus producing a colored leader, though not an opaque one. This is the only suggestion we can offer until we have worked out a further process for the securing of opaqueness in the film.

This is all I am able to offer on this particular subject at this particular time. Sorry, Brother Rosenberg, but I have done all I could do in the matter. Your local photograph sharps can tell you how to mix the bleaching bath and how to apply it.

Durham, North Carolina.

Clarence F. Dority, Durham, North Carolina, writes:

> Here is a little news from the "Bull" city, together with some dope on the condenser. I have been reading the World for five years; also have your Handbook and the Hawkins' Guide. We have a 12 foot 10 inch picture at 86 feet, using a 6 inch E. F. objective, and 6½ and 7½ condensers, with 16 inches from center of condenser combination to the film; 4½ inches from the arc to center of combination. Have practically no chromatic aberration with a 2 inch spot, but if I make it smaller a little color appears. Use 40 amperes D. C. through a Fort Wayne converter. Am considering trying out the meniscus-bi-convex combination and would like you to suggest what size to get to suit my conditions. We have a Preddy mount. There are three theaters in Durham, two using D. C.; all use Power's Six A projectors. Projection is, I think, very good.

Your spot too large, which means waste of light. I would suggest that you match up your lens as per Table No. 1, October 16th issue. If you cannot do it, then get an objective of larger diameter. I have not yet got the dope that would tell me exactly what you would need in meniscus-bi-convex. Better tell the dealer just what your conditions are, and let him dope it out—he should be able to. I intend to see if I cannot fix up a table which will give the comparative results as between meniscus-bi-convex and plano-convex.

Can It Be True?

Virgil LaVern, better known as "Curley" LaVern, writes from Washington, Indiana, sending in film faults, which have been duly forwarded to the headquarters controlling the offending exchange. In the course of his remarks Brother LaVern says that Vincennes, Ind., union operators are working for from seven to eight dollars per week. Friend LaVern wants to know when the Handbook will be out.

With regard to Friend LaVern's statement concerning operators' salaries in Vincennes, Ind., it is not at all a fair one, nor is it a true one. The Vincennes operators are organized in Local 572, I. A. T. S. E., and are getting along very nicely, everything considered. They are not biting off more than they can chew, and are pursuing the right course in taking things slowly. These men only work from 2½ to 3 hours in the evening, and whereas I have always held that that fact should not make any material difference in salaries paid, for the reason that an operator cannot be expected to work in the day time and then work at night until ten or eleven o'clock, therefore he must make his living by operating, regardless of whether he works all day or only in the evening. It must be remembered that it takes a lot of time to educate managers to that point of view; nor could the evening-only operator ever be expected to reach as high a point in salaries as can be reached by men who work eight hours, because the revenue of the evening-only theater is seldom such as will justify the payment of salaries equal to the all-day house. In this connection it might be noted, to the credit of the Vincennes men, that although business has been very poor in that city during the past year, still they have lined up the new theater which has just been erected, not only as regards the operators, but on the stage also. The union holds classes for its members, who use both the Hawkins' Guide and the Handbook, supplemented by literature sent out by projector manufacturers.

As to the film splices I have sent them where they will be presumed to do the most good.

Artisan of Projection.

Alfred D. Myers, New York City, proposes a new title for expert projectionists. He says:

> "De luxe," "epoch making," "acme" and other high sounding words and phrases have been prefixed to high class feature photoplays by the companies who have in some cases asked the public to pay as much as two dollars for the best seats at the Broadway rendition of these plays, although later on the same picture may be seen for as low as five cents in the "cheaper" theater, where they have abused the above prefixes for advertising purposes.
>
> Nevertheless the high grade feature photoplay at the better price is in some instances well worth the additional fee. Why? The answer is easy. It is a stupendous production, with an all star cast, presented in a beautiful and comfortable theater, in which the patron is surrounded with luxury, his needs met by the most courteous of attendants, while large orchestras render beautiful music, using high class instruments, expensive organs, and last but by no manner of means least, a real operator presents the production on the screen in the best possible manner, so that the tout ensemble equals and in some instances surpasses the most elaborate stage productions.
>
> For these productions the scenario must be the best possible, therefore the price paid for it is the best, likewise the director who produces it must be above the ordinary of directors, in fact, the best there is; the actors who play it must be artists in their line, and the cameramen who take it must be ne plus ultra of their craft. Then, too, the camera lens must be the very best, the scenery, properties, electrical and mechanical devices must be perfect, and at the last—the very last end of things—the best of operating room equipment and projection machines are used, which must be in charge of the very best operators obtainable, and thus we see that everybody connected with or employed in the producing and presenting of these high class photoplays is given careful consideration, and selected almost entirely with reference to quality and excellence rather than with reference to price.
>
> All this has brought to my mind the thought that the operator who is deemed capable of taking charge of the projection of such expensive, high class photoplays might be justly entitled to style himself an "Artisan of Projection."
>
> This title might cause some to smile, yet why not accept it as applying to the advanced operator, the same as we apply the title of electrical engineer to the advanced electrician? Or the same as some installation men at the heads of departments with projection machine companies have arrogated to themselves the title "projection engineer." However, the operator would have no just cause for assuming such title unless he feels fully competent, through study, experience and ability, to uphold it to the fullest extent, and once having assumed such title it would be very much up to the individual to strive to maintain the reputation for excellence in work which must necessarily accompany it, else the title would, as applied to him, quickly become a misnomer and a joke. Out of approximately 1,900 licensed moving picture machine operators in Greater New York there are perhaps as many as one hundred who may be justly classed as having earned the right to bear the title "Artisan of Projection."

Well, gentlemen, this is not, in my judgment, a bad idea. Brother Myers is right when he says the man who studies and works hard, to the end that he may produce uniformly high class results on the screen, is justly entitled to call himself an artist in projection, or an Artisan of Projection. The Electrical Engineer who has full and complete technical knowledge is an electrician, but having wider range of knowledge than the ordinary electrician, calls himself an Electrical Engineer. The same thing is true of other crafts, so why not of the moving picture machine operator?

Abuse of Film.

The editor is in receipt of a lengthy letter from Harry C. Drum, assistant general manager, World Film Corporation, New York City:

> Dear Mr. Richardson—I most heartily endorse the article, "The Abuse of Films," page 1659, November 27th issue. I am most heartily in accord with your views in these matters, and grant you that very often exchange managers are inclined to disregard the inspection of films. I want, however, to assure you that whether or not other companies are doing likewise, this company is taking steps to insure the proper inspection of films, and doing it in such manner that I am certain that we will ultimately eradicate any possibility of our film reaching the operator in anything but first class condition. As an instance of just how deeply we are going into this, I am enclosing an extract from our Weekly House Organ, which is issued to our employes all over the country, directing your attention particularly to the marked article, which was inserted in the bulletin last week following the receipt of the two letters from yourself. I have even gone so far as to insert another article, somewhat similar to the one enclosed, in our general book of instructions, and have personally written several letters to exchange managers. We have our division managers as well as the branch managers on the watch with regard to the condition of films, yet it is still possible that some of our managers may be careless, but you may rest assured that if they are, the fault will be corrected in the very near future, since we fully realize that the value of the film lies very largely in just how it appears on the screen.
>
> It is, however, necessary to the highest degree of efficiency that we shall have the co-operation of the operator and this we are in every possible way attempting to obtain. * * * This company has always seen to it that the small house, using old films, get their films in first class condition. We have even sent out reprints of subjects as much as a year old, rather than send the older, damaged prints to the small exhibitor. I have just O.K'd a requisition for more than two thousand dollars of reprints for a branch office. In addition to this we maintain a special repair department, which I assure you is extremely expensive, and are constantly experimenting with fluids and preservers which will help to keep our films in better condition. We require our offices to send

their films to our repair department for new parts and a general overhauling as soon as the film begins to show any wear whatsoever, which is, I believe, evidence that we are quite willing to bear the loss of service from these films in order to have them kept in good condition.

I bring these various points to your attention, only to more forcibly bring out what we are demanding of the operator, which is that *if we are willing to go to this expense, should not he, the operator, be willing to do his share in keeping the films in the best possible condition while in his possession,* and should not the theater owner have, if necessary, interest enough to see to it that his operator does this? It is just as vital to the theater owner as to us, if not more so, that the film appear properly on his screen. *If HIS operator abuses the film the exhibitor following must bear the brunt of the abuse,* always assuming the film is so badly injured that it cannot be properly repaired. To put it more forcibly, let us say that if the operator in the theater ahead of the exhibitor who is going to use the film tonight scratches the film, strains its sprocket holes, or does other injury which cannot be repaired, then that film is going to appear badly on the exhibitor's screen, and naturally this exhibitor will feel hurt, and blame the exchange, where in reality the fault lay in the house which used the film ahead of him. Now if his operator in turn abuses the film some other exhibitor must suffer, and so on down the line.

WITH THE PLACE IN THE BUSINESS WORLD WHICH THE MOTION PICTURE INDUSTRY HAS ATTAINED, AND WITH THE MILLIONS UPON MILLIONS OF PEOPLE WHO ARE DEPENDENT UPON IT AS THEIR SOLE SOURCE OF THEATRICAL AMUSEMENT, CERTAINLY YOU WILL AGREE THAT WE OUGHT TO REALIZE MORE FULLY OUR RESPONSIBILITY AND THE POSSIBILITY OF ORGANIZED EFFORT TO KEEP THE BUSINESS ON A HIGHER STANDARD, PHYSICALLY AS WELL AS FROM A PRODUCTION STANDPOINT, AND THE OPERATOR IS AN EVEN GREATER FACTOR THAN HE THINKS HE IS IN THIS PARTICULAR MATTER. I BELIEVE I AM SAFE IN SAYING THAT IF WE HAD A HIGH TYPE OF OPERATOR IN EVERY OPERATING ROOM, FILMS WOULD LAST FULLY TWICE AS LONG AS THEY DO, AND APPEAR TWICE AS WELL ON THE SCREEN AS THEY DO; ALSO IN THE LONG RUN ALL EXHIBITORS MUST SUFFER IN COMMON IF THEY DO NOT ABSOLUTELY DEMAND THE RIGHT TREATMENT OF FILMS BY THEIR OPERATORS.

They may say carelessly: "Why should I worry when I am through with the films?" Well, if they but stopped to consider that if they are continually going to turn over films, which they have not taken care of, to their fellow-exhibitors, *those same fellow-exhibitors are going to do the same identical thing to them,* so that their own screen will continually show the effects of carelessness of operators and managers in general.

IN THE LONG RUN WE HAVE A COMMON, OR COMMUNITY OF INTEREST WHICH SOONER OR LATER MUST BALANCE, AND EVERYONE MUST SUFFER AS THE GRADE OF OPERATING THROUGHOUT THE COUNTRY RISES OR FALLS.

Your own work in the projection department of the Moving Picture World, as well as in your books, has been of very material benefit, and is one of, or practically, *the* leading factor in raising the trade or profession of operating to a higher level. Too much cannot be done toward awakening operators to a sense of their responsibility, and the importance of the service which they render to the moving picture industry in general, not only by high class projection, but also by the careful preservation of the films they use.

I, personally, and in behalf of my company, wish to express my gratitude for the daily increased number of operators who *are* realizing their responsibility, and using their utmost efforts to keep the films in the best possible condition while in their charge. Unfortunately, however, there still remains a great many operators who are *only* working for the salary they draw at the end of the week, without any regard whatsoever as to the ethics of their profession, and without any consideration for the exchange or their fellow-operators and exhibitors. Sooner or later I feel sure this class will be crowded out by the more efficient and competent men, and that exhibitors, too, will realize their responsibility, and select the better, more efficient, competent, and careful operator, even at an increased salary.

It is also regretable that a great many of the careless type of operator, as well as many of the exchange managers, allow a personal element to enter, and seek to vent their displeasure at each other, the one by damaging the films, and the other by sending out films in bad condition. I am aware of the fact that instances of this character have been brought to your attention, and most certainly such actions, either on the part of the exchange manager or operator, cannot be too bitterly condemned. It shows an extremely narrow, selfish mind. Theater managers are, however, thanks to the good work of big public-spirited men like yourself, beginning to see that such things cannot possibly be allowed, and are getting rid of the men who do it. On the other hand the men themselves are beginning to see that such things are not profitable, and we are therefore obtaining a higher degree of efficiency all round.

Your editorial, "The Abuse of Films," should bring good results, and cannot fail to strike home to any intelligent person. If any operator be not absolutely deaf to all sense of honor and efficiency, it cannot fail to awaken in him a new interest in his work, and a new determination to better handle each film that comes to him. I sincerely trust that there might be other articles along this line, and am certain they cannot fail to have great results.

I most heartily commend Mr. Drum's letter to every operator, theater and exchange manager in the United States and Canada. *Every word of it is good, solid truth, which ought to hit you right between the eyes if you are guilty of the abuse of films,* the matter capitalized being, it seems to me, a regular bludgeon of truth which ought to be emphasized. It has taken this department a long, long time to awaken the interest of the exchanges and producers, but it is coming, gentlemen, and the time is fast approaching when, as Mr. Drum says, the careless, inefficient, incompetent theater manager, operator and exchange manager is going to be literally crowded out of the business, and I, for one, will most heartily welcome that day. My compliments to Mr. Drum. The moving picture industry needs more men like him, who do not see things through a knot hole, but have a broad, comprehensive vision, which puts the welfare of the moving picture industry, which is supplying all of us, little and big, high and low salaried, our daily bread, above the selfish interest of the individual.

Running Continuous.

Frank F. Walter, 1106 North avenue, Milwaukee, Wisconsin, writes:

> Notice in the issue of November 13th where Clarence J. Koetting, Genevieve, Mo., wants to run continuous. If he, or anyone else wishes to learn to do that, I will, without charge, teach them, but they must enclose stamped envelope. I will guarantee to run continuous with 1,000 feet reels, and the only cost is about three dollars for material, which they do not have to buy of me. Running 1,000 foot reels is a relief, and ordinarily the machine will pull 1,000 feet easier than 2,000. Understand, I have no device to sell, though I will have to make a drawing for each reply.

Well, Brother Walter, I don't quite understand whether you mean that you can run a six-reel show continuous with one machine, or merely run one 1,000 foot reel continuous. If you can do this, why not give us the dope through the department, and thus save the trouble of a lot of correspondence? We will be glad to have it, and will give it due publicity, crediting the matter to you, of course.

Wiring Diagram.

San Francisco, California, says:

> Attached find diagram of my operating room wiring. For the projection lamp I am using from 38 to 40 amperes, and on the stereopticon lamps, which are in series, 32 to 34 amperes. Moving picture arc burns on ¾ top and ⅝ inch lower carbons. Am waiting for the new edition of the Handbook, and would also like to know price of Hawkins' Electrical Guide.

I am not publishing the diagram, my brother, because it is not correct. Your rheostat connection is made in a way that does not really mean anything, and you seem to have a rheostat connected to each stereopticon lamp, with both lamps working off the D. C. side of the mercury arc rectifier.

I don't know the price of the Handbook yet. They tell me it will be from 800 to 900 pages, though I personally still hope and believe it will be less than 800. The Hawkins' Guide is $1.00 per volume, at $1.00 down and $1.00 per week; there are now nine volumes.

Wants to Know What Is Doing.

E. N. Crain, Fort Worth, Texas, says:

> Ordinarily I am not of a curious disposition. However, while visiting Jos. H. M. Smith's operating room recently I saw something that has me guessing. At the time he was busy drilling the core out of a carbon, and did not look as if he wanted to talk to anyone, so I stood there putting in my time trying to guess what he was going to do. Having removed the core, he made a trough of metal and in this trough put a piece of wire, bending the edges of the trough together, and enclosing the wire. Then he slipped the whole business into the hole in the carbon, and began filling in the space around the metal core with carbon dust. I believe anyone not knowing Brother Smith's disposition would have suspected him of being an anarchist engaged in making a new fangled bomb. After cramming the hole full of carbon dust he poured something which looked like alcohol into the hole, and then placed the reconstructed carbon into the lower carbon arm, and at the next reel there certainly was a difference in the light. It was as good as any I have ever seen—no yellow to it at all. Before I left the manager came up and wanted to know what was making the picture so much brighter. Well, knowing Smith was a pretty good friend of yours, I thought perhaps you could get him to divulge his secret. He did not tell me, and I did not have the nerve to ask him.

Why, Brother Crain, I guess Smith was putting in some sort of metal core center by way of experiment. I would not feel like asking him to divulge his secret unless he wishes to, because he may be intending to sell that to some carbon manufacturer, or otherwise dispose of it in exchange for the article that pays grocer's bills. However, if Friend Smith wants to come across with the information why the latch string is hanging out—and he knows it. Yes, Smith is a friend of mine, I

hope, because I want the friendship of all live, progressive operators. Smith is all of that, and a credit both to himself and the local to which he belongs.

Well, Well, Well!

L. F. Guimond, Monticello, New York, informs us that for the past three weeks he has run his Brush Lighting Plant on pure, unadulterated kerosene, at a cost of 8½ cents per hour, and that aside from gumming up the spark plugs a little it seemed to act just as well as gasoline.

Well, well, well! Whaddyytinkothat. It would be great if that kerosene thing would work in my Go-devil. This is particularly well worth while for exhibitors to examine into in view of the fact that the cost of gasoline is climbing slowly toward the clouds. What change did you make in the adjustment of your carburetor, Brother Guimond?

Age Limit.

Percy Peterson, Guernsey, Wyoming, writes:

> Am a reader of the World, but principally of the projection department. You expressed a wish for opinions with regard to the Denver ordinance. Personally, I believe the 21 year age limit is a trifle stiff, but am strongly against anyone under 18 years operating, except it be directly under the eye of an older chief operator. Some managers take great pride in setting forth the fact that their operator is only 13 or 14 years of age and "look at the results he puts out," when he himself does not know, and probably never has ever seen really high class projection. I am in favor of at least one year's apprenticeship, and that the minimum age limit be set at 18, at which time, if he has served a year's apprenticeship and is the right stuff, a man ought to be competent to assume charge of an operating room. I see B. H. Yoe, Montague, Prince Edward Island, has trouble with his light. I was fortunate enough after a great deal of experimenting with A. C., to get nearly as good light as with D. C. I used a modified D. C. carbon set, angling the bottom one out a trifle and bringing the upper out to meet it. Always kept my carbons at a certain distance, and as the crater formed kept lowering the upper carbon, so that the two were always in a straight line. By this arrangement I was able to have a perfectly pure light, and no trouble. But everything must be clean, including the terminals and carbon clamps; also all connections must be kept tight.

As to the age limit, I shall be glad to hear from other operators. It is a matter of much importance, and ought to be thoroughly discussed. Most of the licensing officers read the projection department of the Moving Picture World, and inasmuch as they often formulate laws and get them passed, it will be well for operators to educate these men on this subject through the department. It is up to you. As to the carbon set, why I would suggest that instead of giving the carbons a slight angle you try using a smaller carbon below, say ¾-⅝ or ⅝-7/16 or ⅝-½.

Lens Diameter.

Joseph Perry, New York City, writes:

> I have worked and experimented lately, but do not seem to succeed in matching my lens system properly. The table published in the department does not meet the conditions found in one of my machines. I have two machines, namely, Standard and Powers Six A. Lenses are 5¾ E. F., aperture plates 11/16x15/16, lens diameter 1⅜ inches, distance from back of lens to aperture plates 4 inches, throw 78 feet 6 inches. The Standard lamphouse can be pulled back so as to bring the condenser 24 inches from the aperture plate; the Powers lamphouse can only be pulled back 16 inches.

Yes, Brother Perry, the table goes far enough, but *your lens don't*. Your back focus is 4 inches. Taking Table No. 1, October 16th issue, we find that a 1⅜ inch lens is only figured out up to 2.41 back focus. Coming on down, in the right hand column to 4.05, which is just opposite the "7/16" at the right of the table, and following across the horizontal column to the left, we find that for a 4.05 back focus, (which is practically 4 inches) we should have a lens 1¾ inches in diameter; also coming down three more lines, over in the fifth column from the right we find 4 inch back focus exactly, and in the left hand column opposite it lens diameter 1 15/16. In the first instance, with a 1¾ inch lens diameter, we would need two 7½ condensers, with the apex of the front lens not less than 22 inches from the film. With a 1 15/16 inch lens we would need one 6½ and one 7½ condenser, with the apex of the front lens not less than 18 inches from the film. Yes, the table goes far enough, old man, but you should get a lens of larger diameter.

Red Devil Cement.

I have an inquiry for Red Divel (or is it Devil) Cement, presumably manufactured in Philadelphia. Can anyone put me wise to this particular brand of stickum?

Wiring Transformers.

Peter Lewis, New York City, says:

> I have the second edition of the Handbook; also the two sets of questions, and have read and studied them thoroughly. There are, however, three questions I would like to ask. I have 220 volts on two outside wires to which I must hook up—alternating current. Have two 110 volt transformers. Can I hook them up on a 220 line, as per diagram? What would the amperage and the voltage at the arc be? Would one primary act as resistance and cut down the pressure of the line?

In your sketch, Brother Lewis, you have the primaries of the two instruments connected in series, and propose to use the secondary of only one transformer. This would simply turn the other primary into a choke coil, and I do not believe you would get anything at all, though if you short circuit the secondary you would get amperage.

Assuming the two transformers to have a maximum of 60 amperes, if you connect both primaries to the line wires in series, and connect the two secondaries in multiple, you would get approximately 120 amperes at the arc, with an arc voltage of probably about 50. If you wire the two transformers in series on the secondary side, the result would be 60 amperes at the arc, but the arc voltage would be somewhere between 70 and 100. You will, of course, see that it is hardly practical to use two 220 volt economizers on 220 volt supply.

In the foregoing, I assume the instruments to be straight transformers—not auto transformers.

Won't Hang Him.

J. P. McArthur, Calera, Alabama, says:

> I am from a way-back town so please don't hang me for asking a few simple questions. What focus condensers should I use for motion picture objective lens which makes a 7 foot picture at 40 feet? Am making one night stands, and, of course, have different lengths of hall each time. At the shorter distance have a smaller picture, and at the longer distance a larger one. Please advise me if I should use different condensers for the different distances, it being understood that I will use sufficient light for increased size pictures.

Brother McArthur, I don't think you will get hung this time, because your question is not simple by a good long run and two or three jumps. The fact of the matter is it would not be practical for you to fit the various conditions named. I would refer you to Table No. 1, October 16th issue. The condensers and distances from the lamphouse depend upon the back focus and diameter of the lens, and when you use a single lens to project different distances you necessarily alter its back focus every time the projection distance is changed. The shorter the throw the longer the back focus, and incidentally the more light you will lose, though, on the other hand, you do not need so much. I think you put up a question which comes within the realms of the impossible. I could, of course, dope out a long list of back focuses, but it is hardly worth while. You just take Table No. 1 and study it *thoroughly*, until you get its true meaning, and then you can come pretty close to fitting every condition by the simple process of measuring your back focus, and carrying two 7½ and one 6½ inch condenser with you, together with about three objectives of different focal length, say 3½-4½ and 5½, the same to be 1¾, 2 and 2¼ inches in diameter, respectively.

It Seems Ridiculous.

R. E. Wicker, Pinehurst, North Carolina, says:

> Received the copy of your department answer and immediately made the experiment suggested. There is not a particle of doubt but that you put your finger square on the trouble. Am enclosing a sketch of the size of the aperture of the lens, and the size of the spot at the back factor (sketches conspicuous by their absence. Ed.) This may seem superfluous, as you probably knew what the result would be, but nevertheless it will serve to show very plainly where the loss of light lies. The operators of this country, and for that matter, the whole world, owe you more than this generation will realize for your efforts toward perfect projection. It seems hardly possible that the motion picture industry has reached its present stage with plain, unvarnished guess work in the building of the optical system of projection machines. At the beginning of the controversy with regard to the light ray theory, I could not help but believe you were off the track, for it seemed so utterly ridiculous that, with the advancement in the theory of light, a professor in one of our leading colleges could not trace the path of light rays through the combination of lenses found in a motion picture machine. Maybe, Brother Richardson, you could improve their telescopes—what? I sent a copy of your reply to the Nicholas Power Company, and asked them if they could supply me with the same lens having a larger aperture. I am enclosing their reply. Whatever you can do toward improving projection will be appreciated by all right thinking people. These improvements don't affect the operator and manager alone, but also they affect the millions of people who pay their nickels and dimes to see the "movies." Go to it, old man. We are all behind you—and behind your new Handbook, too.

Well, this is a bouquet of American beauties all right, but nevertheless if I do say it myself as "oughtn't," there is a whole lot of good hard, rock ribbed truth in what Brother Wicker says. You were not the only one who thought I was "full of prunes" on that light proposition. I had all manner of fun poked at me, but they are *not* poking any fun now.

I have only recently myself discovered the fact that Table No. 1, October 16th issue, is a mightly elastic thing. You have a back focus of 3¾ inches. Look down the fifth column, from the left, until you reach 3.8, which is very close to 3¾. Opposite this numeral, *in the left hand column*, we see 1⅞, which means that by using one 6½ and one 7½ condenser, with 18 inches between the apex of the front lens and the film, a 1⅞ inch diameter objective will do the work. You may also use several different diameters, as you will find by examining the table closely, but 1⅜ is, under any conditions, too small. As to the Nicholas Power Company's letter, why that company is very progressive and wide awake, but it is rather hard to get machine manufacturers to immediately adopt new things at their face value. You could, of course, get more light by increasing your amperage, using your present lens, but it is expensive and wasteful.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

A Question About Illumination.

W. W. P., New York City, writes:

> I have been watching your department ever since it was started and I have been surprised that the cameramen and those interested in M. P. photography have not availed themselves of the opportunity there presented for discussion and instruction.
>
> There is one question which has puzzled me for some time which I would like to have discussed, i. e., which is the least light value measured by white light which will be recorded at normal cranking, speed shutter 50 per cent., aperture f. 4.5, and what is the greatest value of white light which will be properly recorded under the same conditions? To explain more in detail what I mean we will assume that we have a series of incandescent lamps hung one foot away from a strip of paper beginning with a 1 c.p. and going up to say 1,000, c.p. Now suppose we photograph this strip with a moving picture camera with the above settings, what would be the first light to make a strong enough impression (or illumination) on the paper to be "picked up" by the emulsion and what would be the last light beyond which we would have over-exposure?
>
> I would like to get your ideas on this subject as it would help us to understand what range of values we can properly expect to take in with our cameras and still not have under-exposure in the shadows or over-exposure in the high lights.

W. W. P. has brought up a very interesting subject; one which is very intricate and which no photographer can ever know too much about.

The white paper placed at a distance of one foot from the light helps to simplify the explanation of the problem as foot candles are the scientific units used to express the intensity of illumination.

A foot candle is the intensity of a standard one candle power light at a distance of one foot. As the intensity of light decreases as the square of the distance, an object at two feet away from such a light would only shed upon it ¼ or .25 foot candles. Although no object reflects all of the light which strikes it we will, for the purpose of this illustration, regard the white paper as reflecting all the light which falls upon it. If we take a film and expose it to the light for an exceedingly short time and then move it along and give a series of exposures, each being double the next exposure, then the exposure will increase arithmetically as we increase the exposure. Now, if we develop this strip we find that some of the first exposures were so short that they made no impression at all upon the film, then a very thin deposit gradually increasing with the exposure until we reach a point beyond which increased exposure does not give an increase of density.

If we have conducted our experiment carefully, we will find that the shortest exposure necessary to give the greatest density is about sixty times that of the exposure required to register the first faint tint of density. In other words the range of intensities that can be rendered by a film is about 1 to 60, and this is rather more than the maximum range of light intensities in landscapes with strong shadows and bright sky.

It is a pity that there is no light portable photometer adapted for use of the motion picture photographer since it is often impossible for him to judge beforehand, particularly in an artifically lighted set, just what shadows will be so dark that they be under-exposed and what high lights will be over-exposed.

It is evident that whatever surfaces reflect more than sixty times the light which registers from shadow will be over-exposed or that, if the negative is developed to a proper density in the high lights, all shadows which reflected less than one-tenth as much light as the brightest part will be mere splotches of black in which there is no detail.

What a magnificent instrument such a photometer would be for the artistic photographer. With proper lighting facilities he could bring out every salient detail and at the same time suppress anything that he did not wish to show.

We may find the correct exposure for a photograph by measuring the amount of light reflected from the shadows, since exposures must be given so that some detail is shown in the shadows, and we shall find that the exposure at an aperture of f. 4 can be obtained by dividing 125 by the light reflected from the shadows measured in foot candles multiplied by the emulsion speed. Thus if we have a film of speed 250 and the light reflected from the shadows is about 16 foot candles the exposure in seconds will be $\frac{125}{16 \times 250}$, or $\frac{1}{32}$ of a second, at an aperture of f. 4.

Since 16 foot candles is the smallest light intensity at which any impression is made upon the film and 60 times this is the limit of increased density, then it follows that 16 times 60 or an illumination of 960 foot candles is the limit of light intensity without causing over-exposure in the high lights.

In actual practice it is well to remember that there are many other factors which may influence these calculations; such as developer, time and temperature of development and then these same factors again in the making of the print.

Animated Cartoons.

W. A. R., Norwood, Ohio, writes:

> "To begin with, I want to thank you for your reply to my inquiry regarding the changing of a negative to a positive, as published in the issue of October 2d, and also wish to say that I want to thank all who have taken up this subject through your department in the 'World.' Now I am again seeking information.
>
> "Since writing you last month I have purchased an 'Ernemann Model A' camera, but, for some reason, received no instructions with same, so I am 'fighting it out' (and it is some job). What I desire to know is this: In making drawings for animated cartoons what size should the drawing be, and as the camera has no focusing device of any kind, how may I find out how close to the drawings I may work to get best results, or what is the closest I can work on any object? What kind of a light or lights would you advise for photographing animated drawings in the home, and what kind of an exposure would you give? My shutter is marked in the following millimeters: 35- 20- 15- 12- 9- 6- 3- and at two turns per second are 1/100- 1/170- 1/240- 1/300- 1/400- 1/600- 1/1200. The lens stops are F. 3.5- 4.5- 6.3- 9- 12.5 and 18. In working out of doors, with lens set at infinity, at what distance should the camera be placed for the nearest object which you desire to have in focus."

For animated cartoon work take a stiff plank, about eight inches wide and six feet long, and fasten it across a convenient table. Bore a hole near one end to fasten the camera by means of the tripod screw and make an easel big enough to hold the drawings and mount it parallel to the front board of the camera, so that it can be moved along the plank at any desired distance, with suitable means of fastening it down rigidly. Tack two small strips on the easel at right angles to one another to support and register the drawings. By slanting the entire apparatus so that the easel is at an angle of a steep pitched roof the drawing will not need any fastening other than the registering strips. Arrange two nitrogen bulbs with reflectors so as to illuminate the drawings evenly. With drawings six inches across on eight or ten inch cards, they will need to be about fourteen or fifteen inches from the camera with a two-inch lens. The lamps will then be about eight or ten inches from the drawing on each side.

Place a piece of ground glass or ground film in the aperture and, by holding a small piece of mirror at an angle of forty-five degrees behind the gate, you can see to focus the image. It is likely that you will find it necessary to place a washer ring under your lens flange in order to bring the lens far enough from the aperture to get a sharp focus, as this close work is generally beyond the range of the ordinary focusing mount. For experimental work where you do not care to alter the lens mounting, close objects may be focused by slipping one of the kodak portrait attachment lenses over the front of the cinematograph lens, but it will not yield as sharp a result as extending the focusing capacity. Use the single picture crank and the widest shutter opening for the cartoon pictures; then make tests with different diaphragm openings to ascertain the proper exposure.

Always set the focus of your lens at the distance that the principal objects in the picture are from the camera.

With the lens set at infinity the nearest object in reasonably sharp focus at F 3.5 is about fifteen feet, at F 16 about six feet.

After all, there is *only one moving picture paper that you really need,* and this is IT. Conducted by the largest and most experienced staff of editors and correspondents.

*Copyright, 1916, by the Chalmers Publishing Co.

Music for the Picture

Conducted by S. M. BERG.

INQUIRIES.

QUESTIONS concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

MUSICAL SETTING FOR "HER GREATEST HOUR."

Released Jan. 10 by the Equitable Motion Pictures Corporation.

Suggestions Prepared by S. M. Berg,

By Special Arrangements With

G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the pictures and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Equitable Films, the following suggestions for an accompaniment to "Her Greatest Hour" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Nan Perrine, a salesgirl in a large department store, is wrongly accused of theft. The prosecuting attorney, believing her innocent, gives her a position in his home. After the death of his wife, which was the culmination of her faithlessness, he realizes the true worth of Nan and marries her. The whole character of the picture is intensely dramatic and the music should be subdued.

Note particularly:

Agitato, 39¼.
Dancing, 57½ to 61.
Fight in dance hall, 61 to 63½

Scheduled time: Five reels (5,000 feet), 75 minutes.

Time.		*Sub-titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Sweetheart Waltz—Roberts.
4¼	T	James Kirby, owner of the store where Nan is employed.	
5½	T	"She will mail this, whoever she is."	Gondoliera—Moszkowski. (Andante con moto.)
9¼	T	"Another robbery in that department. It must be one of the girls."	
10¾	T	The next morning. Friends in need.	Roses and Rue—Scates. (Valse lento.)
13¾	T	Nan's room searched for evidence.	
15¼	T	The detectives report nothing incriminating at Nan's room.	Enchanted Hour—Mouton. (Andantino.)
17	T	"She hid the ring so cleverly. I have no doubt."	
18	T	"I will hold up the case and be responsible for the girl."	Ideal—Balart. (Waltz intermezzo.)
21½	T	"As soon as you told me dear you had trouble with your correspondence."	
22¼	T	"But the girl is a thief."	Daffodils—Carvel. (Andante moderato.)
22¾	T	The following morning.	
25	T	The dinner that night.	Destiny Waltz—Baynes.
27¾	T	"Do you realize how people gossip?"	
29½	D	When Nan Picks up the letter.	In the Woods—Godard. (Allegro.)
33¾	T	Late that afternoon.	
34¼	T	"The court is going to hold a session tonight and I must remain."	On the Mountain—Godard. (Andante.)
38¼	T	"So you have taken to spying on me?"	
39¼	T	"I want you to go slumbing with me to see a dance."	Agitato No. 2.*
42¾	T	"Can't we put him in the road as though he had been killed there?"	In the Village—Godard. (Allegro.)
46¼	T	"So this is how you repay my trust in you?"	
47¾	T	As fast as her strength will permit her she tries, etc.	Caressing Butterfly—Barthelemy. (Allegretto.)
51¼	T	"She's a swell looker and may be useful to me."	
52¼	T	"Now we know why the crime was committed."	Love's Wilfulness—Barthelemy. (Andante appassionato.)
56½	T	"I will let matters rest without action until morning."	
57½	T	"Mr. Bratton went to the dance."	Hezekiah—Richardson. (One-step.)
59½	T	"I will keep you safe from the police."	
61	D	When Nan sees Bratton.	Hurry No. 2.*
62¼	T	"I must see Mr Bratton. I will wait until he comes."	
63½	T	"You say you are a friend of Mrs. Kirby?"	Idilio—Lack. (Allegretto grazioso.)
67½	T	"We can save Mr. Kirby and you from scandal."	Arabian Night—Mildenberg. (Andante sostenuto.)
72½	T	"I won't drive in but I will help youse in wid her."	
72¾	T	An hour later.	Love's Triumph—Daniels. (Valse lento.)
74½	T	And many months after, in her greatest hour, etc.	
75	T	The End.	

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet, is to be found in G. Schrimer's advertisement on page 508.

Themes and Their Usage
(German-Thema, French-Theme, Italian Tema)

By S. M. BERG.

In using the word Theme in conjunction with Motion Pictures some new interpretation must be accepted. A musician will possibly describe a theme as the principal melody in a composition which at the composer's will and according to the character of the composition has been transposed, elaborated, fitted with contra melodie and arranged as solo for different instruments with the tempo changed, variation and obligato added, throughout which, however, the harmonious strains of the original melody can be detected.

Dr. Theo. Baker

in his dictionary of Musical Terms describes a theme as an extended and rounded-off subject melody with accompaniment in period form proposed as a groundwork for elaborate variations, also known as a subject.

Subject.

A melodic phrase or motive on which a composition or movement is founded sometimes known as the aria.

Aria.

Primarily, an air, or rhythmic melody.—As a technical term, an aria is an extended lyrical vocal solo in various forms, with instrumental accompaniment. With the rise of homophonic music in the opera and oratorio, the aria developed, from a mere plain-song melody with *basso continuo*, into the *aria grande* (the *grand* or *da-capo aria* in three divisions preceded by an instrumental *ritornello* containing the principal melody; division I being an elaborate development of a theme with frequent repetitions of the words; II, a more tranquil and richly harmonized section; followed by III, the repetitions *da capo* of I, with still more florid ornamentation); the *aria di bravura* (similar to the foregoing, but overloaded with difficult passages and coloraturas for showing off the singer's skill); the *aria da chiesa* (church-aria, differing from the sacred song chiefly in its greater breadth, and in being accompanied by full orchestra); and the *aria da concerto* (concert aria, differing from the others which are portions of operas, oratorios, etc., in being an independent composition intended for the concert-hall). The modern aria is freer in form than the *aria grande* of the 18th century, the ritornello often being omitted, greater variety given to the *da capo*, and the thematic construction made to follow the sense of the words, so that it sometimes assumes the form of a rondo, or consists of 2 slow divisions separated by an allegro movement. . . . *Aria parlante* (also *arioso*) a vocal style combining the melody of an aria with the distinct enunciation of a recitative, the vowels being "thrown forward." Smaller arias, nearly in song-form and with slighter accompaniments, are called *arietas or cavatinas.*

Among motion picture players some agreement of thought to fitting a theme to a picture has resolved itself and it will be this viewpoint and the new conception of theme that we shall follow.

In the majority of instances, where musical scores are being prepared for important feature films, some well-known operatic aria,

standard ballad, song without words or popular berceuse is selected by the adapter to fit the action and it is called the Theme. It is usually played upon the opening presentation of the leading man and woman, then in the story when they first meet. Again at a declaration of love, parting or misunderstanding, and finally at the closing of the picture. This presents no difficulties in the modern society drama of marriage, misunderstanding and reconciliation interloped with fetes, restaurant, cabaret or reception scenes, but in the tragic drama where an attempt is made to present a Theme, skill is needed to so change its character as to portray the different emotions.

For example: "The Final Judgment" released by the Metro Pictures Corporation, is a society drama of love interest between a popular emotional actress and her three admirers, A, a lawyer, B, a banker, and C, a criminal investigator. She marries A, B becomes a mutual friend and C in jealous pique leaves for Russia to investigate a baffling mystery, the solution of which is an Oriental poison that when burned or impregnated on an article kills the person handling same. C returns to America and uses this to kill A, but fate decrees that B should be the victim, and A is tried and convicted of the murder. To properly portray this picture the Theme should be bright and melodious at the opening. Later it should have a tone of impending disaster, and then at the scenes of pathos between convicted husband and his wife the deepest note of tragedy should be sounded. This presents no difficulty to the one-man orchestra who has some knowledge of improvising and follows the articles of Mr. Clarence Sinn which are most fitting and helpful in connection with this important subject, but to the orchestra leader, the problem appears insurmountable.

(To be continued.)

New Musical Publications

With Some Critical Comment Suggesting Particular Adaptability to requirements of the screen.

Loyalty Waltz .....Baynes .....Poston Music Co.
A pleasing waltz well suited for neutral scenes or played lento for semi-pathetic action.

Villanelle .....Kriens ..... Fischer
This shepherd song by Christiaan Kriens is an orginal composition from this masterly composer's pen well arranged for ensemble or string combination admirably fitted for mountain or pastoral scenes. Tempo: giocoso, closing adagio.

Romance .....Karganoff ..... Schirmer
As the title implies: a Romance. Admirably suited for theme or slow action. Arranged by that well-known musician Carl Kiefert. Tempo: Andante sostenuto con espressione.

Inspiration .....Edwards ..... Schirmer
together with Romance.
Leo Edwards has fittingly named this composition Inspiration. This number is particularly adapted to portray those dramatic moments with the tension of impending happenings. Tempo: Andante—andante sostenuto—piu mosso—closing with andante sostenuto.

In the Candle Light.....Brown ..... Witmark
Although not a new publication (copyrighted in 1914), it is a particularly bright intermezzo well suited for neutral scenes or comedy dramas.

Musical Gems of Tschaikowsky .....Langey .....Schirmer
A masterly arrangement of Tschaikowfsky airs including March Slave, Andante Cantabile from String Quartet, Dance of the Flowers, Barcarolle, Le Las des cygnes, Chanson Triste, The Serenade, Russian Dance, Cradle Song.

Venetian Love Dance....Rich ..... Fischer
A valuable number for the motion picture library. One of those moderately slow numbers with a flowing melody for strings with a cello or horn obligato. Tempo: moderato—appassionata ma non troppo, closing with a strong maestoso.

From the Highlands.....Langey ..... Schirmer
A well arranged selection of Scotch Melodies, so adapted that any one air can be played. Includes: Come Under My Plaidie, Blue Bonnets, Speed Bonnie Boat, Within a Mile of Edinboro' Town, Loch Lomond, Charlie Is My Darling, A Highland Lad, Leezy Lindsey, Duncan Gray, Robin Adair, Scots Wha Hae Wi' Wallace Bled, Turn Ye to Me, There's nae Luck Aboot the Hoose, Kelvin Grove, Auld Robin Gray, Comin' thro' the Rye, Annie Laurie, The Campbells are Comin', The Hundred Pipers, Auld Lang Syne.

Romany Waltz .....Keiser ..... Shapiro-Bernstein
A pleasing valse intermezzo by that writer of popular hits, Robert A. Keiser. This number is particularly adapted to dancing, reception or neutral scenes.

Australian Scenics by Paramount

Preceding the Paramount-Burton Holmes Travel Pictures, Four Instalments of "Australia's Unknown" Will Be Shown.

PRECEDING the issuance of the Paramount-Burton Holmes travel pictures by the Paramount Corporation on February 7, and to sustain the interest created by the success of the South American travel pictures, the last instalment of which was on January 3, four travel releases will be released picturing the unknown regions of Australia. They teem with action and tell a story rarely equalled among travelogues. The release dates are January 10, 17, 24 and 31.

The releasing of these pictures on Australia during January comes simultaneously with the releasing of the famous Paramount-Bray animated cartoons and the silhouette photoplays originated by the well known artist, C. Allan Gilbert, and the new Paramount newspictures, rounding out a program of exceptional features.

The "Australia's Unknown" pictures were taken by Frank Hurley, the chief photographer of the Shakleton expedition, and in his statement after returning to the civilized portions of the island he said that of all the uniquely interesting spots on earth he had had the opportunity of visiting in his trips of exploration, this was the one that teemed with the most action and interest.

Flickers

JUST as expected, less than twenty-four hours after the new water wagon started on its parade, the horses got away and most of the boys went off with an awful splash. All took it as a joke. None felt a bit sore.

* * *

We are very sorry to learn that A. Kessel, Jr., has been a sick man for the past few weeks and confined to his bed. We sincerely trust that he will be up and around in a short time.

* * *

Another member of the indisposed squad and a very ready victim for the various patent medicine boosters, is John F. Miller. He will take anything that anybody claims is any good for any ailment that he thinks any man could have at any time.

* * *

Joseph Metro Engle will almost lay a bet that the masked marvel, operating so successfully on the mat aspirants at the Manhattan Opera House, is none other than Francis X. Bushman.

* * *

I'll bet that Arthur Ashley sells somebody an automobile or a fancy vest before he leaves Jamaica. What do you say?

* * *

A letter from H. M. Horkheimer threatens us with another visit shortly. He claims to have bought more transcontinental commutation.

* * *

Sol Lesser, president of the Golden Gate Film Company, having consummated a "worth while" deal, intends coming east for permanent residence, in order to be on the lot and take care of things.

* * *

The best we get from Jay Cairns these days is a "souwak." But we will forgive him if he will come to New York just once.

MAC.

Mutt and Jeff on Screen

Bud Fisher Signs Contract With New Company to Make His Comedy Characters Weekly Visitors in Picture Houses.

EXHIBITORS on the watch for comedy subjects will be interested in the announcement that Bud Fisher, originator of Mutt and Jeff, has signed a contract with the Mutt and Jeff Weekly, Inc., a new concern, to present his famous character creations in a series of animated cartoon drawings, to be issued each week in installments of 300 feet. The pictures will be booked directly with exchanges and exhibitors by the Mutt and Jeff Weekly, Inc., and will not be attached to a news weekly, or a subject of any other nature.

With Mr. Fisher's comedy genius as a basis, and the renown of the characters that for many years have lived in the pages of more than 200 newspapers, the organizers of the new company feel that they have a moving picture proposition of great possibilities. This confidence is shared by experienced newspaper proprietors, such as H. H. Tammen, owner of the Denver Post, the Kansas City Post, the Sells-Floto circus and a stockholder in the Essanay company.

The arrangement with Mr. Fisher calls for a weekly scenario incorporating the adventures of Mutt and Jeff best suited to the screen. Of course, the artist will be given a free hand in devising situations for his characters and he may be relied upon for originality and humor.

Motion Silhouette Pictures

New Wrinkle for Paramount Program That Is a Wonder in Its Way.

SOME time ago C. Allan Gilbert, the famous illustrator, who with Howard Chandler Christy, Harrison Fisher and a few others has done so much to make the American Girl famous, got the idea that silhouette motion pictures could be produced. In other words, that a story

Scene from "Inbad the Sailor" (Paramount).

could be told on the screen in black and white, using real actors to depict the various characters. He determined to try it. Now while he had not been allowed to starve by the art editors of the various fifteen-cent magazines, he had not saved enough to buy such an expensive toy as a private motion picture studio.

He went to J. R. Bray, the cartoonist, who saw the possibilities of his idea and who financed the project. Further, Mr. Bray spied an opportunity to indulge in a few experiments on his own account. The result was the formation of a subsidiary company of his own, called the Bray-Gilbert Studios, now located at 44 Washington Mews, New York.

The combination of the real with the drawn is now an accomplished fact. The Bray-Gilbert Silhouettes, which, like the output of Mr. Bray's other company, is to be marketed solely through the Paramount Pictures Corporation, are partly acted and partly penned. The spectator cannot tell where one begins and the other leaves off.

It is a brand new experience for Washington Mews to have a moving picture studio in its midst. But for some time No. 44 has been the scene of mysterious operations the nature of which has just come to light. The ancient structure has been transformed to meet the requirements of the new undertaking and big arc lights, odd stage properties and curious photographic machines have been set up.

A stage and flies have been added in the rear of the lot, the ceiling knocked out, and the inner walls painted a dazzling white. Powerful electric lights overhead are so arranged as to throw the actors into bold relief. Occasionally the background is colored to lend more detail and the different shades show on the screen. Though the figures are in silhouette, it is amazing how much expression is obtained.

The camera is sunk in a pit, so that the actors' feet are visible to its eye though there is no floor in the Bray-Gilbert pictures. The innovation in film production covers a wide range of subjects, but all of them are presented with a charming disregard for stereotyped methods. "Inbad the Sailor," his first release, on January 20, is a typical example.

The story, which has the proper "Arabian Nights" flavor, depicts a sailor wrecked on a desert isle with only a monkey for a companion and a bottle of tabasco sauce for comfort. But the writer produces the inevitable mystery in the shape of a genii's chest, in which is found a wishing ring. The sailor has four wishes, one of which turns the monkey into a human companion—a sort of man Friday—and another whisks the two off on a magic carpet to the Orient in search of adventure.

Mr. Gilbert writes the scenarios himself and among the other whimsical stories which he is producing for Paramount are "The Chess Queen," "Haunts for Hire" and "The Balloon Tree." This brings up an interesting point. Through his remarkable skill with the pen, J. R. Bray has found a way to combine the drawn with the actual figure, with the result that the Bray-Gilbert Silhouettes are a mixture of cartoon and real acting. Transformations otherwise impossible are accomplished and one cannot tell where the acting ends and the drawing begins.

Fantasy thus comes into its own. Nothing is impossible. The most amazing feats of the "Arabian Nights" can be reproduced with the same flight of imagination that characterizes the original. Truly the silhouette film as exemplified in these remarkable pictures opens a new field.

Kleine-Edison Program for January

Four Strong, Vivid Features of the Money-Getting Kind Which Do Not Depend on Sex Problems.

WITH the release of the Kleine feature, January 5, "The Devil's Prayer-Book," the Kleine-Edison Feature Service opened a propitious year. Never before in the history of George Kleine or the Edison Company has either institution offered a line of attractions so strong or better calculated to prove profitable to manufacturer and exhibitor alike. A glance at the January release program is sufficient evidence of the determination of the newly organized "K-E Service" to live within the time-tried reputations of both manufacturers.

"The Devil's Prayer-Book," aside from its magnetic title, is a production of rare dramatic power and constructive genius. First run exhibitors are delighted with the money-getting title which, in the lexicon of the exhibitor, "gets 'em in," and the extraordinary story which pleases them after they are in. This feature was especially written by Max Marcin, author of the dramatic success "The House of Glass," in which Mary Ryan is playing at the Candler theater, New York, as a starring vehicle for that petite beauty Miss Alma Hanlon. She is co-star with Arthur Hoops in "The Devil's Prayer-Book."

Four features are scheduled for release through the Kleine-Edison Service during January, two Kleine and two Edison. On January 12 Edison will release "The Catspaw," a really extraordinary photodrama founded on the novel by William Hamilton Osborne. Miriam Nesbitt and Marc MacDermott, those two favorites who have not recently been seen together in film, are reunited in "The Catspaw," dividing leads in this enchanting story of double identity. Marc MacDermott comes in for special commendation, as he is seen in almost every scene of the picture. Persons familiar with Osborne's novel will readily appreciate the tremendous opportunity for vital, dramatic work which it affords. Both leads, however, acquit themselves with colors flying.

"Wild Oats" is the title of the "K-E" offering for January 19, a dramatic gem featuring Malcolm Duncan and Alma Hanlon. "Wild Oats" tells a fascinating story of the social-drama variety, dealing with Broadway and the bountiful harvest of wild oats one can reap in its pregnant soil. Malcolm Duncan makes his premier appearance in the starring role of a wayward son. Duncan is remembered as one of Harrison Grey Fiske's leading men and an actor of the better kind. "Wild Oats" bristles with touches of gay night life and tense moments. It is a Kleine feature requiring almost two months to produce.

On January 26 the concluding production of the January program will be released. This is "The Innocence of Ruth," a five-part drama, featuring two of the most popular players in film, Viola Dana and Edward Earle. Viola Dana, the charming star of "The Poor Little Rich Girl" and several big Edison features, including the recently released "Children of Eve," was never seen to better advantage than in the role of the gentle, demure but quick-tempered Ruth Travers. "The Innocence of Ruth" is the story of an orphan girl, raised luxuriously by a young but wealthy friend of her deceased father. The dangers of the motherless girl are convincingly shown. The entire drama sparkles with tense moments and, from its interest-inciting start to its splendid climax, suggests the thought that no worthier role or one better suited to her peculiar temperament and capabilities could have been given dainty Viola Dana.

All four releases for the month of January are dramas of the pleasing kind, strong, but not morbid, vivid and forceful, but dependent in no way upon sex problems or sordid motives for their plots and incidental themes.

GOLD KING SCREEN COMPANY APPOINTS KANSAS REPRESENTATIVE.

E. W. Green, of Wellington, Kan., has been appointed state representative for the Gold King Screen Company of Altus, Okla. Mr. Green will make Wellington his headquarters and will keep in direct touch with the exhibitors throughout the state. Mr. Green is an expert on projection.

Many new sales agencies for the Gold King Screen were established by President S. H. Jones on his recent trip north.

Splendid Music for "The Black Crook"

Kalem Production Exhibited With Special Score Pleases Critical Audience.

A SHOWING of the Kalem feature, "The Black Crook," was given in the projection room of the Wurlitzer Building on West 41st street, New York, last Wednesday. The object of the exhibition was to demonstrate what original music combined with well-selected music will do for a great spectacular feature like "The Black Crook." Music for the feature had been specially composed and arranged by Walter C. Simon.

The splendid projection room was well filled with a critical but appreciative audience when, at 11 o'clock, Robert E. Welsh in a felicitous little address stated the purpose of the exhibition and introduced the composer, Walter C. Simon. Mr. Simon, a young man of pleasing appearance, bowed his acknowledgment of the applause and as he took his seat at the organ the picture was started.

"The Black Crook" was reviewed in the issue of the Moving Picture World of January 1. It offers unusual opportunities to a clever musician to increase the power of the story and to accentuate the many spectacular incidents. In both these respects Mr. Simon has completely succeeded. The weird and magic element which at times predominates in the feature was wonderfully well illustrated by the music. The visits to the cave where the Black Crook meets Zaliel, the sudden disappearance of the Black Crook, were accompanied by music that made every scene more impressive. The one point in the score that stood out with particular brilliancy was the way the young composer handled the music for the great spectacular parts of the film-play. There are dances of great variety, the minuet, the ballet, a Greek dance, a fairy dance, etc., all of which required different treatment to be made as attractive as possible. Mr. Simon did exceedingly well in each one of these spectacular scenes. It is difficult to see how the score for the various dances could possibly have been improved.

Presented with this splendid score "The Black Crook" becomes a performance of rare merit and presents many novel features which no audience will fail to appreciate.

V-L-S-E in New Home

Now Occupies the Entire Sixth Floor of the Mecca Building, 1600 Broadway, New York City.

FRIDAY, December 31, was moving day at the V-L-S-E, when the attaches of the home office and of the New York branch office took up their quarters on the sixth floor of the Mecca Building, at 1600 Broadway. This is the floor which was formerly occupied by the Kriterion Film Company and the Kinemacolor Company. It has a total area of 12,500 square feet, which is about 5,000 more feet than the Big Four had on the seventh floor of this building. Artisans have been working day and night for several weeks past to get the new offices in apple-pie order. The entire interior has been redecorated, and many alterations made in the arrangement of the offices, which will make for increased convenience and comfort.

The New York branch office and the home office of the V-L-S-E proper, which in the old quarters were thrown together, will be separated in the Big Four's new home. They will have a common entrance way, the reception hall opening on the Seventh avenue side of the Mecca Building to the New York branch office quarters, and on the Broadway side to those of the home office.

The suite of offices of General Manager Walter W. Irwin will be located at the Broadway and Forty-eighth street corner of the floor. Adjoining this will be that of A. W. Goff, assistant general manager, and then in their order those of Leon J. Bamberger, sales promotion manager, and E. L. Masters, advertising manager. Opening from the hallway on which these offices face is the entrance to a large projection room that will permit of a fifty-foot throw. This room will be beautifully carpeted and luxuriously furnished, with every facility for the convenience of those whose duties will take them there. Adjoining the office of Mr. Irwin on the Forty-eighth street side is a commodious auditing department, next to which is the stenographer's department and the director's room, facing on the corner of Seventh avenue and Forty-eighth street.

Joseph W. Partridge will have his office next to the director's, and his assistant, F. F. Hartich, adjoining Mr. Partridge's. The New York branch office will have its own cashier, so that there will be no lost motion for exhibitors having business with the branch. The poster and shipping departments are in the front of the floor in close proximity with the elevators.

The fact that the V-L-S-E has found it necessary to take such commodious quarters after only nine months of operation would seem to indicate that the reports of the progress which this organization is making are well founded. It is said that the lease for these offices covers a long term of years.

Gertrude Selby

THE first comedienne engaged for the L-Ko Komedies was Gertrude Selby, and she was the heroine of their first comedy, "Love and Surgery." Since then she has become one of the most famous funny film girls. "I played leads from the start," she said. "I cannot remember the time when I did not want to do something. I tried at thirteen to be a cloak model, but they laughed at me because I was so small and immature. Well, lots of people are laughing at me still, but now I enjoy it—that's the difference! I found it hard to be funny very early in the morning, sometimes. I think it must be nice to be a tragedienne, so that when you feel cross at 8 A. M. you can indulge the feeling in your heart and rave as much as you want to. It takes a real artist to feel a comedy situation when she's still half asleep."

Gertrude Selby.

Miss Selby has a new reason for liking pictures. "I soon tire of the same thing," she says, "and work in the legitimate is just a repetition of the first performance. I know, because I danced with Gertrude Hoffman, played with Gus Edwards, and had an act to myself in vaudeville.

"The only thing in the world that I am afraid of is—getting fat!"

WILL PICTURE LARRY EVANS' NOVEL.

The Frohman Amusement Corporation, through the efforts of its president, William L. Sherrill, has secured the photoplay rights to Larry Evans' very successful novel, "Then I'll Come Back to You," which enjoys the distinction of being one of the best sellers of the current year.

In its serial form, it appeared in the Metropolitan Magazine, starting with the February issue and concluding in the November, 1915, number. During that time, it created much favorable comment and was hailed as a masterpiece of American fiction. As an evidence of the popularity of this story, it was put in book form about four weeks ago and sales show it now to be in its fiftieth thousand.

Miss Alice Brady has been selected as the star in this production, playing the part of "Barbara Allison," with Jack Sherrill in the part of "Steve O'Mara," supported by a cast of well known artists. The entire company will be taken to Asheville, North Carolina, within the next ten days, where the exteriors will be secured.

JACKSONVILLE TURNS OUT FOR "SIS."

Sis Hopkins was welcomed to the ranks of screen characters last Wednesday evening at a reception given her creator, Rose Melville, by her fellow Kalem players and other screen artists now in the Florida city. The screeners turned out in full force and there were over a hundred present at the dinner and dance which was given in the Kalem studio. There are eight companies of players now working in the pretty territory around Jacksonville, including the companies located there for the winter and the feature organizations making brief stop-overs to secure the atmosphere for pictures that will be completed up north. At Wednesday night's reception William Haddock, president of the Actors' Society of America, and a feature director, made the address of welcome for the outside players, while Kalem's producer, Robert Ellis, and Miss Melville responded.

To Protect Scenarios

Senator Penrose Offers a Bill in Congress to Include Them in the Copyright Law.

By Clarence L. Linz.

A BILL has been introduced into Congress by Senator Boies Penrose, of Pennsylvania, contemplating an amendment of the copyright laws so as to include scenarios. It is provided that any person entitled thereto under the provisions of the act may secure a copyright for a scenario by typewriting the same with notice of copyright as required, and such notice must be affixed to each copy of the scenario published, typewritten or offered for sale in the United States by authority of the copyright proprietor.

It is further stated in the bill that if it be enacted into law copyright may also be had on a scenario by the deposit of two typewritten copies of the title and description, with cast of scenes without prints or other identifying reproductions thereof. After copyright has been secured by the publication or typewriting of the work, with the notice of copyright as provided above, the owner shall promptly deposit in the copyright office or mail to the Register of Copyrights, Washington, D. C., a complete copy of the scenario together with one print taken from each scene or act, each to be accompanied by a claim of copyright. No action or proceeding would be maintained for infringement of copyright in any work until the provisions of deposit of copies and registration of such work shall have been complied with.

Section 25 provides that if any person shall infringe the copyright in any work protected under the copyright laws of the United States such person shall be liable (a) to an injunction restraining infringement, and (b) to pay to the copyright proprietor such damages as the latter may have suffered due to the infringement, as well as all the profits which the infringer shall have made from such infringement, and in proving profits the plaintiff shall be required to prove sales only, and the defendant shall be required to prove every element of cost which he claims, or, in lieu of actual damages and profits, such damages as to the court shall appear to be just; and in assessing such damages the court may, in its discretion, allow the following amounts: In the case of the infringement of an undramatized or nondramatic work, or scenario, by means of motion pictures, where the infringer shall show that he was not aware that he was infringing, and that such infringement could have been reasonably foreseen, such damages shall not exceed the sum of $100; in the case of a copyrighted dramatic or dramatico-musical work or scenario by a maker of motion pictures and his agencies for distribution thereof to exhibitors, where such infringer shows that he was not aware that he was infringing a copyrighted work and that such infringements could not reasonably have been foreseen, the entire sum of such damages recoverable by the copyright proprietor from such infringing maker and his agencies for distribution to exhibitors of such infringing motion pcture shall not exceed the sum of $5,000 nor be less than $250, and such damages shall in no other case exceed $5,000 or be less than $250. This is not to be regarded as a penalty and the exceptions shall not deprive the copyright proprietor of any other remedy given him under the copyright law, nor shall the limitation as to the amount of recovery apply to infringements occurring after the actual notice to a defendant, either by service or process in a suit or other written notice served upon him. The court may allow $100 for the first and $50 for every subsequent infringing performance.

Universal's Far Eastern Itinerary

Company Under Henry McRae Will Visit the Philippines, China, Japan and Australia.

THE title of the first picture that Henry McRae's Universal company will make in the Philippines is "Onda of the Orient." The first scenes were made in and around San Francisco. These were to be followed by others after the steamer carrying the company sailed from San Francisco on January 8 on its long journey to the Far East. The first stop will be at Honolulu, where Mr. McRae plans to take a number of scenes which will fit into his picture. Then the party will sail for Yokohama, and it is Mr. McRae's intention to have the ship stop in mid-ocean in order to make several thrilling rescue scenes for his production.

Arrangements already have been made by the Universal Company by which the McRae company will be extended every facility for the filming of all the scenes aboard ship that are desired, and as Mr. McRae has had frequent experiences of this character it is safe to predict the shipboard results will be unusually satisfactory. The majority of the scenes for "Onda of the Orient" will be made in the land of the Filipinos, where the old Spanish landmarks will furnish most attractive settings for the photoplays.

Director McRae has several other stories in preparation. One of these has Japan for the location of the play. The Celestial Empire will be the location of another.

In addition to spending some time in Japan and China, the company will go to the South Sea Islands and will also visit New Zealand, Australia and Tasmania.

Thousands of feet of film will be devoted to picturing the daily life and industries of the people of the Orient and of the islands in the Pacific and later will be released on the regular program of the Universal Company. These films will be of highly educational value and undoubtedly will make a strong appeal to the heads of institutions of learning throughout the land and will prove a real attraction to the thousands of school children of every state of the Union.

Fred Leroy Granville, who was the chief cameraman of the Steffanson expedition to the Arctic, will serve in the same capacity with the party. Mr. Granville is a native of Australia. When the company reaches that far-away land in the South Pacific, it is planned to penetrate New Guinea and visit a portion of that state which it is claimed has not yet been traversed by any white man.

BETA BREUIL WITH MIRROR.

Mrs. Beta Breuil, the woman who organized and brought to a point of great efficiency the scenario department of the Vitagraph Company of America, has been engaged by the Mirror Films, Inc., to do special work on several feature pictures which the Mirror management has in mind for the coming year.

Mrs. Breuil, after much travel throughout the world, had been thrown on her own resources at an age past thirty and had tried the stage before she sought and got the position of scenario writer for the Vitagraph Company. From that she rose to the position of editor and headed the department which she organized herself. Some time ago she left the Vitagraph Company, vowing that she would not again undertake such a position as editor of any company. Until she was approached by the Mirror, Mrs. Breuil did free lance writing of scenarios or writing to order.

MOVING "THE GIRL AND THE GAME" COMPANY.

In the production of the fifth chapter of "The Girl and the Game" Director McGowan used several cowboys as a sheriff's posse. After a number of fight scenes were taken at the studio, it was necessary to move the company to a distant location to continue the day's work. Instead of losing the time which it would have taken the cowboys to ride the distance, Director McGowan loaded the horses into a boxcar of the "property" train and the entire company

"Prop." Train Used in "The Girl and the Game."

was whisked to the location without delay. Miss Holmes' attitude in the picture is illustrative of the friendliness she feels for her "boys." The one thing the true range rider is careful of is his mount, but they are always willing to permit Miss Holmes to borrow a mount, and she often does climb into a big western saddle and gallop up into the hills.

Analyzing a Winner

The Great Success of "The Cheat" Much Discussed by Public and Exhibitors—The Play Destroys Some Old Time Directorial Superstitions.

By W. Stephen Bush.

IS THERE such a thing as analyzing a successful film play? If there is what is the practical use of such analysis? I think that an analysis has its great uses. What are the comments we hear among the audience but attempts at analysis? There are times when some obviously strong and successful film play stirs up an extraordinary amount of comment not only among exhibitors but among the patrons as well. The latter do not comment much on what seems to them just usual and ordinary. The program of routine never goes below the surface and the men and women who have sat through a kinematographic table d'hote forget the whole thing before the formal announcement of: "THE END." How different are these men and women when they come out of the theater after having seen something that has really shaken their souls and broken through the masks of convention and routine. Then they are worth listening to.

Of all the features released within the last few months none has been the cause of more favorable comment than "The Cheat." There has been no dissent. Exhibitors like to go into a reminiscent mood when they are among themselves and talk of the splendid features they have seen. (They talk of the other kind as well.) Each one believes his own particular favorite the best of course. He does not want to yield the palm to others. There are some film plays, however, on which all agree and undoubtedly "The Cheat" is one of them.

Yes, the consensus of opinion on that feature is absolute. It is therefore well worth looking into.

Curiously enough "The Cheat" smashes one of the fondest beliefs of a certain school of photoplaywrights. This school tells us that the first requisite of success is the enlisting of the audience's sympathy for one or two characters in the play. "The Cheat" does not enlist our sympathy for a single man or woman in the play. The first friend to whom I mentioned this fact hesitated to agree with me, but as he re-examined his emotions he admitted that there was no room for sympathy. The Japanese of course invites anything but our sympathy; the frivolous wife who steals to gratify her love of finery and who requites the affections of her husband with rank ingratitude never moves our sympathy and as a woman does not even waken our pity. When the audience in the courtroom goes mad and passionately overrides all law and order the ruling emotion is not pity for the woman but a racial antipathy blazing out in elemental fury. To be sure we are sorry for the husband but we cannot wholly repress a feeling of disparagement.

Another remarkable thing about "The Cheat" is the total absence of any attempt to teach a lesson. Of course the teaching of a lesson is always woefully out of place in a dramatic entertainment of any kind. Orations on morality are for the pulpit but so many of our playwright, photoplaywrights especially yearn to outline a lesson on the screen. Your true dramatist abhors preaching even more than your theatergoer. When people come to look at a stage or to gaze upon the screen they cannot bear to see a pulpit erected in its place. Not even the prosiest of theologs can possibly extract any thing like a moral from "The Cheat." It is a play, nothing more; an entertainment, nothing else. It is a part of "the life which all of us lead, which but few understand but which is full of interest wherever you seize it."

I have asked a dozen or more experienced film men and a good many more "fans" just what they liked about "The Cheat." They immediately began to talk of the branding scene and the climax in the courtroom. There is no doubt whatever that these two scenes are gripping and sweep the spectators on to a veritable tempest of emotion, but there have been other branding scenes and there have been very many other courtroom scenes. The secret of the success of these scenes lies far deeper. It lies in the skill with which the interest has been awakened, it lies in the directorial finesse which makes this interest rise swiftly yet gradually, it lies in the cunning calculation of the climax. The keynote of the play is simplicity itself: The irreconcilable contract between the East and the West. "Never the twain shall meet." On this most obvious theme, which no doubt the average scenario department would have rejected with scorn, rests the most notable film success of many a month. When you get a director capable of handling the simple and the elemental theme you hear (pardon the paradox) the thunder of the screen. None but Jove can wield the bolt. "The Cheat" is an echo of the old Greek drama, showing conclusively that the emotions of men and women remain untouched by the lapse of time. For playing on the heartstrings, and rousing fear and terror the instruments are still the same.

In analyzing the success of "The Cheat" one element must be emphasized—the development in the Lasky school of the purely photographic part. No school has attained greater achievements in this respect. We would have to admire the purely photographic part even if it were not subordinated to the plot. When it is thus subordinated the lighting effects may well be called a new dramatic force. It is dramatic description of a new order. It has a charm which may be much more easily felt than described. It adds an unheard of subtle strength to the photodrama.

To sum up: There is no formula for success on the dramatic screen. While "The Cheat" is still receiving unstinted praise on every hand the same company produces another play fully the equal of "The Cheat" in its effects upon the spectator. This play named "The Golden Chance" differs most radically from "The Cheat" both in theme and in treatment. It is all pathos and wrings our hearts. We dissolve in sympathy.

"The Cheat" no doubt will serve as a point of departure for many directors or at least for the few who believe that they are capable of learning something. There are quite a number of directors you know who consider themselves divinely inspired and very much above the necessity of learning.

Anita Snell

THE recent debut in motion pictures of "The Montessori Baby," little Anita Snell, is being watched with the closest of interest, not only by members of the profession, but several noted scientists who have been interested in the Snell baby for more than two years. Anita, who is regarded as a five-year-old prodigy, has just completed playing a child part in the big Metro photoplay, "Man and His Soul," in which Francis X. Bushman and Beverly Bayne are starred.

Anita Snell.

Little Miss Snell is a remarkable child in many respects. She was born in Minneapolis, Minn., and displayed many signs of extreme precociousness when first she began to lisp only a few words. Her mother was induced to enter her in the famous Montessori school in Washington, under the direct tutelage of Miss Anne E. George, who conducts the institution. She proved a marvel from the beginning, and could write and form sentences before she was four years old. She has developed a taste for the best things in art which is almost uncanny. The little one considers it a holiday when her mother will escort her to the Metropolitan Museum of Art, in New York City, where she knows the names of many of the paintings and sculptures and the names of the artists who made them. Her comment on pictures and statuary in the museum invariably attracts a crowd.

Anita is an excellent pantomimist and mimic; which makes her invaluable in her photoplay work. If there is any fault found with the child around the studio it is her proclivity for causing the artists to become distracted, while at work. She delights in entertaining those around her, but she is never forward in that respect. Little Miss Snell is an accomplished dancer of the classic forms, and imitates all the well known terpsichorean artists. She likes Pavlowa best of all, although she never misses an opportunity to accompany her mother to see Genee, Isadora Duncan, and others of similar distinction.

British Notes.

MOTION PICTURE transactions have, during the past week, been more than sufficiently represented in the civil courts. The claim of Mrs. Elinor Glyn for damages against a film burlesque of her novel, "Three Weeks," has been finally disposed of in the Chancery Court by Judge Younger, who had some strong, unvarnished remarks to direct against "red light" novels and pictures. The novel, it will be recalled, was visualized in America for the Kinema and when copies were released here a London producer manufactured another film satirizing the American picture. It's title was "Pimple's Three Weeks—Without the Option," and Mrs. Glyn in her case sought damages and an order prohibiting further exhibition of the burlesque. In his decision the judge said, " . . . the novel which was published in 1907 was fortunate enough to be condemned by all reviewers and banned by all libraries and to give it novelty its episodes were absurd. The film burlesque is frankly farcical and vulgar to an almost inconceivable degree. The episodes in the book are grossly immoral with a tendency to elaborate incidents of sensual adultery and intrigue and, in my opinion, copyright cannot exist in works so grossly immoral as this." The action, which is not without its moral to aspiring producers of literary notorieties, was therefore dismissed.

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The nomenclature of the industry differing so widely in application in the two English-speaking countries provokes many arm-chair arguments within the trade and without, but it was left the other day to Judge Coleridge to give the first judicial ruling upon the pronunciation of our most popular designation for a moving picture exhibition. Counsel was reading a letter and pronounced therefrom the word "cinema" with a soft "c." "Kinema, if you please," interrupted the judge decisively.

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The Manchester licensing authorities recently wrote to the House Office requesting the Government to appoint an official censor of films. The Home Secretary has replied stating that he has no authority to do this and that he cannot see his way at present to introduce special legislation for the purpose. The Lancashire Association of Chief Constables had previously petitioned various municipalities to obtain the appointment of an official censor.

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Mention of censorship recalls an amusing experience that happened at Birmingham the other day. The Essanay film, "Charlie, the Perfect Lady," was being shown at a local hall and one or two of the patrons protested to the authorities and demanded its withdrawal on grounds of indecency. Next day the magistrates saw the production privately and found not the slightest excuse for prohibiting its exhibition. On the contrary they paid a delicate compliment to the "harmless humor" of Charlie.

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The British Government is about to apply the same drastic measure to other continental countries that was recently levied against Denmark. That is the prohibition of film exports and Holland is given as the next country to have the attentions of the customs offices. The object of this restriction is to prevent pictures of enemy origin from reaching Britain and the Colonies but it is not unlikely that both in Denmark and Holland one or two firms of established repute may eventually have the regulations relaxed to meet their cases.

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"The Kinematograph Renters' Society of Great Britain and Ireland, Limited," came into being last week. It is a reconstruction of the Renters' Association and the organized trade body in this country of the middle men of the industry, the exchange men. Membership costs $50 per annum and is to be confined to renters taking upwards of twenty reels new open-market stock per month. The registered office is at 2 Gerrard place, Shaftesbury avenue, London, W., and the first officers elected are: A. C. Lovesy (Ruffell's), president; F. W. Baker (Butcher's), vice-president and treasurer; H. Cluet Lock, secretary, and Messrs. H. T. Redfern (Gaumont), A. M. Kay (Ideal), J. C. Squier (Jay's), A. S. Mayall (Advance) and R. M. Hewett (International) committeemen.

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The Williamson Kinematograph Company of London has opened a new film printing factory with a net capacity of half a million feet of positives per week at Barnet, Herts.

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The difficulty in the shipping industry of transporting freight to Russia looks like finding a speedy solution and one that should again open up a film market that has been more or less closed since the outbreak of war. A company has been incorporated in London to transport British goods and merchandise including amongst other things moving picture films from Great Britain to Russia and certain Scandinavian countries. From London or one of the East Coast ports they will be shipped to Sweden and there the agents of the company will superintend the transport of the goods to one or other of the Baltic ports whence they will be shipped again direct to Petrograd. The Government has sanctioned its approval of the route.

London Trade Topics.

Another meeting of the Amusements Committee of the London County Council has been held to attempt further exactions from the London exhibitor but fortunately, through the interception of a trade deputation, with no signal success. This time a suggestion for reserving special seats in picture theaters for unaccompanied children was extended. The proposal was made in consequence of complaints that children had been molested in certain houses. Alternatively, the deputation from the Exhibitors' Association suggested that future cases should be reported to the association and left with it to deal with and that an attendant whose special duty should be the care of juvenile patrons be employed at theaters. The Exhibitors' Association's proposal was adopted instead of the original motion.

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A further provision proposed by the County Council is that no films shall be exhibited that have not received the certificate of the British Board of Film Censors except topical or news-pictures that have no bearing upon the war. The council mentioned that the British Board of Film Censors has no official authority but as no other body exists in this country with power to examine films before release were of opinion that it would be in the public interest to give official recognition to the work done by it. On the other hand, should a case arise in which the council objected to the imposition of the condition suggested, it would not prevent the council taking steps to stop the exhibition of the film.

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The revised tax upon films coming into this country from the original half-penny to one-third of a penny per foot on positives and from eight pence to five pence per foot upon negatives is to be drafted into effect immediately.

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Alexandra Palace—the Sentinel landmark of London—has recently been utilized for film production by the Union Film Company. Last Sunday evening an outbreak of fire entirely destroyed one of the studios quite close to the main building.

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The event of the week in the producing sphere of operations is the completion by the Gaumont Company of "Ultus," a modern "Blackhand" drama of the "Zigomar" type. The interior scenes are particularly worthy of special mention and were consummated at the Gaumont studio at Shepherds Bush. For this series of special features the trade name of "Victory Films" has been chosen.

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At one or two of the large industrial works near London engaged at high pressure in the manufacture of munitions of war, Kinematographic entertainment is to be provided between shifts for the mental refreshment of the tired workers. This provision is the outcome of advice from medical specialists who aver that mental tedium is a greater cause of defective output than physical strain. Certain shipbuilding yards in the North have had their own kinemas for many months.

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As in the case of most of their British produced wares the Trans-Atlantic Company continues to dispose of their most notable importations on the exclusive basis, i. e., selling outright to one or other of the renting establishments. The recent Broadway picture, "Fatherhood," is the latest to go this way. Selig's "Red Seal," the Flying-A "distinctive," Vitagraph "Blue Ribbon" each seem to find readier buyers upon the exclusive basis than if sold territorially to a number or all of the exchanges. Others, Thanhouser, Lubin, to name but two, pin their faith more upon the open market, and with few exceptions most of their films can be rented from the exchanges. The Essanay company still vigorously maintains its stand and is exclusively exclusive.

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After much hesitancy the Frohman Amusement Corporation of New York has formulated a regular plan of release of its productions in Great Britain. R. S. Edmonson, a familiar personality amongst the American contingent in town, has been appointed agent.

J. B. SUTCLIFFE.

German Trade Notes

THE newspaper war between the "Lichtbild-Buehne" and the Nordische Film Company is still going on. In July the Danish concern secured the control for Germany in addition to their own films a number of leading marks including the German Union, Oliver and Luna films, the Swedish Svenska Biograf, and the American A. B. and Kalem. In order to strengthen its hold upon the German market, the "trust" has been buying theaters all over Germany and is now owner of sixty moving picture houses including many of the finest in the country such as the ten Union theaters in Berlin, the Union theaters in the Provinces, the Oliver theaters throughout Saxony, the Tauentzein Palast in Breslau and others.

Houses in many of the other cities where the Nordische has not theaters, fearing that the competitor would secure the Nordische films, which are very popular and much in demand, closed contracts with the "trust" by which this concern practically controls these theaters. The result has been to narrow the field for the independent renter who cannot purchase the number of copies which he formerly did owing to the strong competition of the Nordische. This has therefore materially hurt the independent producer, who since the avenues for export have been closed has been forced to depend entirely upon the home market and is now unable to dispose of even the ten copies which he in former times could place in Germany.

Led by the "Lichtbild Buehne" the independent manufacturers and renters declared war upon the Nordische Film Company and are trying to do all within their power to avert the ruin which they claim the Nordische is trying to bring upon the German film industry. The Nordische through its director, D. Oliver, is using the columns of the "Berliner Tageblatt" and the "B. Z. am Mittag" for answering the attacks of the "Lichtbild Buehne." Mr. Oliver maintains that the foreign films which his company brings into Germany give variety to a program which would otherwise be wholly German. The German firms whose products the Nordische controls in Germany are independent of the Danish concern in every respect and the profits accrued from sales to the Nordische Company remain entirely in German hands.

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The Urbach film "Das Raetsel von Sensenheim" ("The Sensenheim Riddle"), is meeting with great success in the Berlin Union theaters. Critics are universal in acknowledging this picture to be one of the finest film pieces from every point of view ever offered to the German public. The newest Urbach film, "Through Night to Light," has just been completed and was shown a few days ago for the first time to a few interested parties. "Through Night to Light" promises to enjoy the same success as that of "The Sensenheim Riddle." The film was produced under the direction of Carl Schoenfeld, familiar to American German theater patrons as leading man in the Thalia theater, New York, where under the management of Gustav Amberg, Mr. Schoenfeld played opposite Miss Marie Geistinger. Mr. Schoenfeld may well be proud of this film, not only through his success as its director, but also through his splendid work in the leading role. The other lead was taken by the popular Vienna actress, Miss Elsa Galafres, who appears for the first time in film. Her success in this picture may well be judged by her splendid work a few years ago in the Hermann Sudermann dramas in the German theaters of America.

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The local film industry is at present suffering from a dearth of unexposed film. The output of the local raw film factories is consumed by a few firms and inasmuch as the American Eastman Kodak is at present difficult to secure, the majority of the Berlin producers are compelled to have most of their films printed in other countries.

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Georg Jacoby, the Berlin film director, was recently in Bucharest at the request of Queen Marie of Roumania, who as in the case of the Queen Mother Elizabeth (better known through her books and novels as Carmen Sylva), has written a number of romances and now wishes to see the same in film. Queen Marie consulted with Mr. Jacoby concerning the production of a dramatic film dealing with Roumanian folk life. Following this film which will probably appear at the beginning of the year, the Queen intends screening the romance, "Ilderim."

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The premier offering of the Dekla film, "A Scream in the Night," took place in the elegant Marmorhaus Lichtspiele on the Kurfürstendamm. The film, a Sherlock Holmes drama, was written by Paul Rosenhayn and arranged by Alwin Neuss, who has won great popularity through his numerous interpretations of the world-famed English detective, chief among which was as Holmes in "The Hound of Baskerville." In addition to directing the production of this interesting picture, Mr. Neuss played with much success the difficult part of Sherlock Holmes. Mr. Neuss, who was formerly engaged in London where he played dramatic parts in the Colosseum, Palace and Empire theaters, is admirably fitted for the Holmes role. Contrary to a recent American criticism of the European depiction of the famous detective, this Sherlock Holmes neglected appearing at a soiree in his checkered cap and with the inevitable pipe in mouth. Mr. Neuss is a great admirer of the American picture and is one of the German actors and directors who believe that much may be learned from the American films. That Mr. Neuss has made a careful study of American films is plainly evident in "A Scream in the Night." The action of the play is supposed to be in America. Although Mr. Neuss has never been in America, he produced a picture which is one of the few German films of this kind which have not been over-Americanized. The director who is a great admirer of the American simplicity and naturalness in film acting instilled into his cast much of this spirit and has thereby produced a work which should pass muster even in America. The music to the film was arranged by Mr. Siegbert Goldschmidt, manager of the Marmorhaus, and helped greatly toward the success of the picture.

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The Messter Film Company has taken over the Mozart Saal Lichtspiele on Nollendorf Platz and has brought the beautiful theater to its rightful plane as one of Berlin's finest moving picture houses. The Messter Film Company, in addition to many of its own splendid productions, is offering some of the finest screen plays upon the German market. The sudden rise in popular esteem of the Mozart Saal is due to a desire upon the part of the management to show only the best, a wide advertising campaign and in large measure to the films featuring the Messter star, Miss Erna Morena, who has occupied a prominent place upon the Mozart Saal programs.

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The trade has suffered a great loss in the death of Marius Christensen, founder of the renting firm bearing his name. Commencing in 1905 with a small picture theater in northern Berlin, Mr. Christensen, through his untiring energy and straight dealing built up a film renting house which is today classed among the largest in Germany.

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Richard Oswald, who is perhaps best known through his successful film production, "The Hound of Baskerville," has commenced the third film of his 1915-1916 series. The new film is from the pen of the well-known author, Paul Rosenhayn, whose interesting detective novels are read the world over. The new film, "The Silver Ball," is being awaited with great interest as the same, in addition to a thrilling romance, will contain a number of new mechanical tricks. The two preceding films of the Oswald series, "Wandern sollst Du ruhelos" and "Die verschleierte Dame," are meeting with signal success.

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L. Lowenstein, director of the Polo Film, Vienna, has been decorated with the silver honor medal of the Red Cross in recognition of services rendered to that organization since the beginning of the war, most prominent of which is the founding and maintaining of a hospital with one hundred beds.

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The Nordische Film Company invited a number of people to a private exhibition of pictures in the Union theater, Friedrichstrasse. Perhaps the most pleasing among the several interesting films shown, was the Svenska Biograf film, "Swedish School-Hygiene," which aroused special interest among the many pedagogues present. Of special interest to sport lovers was the Nordische film, "Sport in the Crown Prince's Army." Among the distinguished guests present were Police President from Berlin von Jagow, Professor Brunner and Polizeirat Mildner of the Berlin board of censorship, Excellency Mumm von Schwarzenstein, chief of the central for foreign work in the foreign office, Excellency von Kessel, Excellency von Kluck, Admiral Excellency von Truppel, ex-Governor of Kiautschau, and others.

J. A. FLEITZER.

Berlin, December 11, 1915.

Reviews of Current Productions

Exclusively by Our Own Staff

"THE KING'S GAME."

Splendid Five-part Adaptation of the George Brackett Seitz Play With a Star Cast Released by Pathe Exchange, Inc.

Reviewed by Margaret I. MacDonald.

THE above-named play which served as a starring vehicle for James K. Hackett for a space of two years finds itself very possible of screen adaptation in the hands of Arnold Daly and Ashley Miller. George Probert is again seen to advantage, and Pearl White, after a lengthy vacation, returns to her work with quite as much spirit as she displayed in the

Scene from "The King's Game" (Pathe).

"Elaine" series through which she starred with unwavering alacrity, and we might truthfully add, more charming than ever. Sheldon Lewis, too, is seen in the play, playing as usual the role of the bad man, the only difference being that this time there's a reason. With these three well-known artists heading the cast, and a support almost equal in ability to the stars, it is needless to add that the Pathe Gold Rooster play for Jan. 7th is an unusually attractive production.

The plot of the play originates in the unwarranted desire of the Grand Duke of Kiev for the pretty young wife of Count Dardinilis, a Colonel of the Huzzars, and the murder of the Grand Duke by Dardinilis. The accidental death of the wife of Dardinilis at the hands of the Cossacks while endeavoring to arrest the Count is an added incentive to the hatred of Dardinilis for the house of Kiev. Taking with him his little daughter he sails for America where he joins the Nihilists and plots to put to death Philip, the son of the murdered Grand Duke, who is being educated in America.

George Probert in the role of Philip adds a touch of humor to a play that is to all intents and purposes a serious drama. When he has cleverly rounded up the Nihilist gang, and fallen in love with the pretty daughter of Dardinilis, his refusal to prosecute wins the universal favor of the Nihilist leaders and the young lady for his wife.

"LIFE'S WHIRLPOOL."

Melodramatic Version of Frank Norris' "McTeague," Produced by World Film With Holbrook Blinn and Fania Marinoff.

Reviewed by Lynde Denig.

STRENGTH, of a kind, this five-part version of Frank Norris's "McTeague" unquestionably possesses; but it is not a healthy strength, nor a normal strength, nor a strength that will invigorate an audience concerned with the pleasant things of life. The picture is startling in the power of a few scenes, as acted by Holbrook Blinn and Fania Marinoff, and at the same time it comes dangerously near to being repellant because of a brutal depiction of humanity that has become bestial in its depravity. Probably an audience never has witnessed anything more ungoverned, or wilder than the ravings of Miss Marinoff when she finds that her precious money has been stolen, and probably it will have no desire to see a more savage piece of acting.

There are audiences that will leave a theatre impressed by the succession of horrors offered in "Life's Whirlpool" and equally, there are others certain to declare that pictures of the kind should not be screened. It is for an exhibitor to decide which type of clientele he wishes to attract. The hero becomes a drunkard and, in turn, a dangerous brute; whereas his wife develops an insane passion for money and in one of the most gruesome scenes in the production lies all but naked on a bed and goes into wild raptures over the gold coins she won in a lottery. Soon after this she is killed by her husband, who eventually dies a tragic death on a desert.

No doubt the novel from which the picture was taken contained much interesting characterization that is little more than hinted at in the adaptation. One gathers that the brawny young westerner (Mr. Blinn), despite inherited instincts toward evil has some kindly traits, manifested by his devotion to a canary-bird, which he guards all through his wild career. But it cannot be said that the character in its degeneration is always convincingly drawn, and Trina's fatal love of money is still harder to understand. She passes all too quickly from a merry girl, to an affectionate, playful wife and then into a woman that is a fit subject for Mattewan. At all events the story is unusual and it profits by the virile, intelligent acting

Scene from "Life's Whirlpool" (Brady World).

of Mr. Blinn, also by the unrestrained emotionalism of Miss Marinoff, if one cares for that style of performance. Other character were adequately handled and Director Barry O'Neill's production was of good quality.

"HER GREAT HOUR."

Five-part Equitable Feature Presenting a Strong Melodrama Written and Produced by Stanner E. V. Taylor.

Reviewed by Margaret I. MacDonald.

WITH Molly McIntyre starring in this production it must be admitted that Gerda Holmes as the feminine "heavy" has quite as fine opportunities as the star. This, it may be added, is no detriment to the picture, for with a cast consisting in addition to those already named, of Richard Lynn, Martin Alsop and P. J. LeMae, all appearing in roles exactly suited to their respective types, the action of the play from first to last has a decidedly professional flavor. It has been written as well as produced by Stanner E. V. Taylor and is a fine type of melodrama in which the characters of the play do more distinctly human things than are sometimes attributed to the characters of a melodrama.

With the exception of one or two discrepancies apparent in the cutting of the film the production may be counted an excellent one. The settings are spacious and beautiful, and provided in many instances with magnificent furnishings. Of the character of Nan Perrine, the last of a once prominent family, and now serving behind the counter of a large jewelry establishment, Molly McIntyre gives a delightful portrayal. Nan is a long suffering, gentle type, a fact which has not been lost sight of for a moment by Miss McIntyre. Gerda Holmes impersonates the foolish but fascinating young society woman

whose love of admiration other than her husband's establishes her final downfall in the accidental murder of a would-be lover In this role she is most alluring, and is to be highly commended for the conception which she has placed on the character of the unfortunate woman who, at the climax of the story, dies of heart failure, leaving Nan, who since her false accusation of the theft of a diamond at the jewelry establishment, has acted by arrangement of the woman's husband, and prosecuting attorney for the town, as secretary to his wife, to wear the

Scene from "Her Great Hour" (Equitable).

laurels not always awarded to virtue. After twice sacrificing herself for the reputation of the attorney Nan becomes his second wife.

Six Biograph Reissues

Griffith Productions, Varied in Theme and Treatment, Announced for Coming Weeks—Favorite Players in Casts.

Reviewed by Lynde Denig.

SELECTING the best of the early Griffith-Biograph pictures must be a task enlivened by pleasant surprises. They offer such a quantity of variety in theme and treatment and every now and then one is certain to discover a veritable gem that for the past two or three years has been lying in the darkness of a vault. No doubt Griffith produced a number of mediocre photoplays, but along with them came enough of exceptional merit for the Biograph company to pick and choose in preparing its present program. Thus far there

"His Mother's Son" (Biograph).

is nothing to indicate a shortage of pictures representative of the finest workmanship of the famous director.

The subjects to be released at weekly intervals, beginning January 24th are, "Adventure in the Autumn Woods," "When Kings Were the Law," "A Chance Deception," "Just Gold," "His Mother's Son" and "The Burglar's Dilemma." Not one of this batch fails to measure up to the requirements of a good single reel, and two of them are of more than passing interest.

The characterization in "His Mother's Son," a thoroughly dramatic little sketch, is made notable by Jennie Lee in the part of a hard, domineering woman, hated by her family, yet necessary for its maintenance. When she dies the family goes to pieces and eventually is saved from seemingly hopeless straits by the son who inherited something of his mother's personality. The lovable, spineless father is accurately portrayed by Chrystie Miller, and two of the children forced to share his humiliation are convincingly presented by Mae Marsh and Bobby Harron.

In "The Burglar's Dilemma," based on the injustice likely to be the outcome of third degree methods, Bobby Harron, as the innocent victim of circumstantial evidence, supplies a remarkably stirring piece of acting. Suspected of a crime that he did not commit, and one of which the audience knows he is innocent, the police almost succeed in bullying him into a confession. Henry Walthall, Lionel Barrymore, Harry Carey and Lillian Gish are others who contribute materially to the power of this picture.

"When Kings Were the Law" is a costume drama that for a time seems conventional and a bit lifeless; then suddenly develops a strong human story carrying a surprise in the last few scenes. Dorothy Bernard, Wilfred Lucas, Claire McDowell and Harry Hyde are in the cast. "A Chance Deception" introduces Blanche Sweet, Harry Carey, Charles Mailes and Mildred Manning in a drama quite typical of Griffith's ingenious method of developing tense situations and presenting them without a wasted scene.

As the title suggests, "Just Gold" is a tale of the hunt for wealth and its tragic consequences. Three brothers meet death in the gold fields while another less ambitious member of the family remains at home, marries and leads a contented life. One may read a lesson in the picture if he chooses, or he may merely respond to the grip of a dramatic sketch, forcefully

"Just Gold" (Biograph).

acted by Lillian Gish, Lionel Barrymore, Alfred Paget, Charles West and others. "Adventure in the Autumn Woods" is less notable than several of the subjects already mentioned, but it is made interesting by Mae Marsh, Lionel Barrymore, Chrystie Miller, Charles Mailes and Harry Carey.

"The Green-Eyed Monster"

Robert B. Mantell, in Fox Melodrama, Again Reveals His Strength as Screen Actor.

Reviewed by Lynde Denig.

IT IS TOO bad that Robert Mantell is not being given material commensurate with his ability. Lurid melodramas such as "The Green-Eyed Monster" are well enough in their way, but a player with training, intelligence and presence, such as possessed by Mr. Mantell, might well be used in photoplays of greater significance. During a comparatively short experience in studio work he had learned how to make effective use of his commanding personality, and allowed the opportunity, no doubt, would provide interesting characterizations. Many actors, long in pictures, might benefit by studying his expert use of make-up to show the physical changes wrought in a man through years of sorrow.

In "The Green-Eyed Monster," directed by J. Gordon Edwards, who prepared the scenario in collaboration with Mary Murillo, Mr. Mantell has the role of a devoted lover, whose devotion is turned to bitterness when his brother wins the girl. And much brooding over the happiness that was snatched from him develops a homicidal mania. He kills the brother when he is unfaithful to his wife, places the body in a coffin secreted in a locked room and is not suspected of murder. Once more he urges his love for the woman and being refused is so obsessed by maniacal fury that he leads her to the coffin and discloses its contents, whereupon she dies of horror. Only the child of the unfortunate union, a boy of some ten years, is left, and he, in

turn, is taken to view the remains. This time the perpetrator of the crime imagines that the ghost of his victim has returned to haunt him. The shock is too much, and he dies, thereby ending the picture.

Genevieve Hamper, a most attractive actress at all times, gives an excellent performance as the wife, and Stuart Holmes is satisfactory as the husband. The production contains many fine settings and some good lighting effects. Verses from a poem frequently are used as subtitles.

"The Devil's Prayer Book"

A Photoplay in Five Reels by George Kleine, with a Gripping Story, a Well Constructed Plot and a Strong Cast, Featuring Arthur Hoops and Miss Alma Hanlon.

Reviewed by James S. McQuade.

THE Devil's Prayer Book" is the unique title for a story that deals chiefly with checkered lives, whose courses run counter to the law and which, in the end, meet the penalties attached to wrong doing. True to life, the innocent

Scene from "The Devil's Prayer Book" (Kleine).

suffer for the misdoings of the guilty, some of them being denied the privilege of compensation, while others come into their own after a fiery ordeal. It is due to this faithful reflection of life as it is that the story retains strong human interest until the close.

There are several discernible lapses from a perfect visualization of the story, which are due to faulty direction. While of minor importance, they jar on the perception of one who follows the story on the screen with close scrutiny. Take, for example, the manner in which the jewels of the Sprague family are brought to the attention of the spectator. The scene is absolutely isolated from anything that has preceded it, and immediately impresses the viewer as a palpable expedient to prepare one for something that is about to follow, instead of being a simple incident that fits in naturally with the conversation of the little family gathering. The attention paid to small foxes often prevents the spoiling of the grapes.

In this connection it is apropos to refer to the make-ups of Frank Belcher and Miss Ruby Hoffman as John Springer, the crook, and Nancy, his wife, respectively, in one of the opening scenes, in Part II. Fifteen years are supposed to have elapsed since the spectator has seen them last, yet this long interval seemingly leaves no trace of the ravages of time, so far as facial appearances is concerned. In contrast, one is pleased to note that the Albert Sprague (alias Al. Spencer) of Arthur Hoop's, shows artistic care in this respect.

The director has furnished several fine settings, the most elaborate of which is an interior in the Sprague home. The scene showing the result of the "come-on" game, on the premises of the gambler's (Al. Spencer's) home, is realistic in every detail. The court scenes in Parts I and IV are also deserving of mention, the latter especially for its novel arrangement, which is taken from a point back of the judge, thus giving a front view of all in the courtroom, except the jurist himself. The final scene, in the Sprague home, showing the reconciliation of Albert Sprague and his long lost daughter, Nell, will excite admiration, because of the fine light effects and photography. The close-up view preceding the fade out is an artistic touch that brings a thrill to the heart, as it shows Nell in an attitude of forgiveness breathing the word "father" into the ears of the man who is not only the author of her being, but the cause of all the ills which have befallen her.

It has been my first view of Arthur Hoops on the screen, and his Al. Spencer and Albert Sprague are so well carried that I hope to see him frequently in the future. In the latter character, particularly, he shows fine finish as the well bred gentleman, who has outlived his past and tries to atone for the follies of his younger days. One cannot fail to notice that Mr. Hoops has made Sprague appear much older in the closing scene than in any of those which precede his knowledge that Nell, whom he had prosecuted and convicted of crime, was his own daughter. This is as it should be; for the heart anguish of the father for the suffering he has caused her, and his grief and humiliation over the fact that she spurns his relationship are sufficient to break the physical stamina of the strongest man.

A warm welcome is also due Miss Alma Hanlon for her capable and appealing characterization of Nell. Miss Hanlon is also physically pleasing on the screen in this role. The flashes of the camera which show her behind the prison bars reveal a face of girlish beauty, swept by the tides of varying emotions. The look on her face when she pronounces the word "father" is, perhaps, the sweetest of all.

Frank Belcher's virile impersonation of the crook, John Springer, has the stamp of a sterling actor, and the Nancy of Miss Ruby Hoffman furnishes an excellent opposite. Nancy in the courtroom, with another woman's baby in her arms, in order to win the sympathy of the jury, which is to decide the fate of her husband, wins both our smiles and our praise for clever, intelligent acting. Fred Block, an able assistant of Crook Springer, is excellently represented by Carlyle Fleming, and the small part of Tom Sprague is well sustained by Tom Coventry.

The release date was Jan. 5, through Kleine-Edison.

"The Tongues of Men"

An Oliver Morosco Production in Which Constance Collier Appears to Advantage as an Opera Singer.

Reviewed by Lynde Denig

THE element of truth in "The Tongues of Men" will be readily recognized and appreciated by audiences in city, town or village. Hypocrisy, suspicion and intolerance are three unlovely human qualities that Edward Childs Carpenter handles quite adroity in an artistically produced Oliver Morosco pcture. Constance Collier, herself a photoplay actress of commanding presence and considerable beauty, is admirably supported by Forrest Stanley, Herbert Standing, Lydia Yeamans Titus and other players, who, without exception fulfill the requirements of the characters presented by the author. Even in the casting of so minor a figure as the church sexton, the director was careful to select an appropriate type. This is merely a sample of the attention paid to details and the production profits immensely in consequence.

The story is founded on a priggish young minister's prejudice against the stage and actresses, a prejudice that finds expression in his denunciation of Jane Bartlett, an opera prima donna, for her part in what he terms an immoral performance. His attack, published in the newspapers, determines the singer to show up the minister for the foolish youth that

Scene from "The Tongues of Men" (Morosco).

he is. She wins his friendship without much difficulty, proves to his satisfaction that she is a perfectly respectable woman, even accepts him as her future husband and gets a public retraction of his unjust accusations. When all this has been accomplished, the prima donna quietly returns his love and his ring that he may renew his engagement to a colorless, conventional little girl better suited to be his wife.

There is sound character drawing in the portrayal of the earnest, but narrow-minded rector of a fashionable parish, contrasted with the kindly tolerance of the more worldly-wise Dr. Darigal; also in the members of the vestry and the altar guild, all too ready to credit the gossip linking the names of their rector and the singer. One welcomes logical situations of the kind developed, in place of the unconvincing heroics that too frequently pass for strong scenes. Miss Collier, in appearance and manner, is ideally suited to the role of an opera singer, Mr. Stanley's presentation of Sturgis is consistent and Lamar Johnstone displays the requisite poise and authority in his acting of Dr. Fanshawe. All of the settings are in good taste and notably fine is the staging of a spectacular opera.

Two Lubin Releases

"The City of Failing Light," a Four-Reel Unit Program Subject, and "The Bond Within," a Three-Reel Photoplay, Involving the Capture of Vera Cruz.

Reviewed by Edward Weitzel.

"The City of Failing Light."

THE subject matter of this four-reel photoplay is excellent. Written by Anthony P. Kelly and produced by George W. Terwilliger, "The City of Failing Light" has many things in its favor. The theme is vital, and the manner in which the big situation is led up to centers the interest upon it with great force. The situation itself is not fully realized by the

Scene from "The City of Failing Light" (Lubin).

director. It moves too slowly, and a different arrangement of the business of the scene would make for improvement. There are also other portions of the drama that would profit by a quickening of the tempo.

Mr. Kelly's story is founded upon the old struggle between capital and labor. He has taken for his main situation the dramatic incident of the strike leader who orders all the city electric light wires cut, thus, unwittingly, plunging into darkness the room in which a doctor is operating, in a desperate attempt to save the life of the strike leader's child. The other motives of the story, which include the contrasting of two brothers who bear a remarkable resemblance to each other but who are totally unalike in character and tastes, and the utilizing of their similarity of appearance to further the ends of justice, serve to bind the plot together with firmness and a proper regard for feasibility. The one incident that seems somewhat strained is where the strike leader meets, as he supposes, the man he is trying to crush, at the bedside of his sick child. All the other incidents square so well with probability that the want of likelihood in this one, is made the more noticeable. The credit side of the picture's ledger largely overbalances the other side, however, and "The City of Failing Light" may conscientiously be recommended to all admirers of an interesting photoplay.

Herbert Fortier has the dual role of the brothers, John and David Gray. His skilful differentiation of the two men, and the truth and finish of both characterizations, could hardly be improved upon. William H. Turner, Leslie Austen, Octavia Handworth and Mrs. William Carr have other well acted roles.

"The Bond Within."

AN EXCEPTIONALLY original plot, put together with deftness and produced with equal skill by the director, insure this three-reel drama by Julian Louis Lamothe, a hearty welcome. Starting with the not unfamiliar complication of the young man who must not marry before his twenty-fifth birthday, if he wishes to inherit a fortune, and the young girl who discovers, when her lover is far distant, that her friends will soon be wondering why she does not wear a wedding ring, the story follows the fortunes of the boy born to these two young people. The war in Cuba has called Lieut. Scott away, and Elsie Moore, his sweetheart, is forced to keep the birth of her child a secret. The romantic history of this child, his being lost track of by his parents, his bringing up by a Mexican woman, his being forced to serve in the Mexican Army, and, finally, his death in the arms of his mother, after he had saved her life and also that of his father, at the taking of Vera Cruz by the American forces, furnish the material for an unhackneyed screendrama that retains the interest from first to last. One of the pleasing touches in the picture is the means by which the author has the heroine indicate her approaching motherhood. Refinement of feeling is its keynote. Adda Gleason, who has been intrusted with the part of Elsie Moore, gives a beautifully sympathetic portrayal of this scene, and the same is true of her efforts all through the picture. L. C. Shumway, George Routh, Henry Russell, Joyce Wardlow and Adelaide Bronti comprise the remainder of a thoroughly good cast. Edward Sloman had charge of the production.

"The Five Faults of Flo"

A Mutual Masterpicture in Five Parts, Produced by the Thanhouser Company, and Featuring Florence La Badie.

Reviewed by Louis Reeves Harrison.

PICTURING five separate and sensational experiences in the life of a young lady of strong individuality, "The Five Faults of Flo" preserves a single line of interest. The story is of a very high school, one which is being followed by some of the most advanced of modern novelists, particularly those who are in love with human life. The play describes the state of a young girl's mind at different periods and succeeds in spite of the sensational incidents still deemed necessary by many directors to hold attention in a full-sized feature, though exactly the reverse is the case. Splendid characterization is the essential, one that depicts the mind and heart with "the minuteness of a scientist, the charm of a poet, and the faithfulness of of an historian."

"The Five Faults of Flo" is at its best when it mirrors the young girl's very soul, a sort of magic mirror, reflecting those depths rarely penetrated. It is at its worst in the fourth episode, where it depends upon material that has been used until it is nearly worn out. The whole idea is in harmony with the Thanhouser progressive spirit, but instead of subordinating revelation of the heroine's complex character, as in the fourth act, to strained situations, that whole idea might have been better illuminated by more subtlety of treatment, more fascinating psychology. Miss La Badie appears to be fit for all the

Scene from "The Five Faults of Flo" (Thanhouser).

opportunity that can be given her. Her work has improved so decidedly that she seems to have attained the intense personality necessary to enforce a leading role, one which only comes when an attractive woman rises out of self-complacency into artistry.

"A Soul Enslaved"

Broadway-Universal Production, Based on Novel by George Bronson Howard, Dealing With Sex Problem.

Reviewed by Robert C. McElravy.

THIS five-reel production goes deeply into the more vital problems of human relationship, picturing the manner in which two people who have transgressed, finally find happiness in each other's love. The treatment throughout is frank, but entirely sincere and convincing. It is a sad study of life, but not in any sense morbid. It solves in a way the old question of which shall suffer, the man or the woman; the answer being that both shall suffer, but that the sin is equal.

The story, by George Bronson Howard, has been adapted for the screen by Adele Farrington. A capable cast appears, headed by Cleo Madison, who plays the part of Jane after she had grown up. Irma Sorter plays the "child of sorrow" in her younger years. Thomas Chatterton, Marguerite Gibson, Lule Warrenton, Douglas Gerrard and Alfred Allen also appear.

Richard Newton, the leading man, is first seen luring a girl named Nellie to her downfall. She finds herself deserted by Richard, who is summoned home, and drowns herself. Simultaneously with this, the child, Jane, is seen running away from her drunken mother. She grows up in ignorance, working in a factory. Her employer takes a fancy to her and she lives with him for some time.

The first complication appears when Paul Kent, a friend of Richard's, comes on the scene. He meets Jane, through her employer, and induces the girl to run away with him. She goes, thinking he will marry her. Instead, he lives with her a short time, gives her money and disappears.

Jane then meets Richard, through an automobile accident,

for which she is responsible. Her frequent visits to the hospital lead to love. She and Richard are married and are living happily with their child some years later when trouble of an inevitable sort turns up. At a social function Jane meets her former employer, who denounces her for leaving him. Later she chances upon Paul Kent, who immediately tells Richard of her previous life.

The feature that distinguishes this from the usual run of sex stories is the effective close. Richard, after spurning

Scene from "A Soul Enslaved" (Universal).

both Jane and his child, thinks back over his own life. He remembers Nellie, whom he ruined, and finally arrives at the very just conclusion that his wife is well worthy of him. A reconciliation follows.

Vitagraph Shows Two Good Dramas

"Britton of the Seventh" Is a Military Story of the Plains, "The Ruse" a Tale of Society and Business.

Reviewed by George Blaisdell

THE Vitagraph company will release on January 27 "Britton of the Seventh." The story is in four parts, and for a background has the Custer massacre. The massacre is shown as an incident in the story. Lionel Belmore, who produced the subject, has as participants in the making of the picture large numbers of United States troops. For his actors he has the excellent players who accompanied him last spring to Fort Clark, Texas. Among these are Darwin Karr, Ned Finley, Harry Northrup, Logan Paul, Eleanor Woodruff, Eulalie Jensen, Rose Tapley, Marion Henry and Colonel Jasper Ewing Brady. The latter's brother, Cyrus Townsend Brady, is the author of the script. There is one other whose name is not given in the cast—the man who portrays Meekins, a scout. He may be a player, but he looks every fraction of an inch the part assigned to him.

Mr. Karr carries the name role, a lieutenant whose sympathy for the mistreated wife of one of his fellow officers

Scene from "Britton of the Seventh" (Vitagraph).

has been construed by her as affection. Miss Jensen is the wife; when she discovers Britton is not in love with her, has not been in love with her, she testifies against him, truthfully, to be sure, but with savage satisfaction. A letter of disavowal written by Britton has fallen into the hands of the husband and he conceals its existence. Mr. Finley is General Custer; Mr. Northrup the jealous and abusive and vindictive husband; Mr. Paul, Rain-in-the-Face; Mr. Belmore, Captain Yates; Miss Henry, an Indian maid, and Miss Tapley and Miss Woodruff the feminine members of the family in the daughter of which Britton is deeply interested.

The picture is rich in incident, from the spectacular as well as from the dramatic side. There are the sagebrush and cactus studded plains, there are the barracks and structures of the army post, there are the stirring cavalry charges. The scene in the store when Meekins points out Rain-in-the-Face and the arrest of the bad Indian in spite of the attempts of the red men to prevent is red-blooded stuff. There is moving drama at the close when Mrs. Cranston, now in possession of the letter which had been the cause of Britton's resignation from the army, comes to Britton and Barbara and acknowledges that she was mistaken, that Britton was right and that his honor is secure.

"Britton of the Seventh" will make a good release.

"The Ruse."

The issue for Saturday following is "The Ruse," in three parts, an interesting drama of business and society, written and produced by Eugene Mullin. Joseph Kilgour is John Cotrell, who in a business deal defeats and makes an enemy of Morgan Dallas, portrayed by Harry Morey. Dallas in revenge makes advances to Mrs. Cotrell. Denton Vane is Edgar Langdon, the good-for-nothing brother of Mrs. Cotrell, whose clandestine visits to the home of his sister bring multiplying complications and who eventually wounds Dallas in order to save the life of his brother-in-law. Naomi Childers is the wife who is trapped into revealing the family skeleton to Dallas before telling her husband, thereby putting into the hands of the conscienceless visitor a club he is not slow to use. Charles Kent is the family doctor to whom Dallas appeals for advice—and gets it.

"The Ruse" is a well-played story. There are situations of power, the strength of which is accentuated by the skilled

Scene from "The Ruse" (Vitagraph).

work of the actors. Mr. Kilgour's interpretation of the role of the husband is a study in itself. John Costello as the elder Langdon who detects his son rifling the family safe has a bit, and makes that bit stand out.

"The Ruse" is also well staged.

"The Catspaw"

Kleine-Edison Feature in Which Marc MacDermott and Miriam Nesbitt Give Able Performances.

Reviewed by Lynde Denig.

MADE in the Edison studio, under the direction of George A. Wright, with Marc MacDermott and Miriam Nesbitt heading a company of Edison players, this five-part picture may be recommended as first class entertainment. William Hamilton Osborne developed an unusual story around the lives of two ingenious criminals and a down-at-the-heels actor, who, without any guilty intentions, becomes their catspaw. It is a romance of crime committed by picturesque figures most at home in the refined surroundings of fashionable society. The plot is cleverly devised to keep an audience in uncertainty about what is going to happen next and to give a surface plausibility to the daring moves of expert criminals. The acting of Mr. MacDermott and Miss Nesbitt is always interesting and the tasteful staging of the production is no small factor in its success.

First credit goes to Mr. MacDermott for his playing of the dual role of Kittredge St. John, the Raffles style of burglar, and the man, who in appearance is his double. Posing as an invalid in need of some one to impersonate him at social affairs, St. John engages an actor badly in need of employment. The result, of course, is a perfect alibi, for when a house is entered, or a bank robbed there are always plenty of people ready to assert that St. John was their guest at the time. But the adroit crook did not reckon with the unreliability of human emotions; he did not figure that his double would fall in love with a young woman at one of the house parties, nor that his accomplice and sweetheart, Roxane, not knowing that

the part of the lover was being played by another man, would become violently jealous. Roxane tells the police where the mysterious burglar may be captured and at the trial, St. John plays his cleverest trick by pretending that he is the actor employed to impersonate the crook. The subterfuge is effective, but it would not be suitable for a picture to close with crime triumphant, so in the concluding scenes St. John and Roxane are captured.

This romantic tale has a number of dramatic moments and some effective incidents devised to show how expert criminals

Scene from "The Catspaw" (Kleine-Edison).

play the game. Miss Nesbitt, looking her best in fashionable gowns, is an impressive Roxane and an able supporting company includes William Wadsworth, Yale Benner, Harry Eytinge and Grace Morrissey.

"Mice and Men"

Marguerite Clark, Supported by Marshall Neilan and Charles Waldron, Scores in a Charmingly Wholesome Play.

Reviewed by George Blaisdell.

IT IS more than an interesting picture that the Famous Players release in "Mice and Men," the five-part subject directed by J. Searle Dawley and featuring Marguerite Clark. To borrow an expression from the women—and those women who see the picture very likely unhesitatingly will loan it—it is a "sweet" picture; it is satisfying. As you walk out from it you feel under its spell. Aside from a few situations, its strength is not in its power, but in its charm. It is wholesome. Of "rough stuff" there is none. Of rough characters there is not one. Of misguided love there is a rumble, a flame, but no

Scene from "Mice and Men" (Famous Players).

conflagration results. Somewhat unusual in plays, but possibly not unusual in life, it is the woman who makes the advances and the man who has the saving spark of conscience and common sense to see beyond the end of his nose.

Miss Clark in the beginning has the role of Peggy, a child, one of the many in an orphan asylum. From that institution she is "took" into the home of a man who has been impressed by a sentence he has read in a book that if a man would have a wife to his liking he personally should supervise her upbringing. The ripple of mirth, feminine in sound, that passed over the big house in the Strand Monday afternoon as the sentence was shown on the screen indicated the interest with which the author's ideas were received. The plan works out splendidly until Peggy is woman grown. Mark Embury, the guardian, has set the stage for a proposal. In a moonlit arbor, with a lake in the background, he hesitates—and is lost. The real lover appears, extends his arm, and Embury gets not another chance.

The foregoing is the shell of the story, but the shell is filled with incident. Miss Clark has had no screen medium in which as child and young woman she appears to better advantage. She is the personification of virile youth. She portrays the simplicity of childhood, its innocence, and the coquetry, the unartificial coquetry, of budding womanhood.

The cast has been skillfully chosen. Marshall Neilan is a dashing army lieutenant, Lovell by name, who is momentarily fascinated by Mrs. Goodlake, the darling of a near old man. Lovell wakes up even as he nods; as his lips touch those of Mrs. Goodlake he realizes he is on ground that is untenable. The battle between the conscience of Lovell and the love of Mrs. Deborrah makes a most interesting subsidiary story. Charles Waldron is ideal as Embury—a splendidly drawn character and a character splendidly played. Another character that will appeal to any house is that of Mrs. Deborrah, Embury's aunt, the woman under whose immediate care Peggy comes as she enters Embury's home. Maggie Holloway Fiske is Mrs. Deborrah. Helen Dahl is the misguided wife, and well she plays it.

The picture is finely staged. The exteriors are of the south, with the southern atmosphere—with the moss laden branches of the trees, with those stately porticoed and column-adorned white mansions that are found only below Mason and Dixon's. The period is of the late forties, and the costumes square with it. We are not going to enumerate any of the "situations," but they are present. You'll enjoy them.

Tracing a Ray of Light

A New Kind of Fan Who Is Interested in the Motion Pictures Projector.

The manager of a local theater declares he has discovered a new kind of picture "fan" that is not a "film" fan after the manner of the general run of moving picture enthusiasts. The "fans" have hitherto shown interest exclusively in the films themselves or the players acting before the camera.

The particular "fan" in question evidences a curious interest in one important essential of the "movies" that "picture fans" usually ignore—and that is the machine that projects the picture upon the screen. The steady, even and flickerless projection of moving pictures comes as a result of tireless research and experimenting and was finally attained and credited to the genius of Nicholas Power, a man who has spent half his life in achieving a close approach to perfection in projecting pictures.

"Mr. Curious," as the theater manager aptly named his newly discovered "fan" was more interested in the ray of light that came from high above his head than he was in the picture that developed on the surface where the light spread its beams after tracing a generally widening "streak" from its source. The changing scenes in the moving picture interested him, greatly, of course, but the mechanism that was concealed from view at the narrow end of the ray of light more thoroughly engaged his curosity.

The theatre manager told "Mr. Curious" that he was welcome to call at the theater previous to the time for opening the doors and examine the machine that made moving pictures possible. So it came about that the curious one spent an hour or more, on a recent morning, inspecting the Nicholas Power invention and finding out the process by which the film passes before the light as pictures are projected upon the screen.

Moss Finishes "One Day."

The screen version of "One Day," written as a sequel to Elinor Glyn's enthralling love drama, "Three Weeks," with Jeanne Iver as the scintillating figure, is now complete, under the direction of Hal Clarendon, of Famous Players and Thanhouser fame. "One Day" will be released on Jan. 15.

Aside from its inherent dramatic worth, "One Day" commends itself chiefly for a cast of all-star distinction, including Victor Southerland, Madge Tyrone, Robert Broderick, Edna Holland, Joseph Dillon, Mrs. James Ellery, Arthur Evers, Mrs. William Hoyt, Walter D. Nealand, Mabel Alden, William Bechtel and Master Richard Ross.

Signal Enlarges Forces.

A new company to produce five-reel Mutual Masterpictures, Edition De Luxe, has been organized by the Signal Film Corporation which is enlarging its force to enable it to become a regular contributor to the Mutual Film Corporation's new feature policy whereby, beginning Jan. 1, three Masterpictures Edition De Luxe, will be released weekly. Four veteran motion picture celebrities have been chosen as the nucleus of this new feature company, which will commence work in the immediate future at the Signal Film Corporation's studios at Santa Barbara.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

SELIG-TRIBUNE, NO. 1, 1916 (Selig), Jan. 3.—The first number of the Selig-Tribune news film ushers the new venture into the moving picture field most auspiciously. The following list of news items shows the breadth and excellence of the opening installment: Savannah, Ga., housewives don overalls; new eight million dollar bridge at Memphis, Tenn.; hockey practice, Harvard; U. S. warship California; views of Panama locks; portrait of Josephus Daniels; German soldiers on the Russian frontier; young women bathers diving into Lake Michigan; Col. E. M. House, Brand Whitlock and Capt. Boy-Ed leaving New York for Europe; Senate pages, Washington; war munition plants, Aetna, Ind.; testing new warplane, Readville, Mass.; wreck of roller coaster, Revere Beach, Mass.; baby elephant at Selig Zoo; U. S. sailors on the Nebraska give Christmas presents to children.

THE LITTLE TRESPASSER (Vitagraph), Jan. 3.—The entertainment in this one-reel comedy is of the fluffy pastry sort—light and unsubstantial, but very pleasing to the taste. The author, Charles E. Risse, has built a pretty little romance around a child of nature and a wealthy young chap. Everything comes out in the proper story book fashion, and Jewell Hunt, James Morrison, William Sellery, Harry Fisher, John Costello and Nellie Palmer supply the right grade of acting.

WHEN HOOLIGAN AND DOOLIGAN RAN FOR MAYOR (Vitagraph), Jan. 5.—This one-reel comedy, on the Personally Picked Program, shows the comic side of politics. As the acting has been placed in the competent care of Hughey Mack, William Shea, Flora Finch, Kate Price, Nitra Frazer and Donald MacBride, the good points of the picture are skillfully brought out. Wally Van made the production.

THE MISSING MUMMY (Kalem), Jan. 4.—Although Bud Duncan takes the place of a missing mummy in this one-reel farce, he has little trouble in proving that he is anything but "a dead one." The comic happenings in the picture are many, and Bud, Charles Inslee, Ethel Teare, Jack McDermott, Gus Leonard and Charles Mulgro work at high speed all through the reel.

MILE-A-MINUTE MONTY (Essanay), Jan. 5.—Leon A. Sarle's animated cartoon on this split reel is decidedly amusing. The artist grotesque characters are in a class by themselves; so, also, is Monty's flying machine. Views taken in Vancouver, B. C., are also on the reel.

HIS LORDSHIP (Lubin), Jan. 5.—Daniel Ellis, the author of this one-reel comedy, has made a modern version of the Christopher Sly episode from "Taming of the Shrew." The incidents are amusing as ever in present-day dress, and offer D. L. Don a role that fits him at every angle. Florence Williams and Patsy DeForest have the leading female roles.

SELIG-TRIBUNE NO. 2, 1916 (Selig), Jan. 6.—A picture that looks like a meeting of the Peace Party opens the reel. It shows a flock of 17,000 geese at Gibson City, Ill. Other items are: Mummer's Parade, Philadelphia; heavy fall of snow near Seattle; Mexican boys at El Paso; Pan American Congress, Washington; S. S. Curacoa, Seattle; General Huerta, El Paso; animal hospital, Boston; Mexican generals and officials, Juarez, Mexico; Representative Buchanan indicted at Washington; feeding python at Chicago Zoo; two million dollar fire, South Chicago.

HIS WIFE KNEW ABOUT IT (Vitagraph), Jan. 7.—Aside from offering fifteen minutes of unalloyed amusement, this one-reel comedy contains a sure recipe for retaining the services of one's cook. The scenario was written by James Montgomery Flagg, and is as full of laughs as a plum pudding is full of raisins. Mr. and Mrs. Sidney Drew have not the slightest difficulty in extracting the full flavor of its humor.

BILLIE'S HEADACHE (Lubin), Jan. 8.—The fun in this one-reel farce is furnished by the seat of a chair and the corresponding section of Billie's trousers. They become firmly attached to each other, and William finds himself in an awkward position. The headache is merely a ruse. The reel is quite laughable and is well acted by Billie Reeves, Carrie Reynolds, Peter Lang, Clara Lambert and John Sherman.

CAUGHT WITH THE GOODS (MinA), Jan. 6.—The "goods" referred to in this one-reel farce is an attractive young woman, and a flirtatious married man is the "party of the first part." The complications are closely related to those found in a French farce, and lively playing by a capital cast makes the reel an amusing one.

CROSSED CLUES (No. 11 of the "Ventures of Marguerite" Series) (Kalem), Jan. 7.—This number of the series deals interestingly with foreign spies and events connected with conditions brought about by the present war. Miss Courtot still continues to dress herself tastefully, and is assisted in the action by Roland Bottomly, Richard Purdon, Forrest Cummings, Hassen Mussali and Joe Sullivan.

THIS WAY OUT (Vim), Jan. 7.—The ins and outs of hotel life as made possible by a skilled director of comic situations and the efforts of a cast that hesitate at no known variety of "funny fall," combine to shape this one-reel farce into a worthy Vim. The trio of "knockabout" comedians employed in this brand of pictures have full scope for their best endeavors.

WHEN SECONDS COUNT (No. 61 of the "Hazards of Helen" Railroad Series) (Kalem), Jan. 8.—Since the advent of Helen Gibson as the star of this series of photoplays, she has made clear the fact that she will not be stumped. The hazard taken by her in this one-reel drama is a "best thriller," and the events leading up to it form an exciting screen drama.

General Film Company Specials.

THE BURIED TREASURE OF COBRE (Selig), Jan. 3.—Richard Harding Davis is the author of the scenario for this three-reel photoplay of adventure and romance. The plot calls for several unusual settings, and Frank Beal, the director, has shown great skill in meeting the demand. The story is novel, spirited, holds the interest to the finish, and is in line with the South American tales that did so much to help Mr. Davis make his reputation as a writer. Harry Mestayer is an engaging hero. Others in the well balanced cast are Frank Clark, Will Machin, Louis Cody, Fred Hearn, Richard Morris and Virgina Kirtley.

THE AVENGING SHOT (Biograph), Jan. 4.—In this tense two-part drama Charles H. Mailes gives an excellent characterization of an aged curio dealer who has waited for twenty years to avenge a wrong. The opportunity comes unexpectedly. Vera Sisson, Jack Mulhall and G. Raymond Nye are in the cast of a very well presented picture that never fails to hold the attention.

HER LESSON (Essanay), Jan. 4.—The danger run by a married woman when carrying on a flirtation with a man other than her husband, is clearly told in this two-reel drama. The subject is treated in a realistic manner, and the production is handsomely mounted. G. M. Anderson and Ruth Saville are excellent as the husband and wife, respectively, and Rodney Hildebrand, Lloyd Bacon and Eva Heazlett justify their presence in the cast.

THE SKATING-RINK (Biograph), Jan. 5.—A bright three-part comedy in which most of the scenes are laid in a village obsessed by the roller-skating craze. A barn is turned into a rink for the convenience of the rural population. There is a spectacular fire in the last reel. Gertrude Bambrick gives an especially effective comedy performance, whereas others of importance in the cast are Dave Morris, Madge Kirby, Louise Owen and Jack Mulhall.

THE HONOR OF THE ROAD (Kalem), Jan. 5.—Sixth Episode of the "Stingaree" series in which the road agent shows up a real rascal who has not only robbed but murdered his partner. What is more, he has laid the crime at the convenient door of Stingaree, who is disgusted. Stealing a police uniform, he poses as an inspector and with a clue that he stumbled upon gets enough evidence to make the rough and villainous rancher confess after which he turns him over to the police with his confession written on his chest. It is a good offering and well holds up its end in the series.

SORROWS OF HAPPINESS (Lubin), Jan. 5.—This four-reel Unit Program photoplay tells of the way in which an elder sister forced the betrayer of a simple country girl to right the wrong. The story is well told and has been carefully produced by Joseph Kaufman. June Daye, Craufurd Kent, Inez Buck and Bartley McCullum are in the cast. A review of this picture appeared in the issue of Jan. 8, page 257.

VENGEANCE OF THE OPPRESSED (Lubin), Jan. 6.—Strength of story and excellence of production mark this three-reel drama. The opening scenes are laid in Russia and a realistic picture is shown of the oppression and cruelty practiced upon an unfortunate Jewish family. The latter part of the action takes place in this country. Edward Sloman directed the photoplay and also acts the leading part. Francelia Billington, Adda Gleason, George Routh and L. C. Shumway are members of the cast. A review of the picture was printed in the issue of Jan. 8, page 257.

PAYING THE TOLL (Knickerbocker), Jan. 7.—In order to point the moral of his story, the author of this three-reel drama has discarded the "happy ending." The plot tells of a young girl who grew tired of waiting for her lover when ill-luck overtook him, and married his wealthy rival. There is an abundance of fairly convincing incidents during the action of the photoplay, and the cast works earnestly, with somewhat limited ability, to meet the demands of the scenario. The production is up to the average.

SPOOKS (No. 8 of the "Chronicles of Bloom Center") (Selig), Jan. 8.—In this two-reel comedy the director easily demonstrates his superiority over the ordinary medium, by producing a number of real "spooks." They invade a seance and put the fake "spooks" and every one else to flight. The number keeps pace with the other pictures of the series, and Cecil Holland, Wm. Hutchinson, Ralph McComus, John Lancaster and Sidney Smith repeat their respective performances of the quaint character roles.

Fox Film Corporation.

THE GREEN-EYED MONSTER (Fox), Jan. 3.—Robert Mantell gives a telling performance in this five-part picture, directed by J. Gordon Edwards. The story follows the line of extravagant melodrama, which profits by the intelligent acting of Mr. Mantell and of Genevieve Hamper. Another capable performance is provided by Stuart Holmes. This offering should appeal to Fox audiences.

Mutual Film Corporation.

SEE AMERICA FIRST, NO. 17 (Gaumont), Jan. 4.—In this number of these excellent travel pictures we are taken to Chicago, over the stock yards, to the Gary steel mills, and other interesting points in and about Chicago. Only exterior views of these manufacturies are given. On the same reel with "Keeping Up with the Jonses."

KEEPING UP WITH THE JONESES (Gaumont), Jan. 4.—In this particular episode in the life of the McGinnises a pet parrot works havoc in the domestic machinery of the household. Very amusing.

MUTUAL WEEKLY NO. 53 (Mutual), Jan. 6.—Interesting items of this number are bas-relief monument of Edith Cavell, the heroic English nurse, in Paris, France; fire at Savannah, Ga., which destroyed $200,000 worth of cotton, the opening of the second Pan-American Scientific Congress, the latest skating fashions, the sailing of the "Rotterdam" with many notables on board including Col. E. M. House, Brand Whitlock and other scenes equally interesting.

JERRY IN THE MOVIES (Cub), Jan. 7.—George Ovey is quite as entertaining as usual in this one-reel comedy. It is more or less of the slapstick sort, but free from vulgarity and very funny. After having a prospective moving picture actor arrested in the park as a crazy man, he himself takes the book on "How to Be a Motion Picture Actor" and pursues it to his heart's content. Eventually he makes his way into a moving picture studio with severe results.

ALIAS MR. JONES (Casino), Jan. 9.—"Bud" Ross is the star of this comedy, which is a very good one. Mr. Jones is more or less of a myth, but becomes quite a material factor in the straightening out of the domestic affairs of a young married couple. The husband through unfortunate circumstances is accused of what he is not guilty of, and has to move and think quickly in order to get even with the game. This will be found very acceptable to most audiences.

OH FOR THE LIFE OF A FIREMAN (Vogue), Jan. 10.—A farce comedy of ordinary merit which might be found very amusing to some audiences. The accidental muffling of the fire bell by the fire chief's wife, the effort to extricate the victims of a factory fire, and the desperate love making of some of the characters will be found amusing.

THE FIRST QUARREL (Beauty), Jan. 11.—Although many would find this comedy entertaining, it is not especially commendable for the reason again that there are too many of the scenes staged in bedrooms. This is apt to be objectionable, no matter how careful a director may be in presenting them.

SEE AMERICA FIRST, NO. 18, MILWAUKEE, WIS. (Gaumont), Jan. 11.—Comprehensive views are shown in this number of the city of Milwaukee. Numerous machine plants, public buildings and other features are pictured.

KEEPING UP WITH THE JONESES (Gaumont), Jan. 11.—Ma McGinnis takes a marvelous joy ride, in which she knocks over a train and many other obstacles with her automobile. Amusing animated drawings.

REFORMING "RUBBERING ROSE" (Falstaff), Jan. 13.—A comic number which has been done before, but has features of interest. It pictures a series of incidents which occur while the old lady gossips from her back window. The piano is taken out and the house catches fire before she wakes up to the situation. This has amusing moments.

SPIDER BARLOW MEETS COMPETITION (American), Jan. 14.—An amusing comedy-drama in which Spider Barlow still remains the winner, in spite of many complications that occur during the burglarizing of the house of Willard Dale. Dale, coming home from a masquerade ball dressed as a burglar, is the cause of much confusion and considerable comedy. The production with Winnifred Greenwood, George Field, Edward Coxen and Sid Algier is a good one.

GETTING IN WRONG (Beauty), Jan. 15.—An amusing comedy in which one occupant of an apartment house gets into the wrong apartment and consequently the wrong bedroom, while he is under the influence of liquor. Although there is nothing really vulgar about the picture it would have been as well to have chosen some other subject.

GRACE'S GLORIOUS GOWNS (Falstaff), Jan. 18.—An amusing comedy, in which a girl stenographer falls heir to her aunt's millinery business. The girl, instead of selling the gowns, wears them at the beach, making a decided sensation. Then another will is found, leaving everything to another. This is quite original and pleasing.

THE THUNDERBOLT (American), Jan. 21.—This production has a fair amount of merit. It treats of an effort of one man to ruin the reputation of a young woman and her sweetheart. The villain is killed by a thunderbolt just after he has written a declaration of his own ill-doing and their innocence. Some good storm scenes occur in this picture.

Mutual Film Corporation Specials.

THE HOMESTEADER (Centaur), Jan. 6.—A two-part animal drama of more than usual merit. Margaret Gibson is especially charming in the leading role. The story is of a young girl and her invalid mother who go west in the capacity of homesteaders. The usual trouble occurs with the frontier villain, and the hero steps in and rescues the girl. But in spite of the story being a somewhat hackneyed one the production is as before said unusually attractive.

VIVIANA (American), Jan. 10.—A two-reel offering, featuring Vivian Rich, George Periolat and others. The story is that of a wealthy young idler who lures a pretty young girl to his apartments for evil purposes. He discovers his sister in an adjoining apartment with a young actor. This brings about his moral awakening. He saves his sister and spares the young girl. Later he experiences real love for her and asks her to marry him. This has a broad theme, but is handled pleasingly and really carries a desirable moral effect. It makes a good offering.

THE SECRET AGENT (Rialto), Jan. 12.—A three-reel number, featuring Robert T. Haines, Flavia Arcaro, Kathleen Ruth and Harry W. Pemberton. There is not great novelty in the plot, which has to do with a young girl carrying jewels across the ocean on a liner, followed by a crook and a secret service agent. Yet the presentation is attractive and the action good. The final scenes, if anything, are a trifle hurried. There is an unexpected twist in the plot at the close, when the supposed diamonds turn out to be merely crystal reproductions. An entertaining number.

THE WOMAN IN POLITICS (Mutual Masterpicture-Thanhouser), Jan. 13.—This five-part production from the Thanhouser studios presents one of the best constructed photoplays of the season. The plot is a good one, and is developed consistently. The story is an excellent plea for woman suffrage. A full review of this production will be found in the issue of January 8.

THE SECRET WIRE (American), Jan. 14.—This is rather a thrilling production which treats of a search for a telephone connection which has been secretly installed in the headquarters of a bandit gang. Harold Lockwood and May Allison play the principal roles. The picture is in two reels, is consistently developed and is altogether an entertaining offering.

WATER STUFF (Mustang), Jan. 15.—A three-reel Buck Parvin number, adapted from one of the stories of Charles E. Van Loan. In this number Queenie Rosson and Art Accord appear. The girl gets a job on pretense that she can swim, but when the test comes she is unable to do so. Buck saves her from drowning. The number is a trifle strung out but runs along entertainingly and comes to a laughable climax. The fire scene on the boat makes a good feature.

THE GAMBLE (American), Jan. 16.—A two-reel number, featuring Harold Lockwood, Wm. Stowell, May Allison and Harry von Mater. The scenes take place on a ranch and are very attractive. The young ranchman marries an Eastern girl after her father's suicide as the result of financial failure. She grows lonely and is attracted to Leland, an employe. The husband confronts Leland and asks the wife to choose between them. She remains true to her husband and Leland turns out to be a squawman. The story is interesting and well developed.

THE THOROUGHBRED (Masterpicture de luxe American), Jan. 17.—This five-reel picture produced by the American Film Co. features William Russell and Charlotte Burton. As one of the edition de luxe it is not as perfect a production as we would like to see. Its story is not big enough for five reels; consequently there has been a good deal of incident dragged into it for the sake of the spectacular.

THE PHANTOM WITNESS (Thanhouser), Jan. 19.—A three-reel subject, by Phillip Lonergan, featuring Kathryn Adams, Edwin Shirley and others. This is a story of the grewsome, creepy type and, while it is not convincing in every detail, keeps a close hold on the interest. The old guardian renders his ward ill by placing rats in the house. She buys rat poison and he brings about her death by pouring it in her drinking water. Her vision appears to the district attorney, her lover, who examines the guardian on the witness stand and breaks him down, so that he confesses. Both the guardian and the lover die at the close. This is strongly presented in spite of certain improbable features.

THE FIVE FAULTS OF FLO (Masterpicture de luxe-Thanhouser), Jan. 20.—The scenario for this production was written by the Lonergan brothers, Lloyd and Phil. The idea is quite a clever one, and the lesson, or lessons, contained in the picture are such as might well be remembered.

Paramount Pictures Corporation.

THE TEMPTATION (Lasky), Dec. 30.—Geraldine Farrar and Theodore Roberts do remarkable work in this film, which is rather conventional in plot. The story was written by Hector Turnbull. Photography and settings are carefully handled. An extended review of this subject can be found in last week's issue.

THE TONGUES OF MEN (Morosco), Jan. 6.—An interesting five-part story dealing with the conflict between a priggish young minister and a famous opera singer, whose reputation he attacks. Constance Collier acts with feeling and presents a fine appearance as the opera singer. In a picture marked by able characterizations, the performances of Forrest Stanley, Lamar Johnstone and Herbert Standing are conspicuous. The production was very well staged.

THE GOLDEN CHANCE (Lasky), Jan. 13.—A picture of striking splendor. Cleo Ridgley shows wonderful versatility; the story is unusually interesting, as well as diverting. The star is ably supported. Photography and settings deserve praise. Such pictures as these add to the prestige of the motion picture.

Pathe Exchange, Inc.

PATHE NEWS 104, 1915 (Dec. 29).—Interesting items of this issue show French lumberjacks at work making bomb proof trenches, scenes on a hog farm, Brand Whitlock and Col. E. M. House embarking for Europe, and several views from the battle front.

QUAINT DANCES OF JAPAN (Globe), Jan. 3.—Illustrative of the grace and artistry of the Japanese. These dances, known by various

names, are danced by the petite maids of Japan gowned in their pretty silken kimonas.

OLD UNCHANGING HOLLAND (Photocolor), Jan. 3.—An unusually beautiful series of views from this quaint land, showing the people and their occupations. Some of these scenes remind us forcibly of Dutch paintings we have seen, illustrations of the rural districts of Holland.

LUKE LEANS TO THE LITERARY (Phunphilms), Jan. 5.—This is an extremely amusing farce comedy in which Luke does his best in the interests of a book agency. His efforts are not always appreciated by his victims, hence a great deal of the comedy of the film.

Pathe Exchange, Inc., Specials.

THE KING'S GAME (Gold Rooster Play), Jan. 7.—An Arnold Daly and Ashley Miller production of unusual merit. In it are featured George Probert, Pearl White and Sheldon Lewis. The play deals with a Nihilist plot. A full review of the production will be found on another page of this issue.

THE RED CIRCLE NO. 4 (Balboa), Jan. 8.—"In Strange Attire" is an intensely interesting chapter in the story of June Travis, the young woman who inherits the red circle and what it brings with it. In the last episode Mary June's nurse in an effort to throw the detective off June's trail is left with her black cloak caught in the door of a garage. In the opening of this one she cleverly lets herself out of the cloak, which is captured later by June, who tears the manufacturer's label off it. The cloak is then taken by the detective to the police department whence June, attired in man's clothes, rescues it.

THE RED CIRCLE NO. 5 (Balboa), Jan. 15.—"Weapons of War," which is the title of this chapter, brings us with June Travis and her foster mother to the seashore where she steals the formula of a high explosive. The incidents attendant on this are thrilling, and the episode thoroughly enjoyable.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 1 (Universal), Jan. 5.—This first number of the new series contains much of interest, including views of Col. House and Brand Whitlock departing for Europe, launching of an oil tanker, wreckage left by a New England hurricane, and scenes on the Ford peace ship.

THE BOY, THE GIRL AND THE AUTO (Nestor), Jan. 10.—A comedy number, featuring Neal Burns, Billie Rhodes, Ray Gallagher, Ethel Lynn and others. Neal takes his girl riding in the boss' car, creating domestic difficulties. Later his rival wins the girl over with a flivver. The plot is slight, but the general tone bright and entertaining.

FLIRTING A LA CARTE (L-KO), Jan. 16—Alice Howell and others are featured in this. It pictures the flirtations of two old salts. The photography is uneven and the opening scenes are slow. There are some laughable moments at the close.

SAVING SUSIE FROM THE SEA (L-KO), Jan. 19.—Rivalry in love is the chief plot ingredient in this knockabout comedy. Some of the action takes place at the beach. The automobile and motorcycle chase is well pictured. A characteristic number.

BUILDING UP THE HEALTH OF THE NATION, NO. 2 (Powers), Jan. 20.—Bernarr MacFadden appears in more gymnastic lessons, showing particularly how the stomach may be strengthened.

AERIAL BUDS (Powers), Jan. 20.—On same reel with above. Two juveniles, a brother and sister, appear in a brisk trapeze act. Very good of its kind.

A SEA MYSTERY (Victor), Jan. 21.—A seacoast tragedy, by M. B. Havey, with Mary Fuller, Paul Panzer and Ralph Belmont in the cast. The story, in which one brother gives his life to free the girl and insure his brother's happiness, is quite strong. The number is a good one of its type.

THE WHOLE JUNGLE WAS AFTER HIM (Joker), Jan. 22.—Paul and Mme. Bourgeois are featured in this comedy number, into which numerous wild animals are introduced. He pretends to be a famous hunter, but after his realistic dream in which the various skins come to life, decides to give up the deception. The number is a good one and holds the interest well.

UNCLE SAM, NO. 5 ("Protecting the Ships at Sea") (Powers), Jan. 22.—An informing number, showing instruments employed by the weather bureau, also the manner in which buoys are placed. The final views show men of the navy exploding a sunken vessel to clear a channel.

Universal Film Mfg. Company Specials.

AS THE SHADOWS FALL (Gold Seal), Dec. 28.—A two-reel number, by Harvey Gates, featuring Herbert Rawlinson, Agnes Vernon, Dorothy Beeb and Jack Wells. The story is strong in construction, but rather unpleasant in plot. It pictures quite frankly the efforts of a young man to ruin a working girl. He takes her to a hotel, engages a room and when he is about to assail her the girl jumps to the ground, three stories below. The hero, who befriends working girls, has her taken to a hospital, where she recovers. The cast is competent and the scenes are well handled, the sordid plot being the worst drawback.

THE LITTLE UPSTART (Laemmle), Dec. 30.—A three-reel number, written by Harvey Gates, featuring Stella Razeto, Charles Lyke, Laura Oakley and others. The story is a very entertaining one, working out in a way that holds the attention throughout. It pictures the adventures of a young laundress who breaks into high society by taking advantage of certain propitious circumstances. The story is fresh in subject matter and free from usual stock plot features. This makes a good offering.

LOVE'S PILGRIMAGE TO AMERICA (Broadway Universal Feature), Jan. 10.—A five-reel production, by May B. Havey, featuring Lulu Glaser, of light opera fame, supported by Jack Richards and others. This is extravagant comedy, almost approaching burlesque in some scenes. The bishop's daughter and the duke's nephew come to America to make their fortunes so they can marry. They have all sorts of difficulties, but finally find happiness. The general tone of the comedy is good, but some of the slangy subtitles do not carry as much humor as intended. The action is only fairly good in places. Miss Glaser is very pleasing. This makes a feature comedy of about average strength as a whole.

THE MAN INSIDE (Broadway-Universal Feature), Jan. 17.—A five-reel offering, featuring Edwin Stevens as a master villain. He plays in fact two parts, Col. Dana Thornton and Barry Thornton. As the former he commits a series of dramatic crimes and finally kills himself to escape trial. The action is very choppy and abounds in complications. At the same time the story is so strong that it holds the interest firmly. The cast is a competent one, including Harry Benham, Tina Marshall, Sidney Bracey and others. The strong points of this are the splendid work of Mr. Stevens in his dual role and the dramatic quality of the story. Some incidents could well have been eliminated for the sake of continuity.

THE RAILROAD MONOPOLY (Universal—Special Feature), Jan. 17. No. 6 of the "Graft" series. This two-reel number sees Tom in another struggle with an unscrupulous trust magnate, this time the president of a railroad. He and Dorothy have some stirring adventures while out in the president's car. The car dashes through an open bridge in the final scenes. At the close the president resigns and thus passes another member of The Fifteen, a characteristic number.

HER BETTER SELF (Victor), Jan. 19.—Grace Cunard, Jack Connolly, Irving Lippner and Jack Holt appear in this two-reel number. The former appears as a lady Raffles. Her first lover shoots himself because she will not marry him. Later the second discovers this fact; also her connection with a gang of thieves. The chief action centers about a theft of presents at a wedding. The number is not particularly strong, but well up to the average for this type of story.

JUST PLAIN FOLKS (Laemmle), Jan. 20.—A three-reel comedy drama, by Lenora Ainsworth, with Wm. C. Dowlan, Gloria Fonda and numerous others in the cast. The chief setting is a small town hotel. The characterizations are particularly good and the comedy touches are excellent. The actions centers about the robbery of the cash register, for which the stepson is falsely blamed. The girl and her lover succeed in clearing him by catching the real thieves at work. A very entertaining and amusing offering.

VANITY, THY NAME IS —— (Imp), Jan. 2.—A two-reel comedy number, featuring Matt Moore and Jane Gail. She plays the part of an extravagant young wife, who leaves her husband because he sends back some coveted new gowns. Her mother sets her to washing dishes and scrubbing floors, so she is glad to return to her husband. In spite of the familiar type of this plot, it is handled nicely and proves quite amusing all through. Both of the principals do entertaining work and the mother-in-law is also good.

BUCK SIMMONS, PUNCHER (Bison), Jan. 22.—A two-reel Western number, by Leon D. Kent, who plays the leading role. Edna Maison and Malcolm Blevins also appear. Buck is a cowboy in love with the girl. Dan, the gambler, also loves her. Buck rounds up the man who shot her father. Later he saves the girl from the gambler, who is badly wanted for crimes committed before the girl met him. This is a typical Western number, not new in plot material, but well constructed and containing good action and atmosphere.

World Film Corporation.

CAMILLE (Shubert), Jan. 3.—Clara Kimball Young gives one of the best performances of her entire career in this five-part adaptation of the famous play, made under the direction of Albert Capellani with Paul Capellani playing Armand. The picture possesses a strong emotional quality, it is finely acted and the production is adequate.

LIFE'S WHIRLPOOL (Brady), Jan. 10.—Based on Frank Norris's novel, "McTeague," this five-part melodrama is strongly acted by Holbrook Blinn and Fania Marinoff. The picture is well out of the ordinary, but questionable entertainment for the average audience. The succession of horrors is rather depressing.

HER GREAT HOUR (Equitable-Triumph), Jan. 17.—A five-part melodrama written and produced by Stanner E. V. Taylor with a cast consisting of Molly McIntyre, Gerda Holmes, Richard Lynn, Martin Alsop and P. J. LeMae. The production is an unusually gripping one, well acted and staged. A full review of it will be found on another page of this issue.

PATHE'S "THE LOVE TRAIL."

"The Dope Doctor," a novel by Richard Dehan, has proved so popular in England that it has run through twenty-four editions. The Pathe English office acquired the picture rights at a very large cost, and the feature made from it will be released on the Gold Rooster Program January 21st under the title "The Love Trail."

In the cast are Fred Paul, Agnes Glynne and Booth Conway, names which perhaps are not so well known on this side of the water, but stand for popularity in England.

The story is a stirring one, strongly emotional, and deals with South Africa in Boer war times. It shows the regeneration through love of a clever doctor, Owen Saxham, who through misfortune becomes a drunkard. Interwoven with his life story is that of a girl, brought up in the most criminal and sordid surroundings, why by a happy accident is rescued from her environment by a nun and becomes a splendid woman. Heart interest and thrills are united in this picture.

Manufacturers' Advance Notes

"THE MISLEADING LADY" (Essanay).

This is a story of a primitive wooing, adapted from the original dramatic version by Charles W. Goddard and Paul Dickey. It is the angle and the viewpoint from which the story is handled, rather than its originality that makes for its success.

It is a psychological study which depends for its success

Scene from "The Misleading Lady" (Essanay).

on the delicate shading of the acting rather than on the situations themselves.

And Henry Walthall and Edna Mayo, the leads in the pictures, make the most of their opportunities for shaded acting.

The story runs smoothly and logically, and has intense moments.

A confirmed bachelor and woman-hater responds to the lure of a girl who, to show her dramatic ability to a theatrical producer, makes him fall in love with her. Up to the point where the man is being made to fall in love with the girl, the picture is conventional. But when he has proposed to her, been rejected with a laughing explanation that she was amusing herself and her friends, the picture leaves the beaten track.

Calmly he sets about the winning of her by primitive methods. He abducts her in a motor car and carries her to a hunting lodge and there he chains her to the floor. The awakening of her affections comes with a new-born respect for the man who can defy conventions because he loves her.

It is in the portrayal of the calm superiority of the male and a gradual response that the woman makes to his rough wooing that Mr. Walthall and Miss Mayo have their opportunity.

And Director Arthur Berthelet has made the most of this stirring drama.

BIG STUFF IN "THOU SHALT NOT COVET."

A fight to the death between a Royal Bengal tiger and a ferocious leopard will prove a feature of "Thou Shalt Not Covet," a Selig Red Seal play released through V-L-S-E, Inc., on Monday, February 7th. This is one of the most unusual and exciting scenes ever filmed at the Selig Jungle-Zoo. Another feature of this unusual drama is the daring risks taken by Miss Kathlyn Williams, the famous motion picture star. She plunges headlong from the back of a runaway horse and also leaps from the deck of a sinking ship into the sea at the risk of her life. This daring actress also struggles with a leopard and it is a genuine battle. One of the most spectacular scenes ever presented in motion pictures is the sinking of an ocean-going liner at sea. This scene alone cost $50,000 to film. Thousands of extra players participate in the action. They are seen struggling for the life boats, fighting their way to the upper decks of the vessel, while away down below in the bowels of the ship the stokers struggle in the pouring flood like rats in a trap. It can be conservatively stated that this is one of the most thrilling spectacles ever shown on the motion picture screen.

CALIFORNIA TO INSTALL COOPER-HEWITT SYSTEM.

The California Motion Picture Corporation has arranged wi William C. Hubbard, general sales agent of the Coope Hewitt Electric Co., of Hoboken, for the installation of the latest devices for the taking of studio pictures. Mr. Hubbar who has personally equipped over fifty of the studios here ar in the west, is to make a special trip to California to insta the system which will be the most up-to-date on the Pacif Coast. A special building is being erected for the accommod tion of the lights which will supplement the already extensiv plant of the California concern.

The decision to use the Cooper Hewitt lights came after very careful study of the situation. Arthur C. Payne, one c the directors of the California Motion Picture Corporation, an Alex E. Beyfuss, vice president and general manager, visite last week many of the studios in and around New York makin a comprehensive study of the methods of artificial lightin employed in this vicinity.

"THE THOROUGHBRED" (American).

American Film Company, Inc., announces "The Thorough bred" as the second of its releases under the head of the widely discussed Mutual Masterpictures, De Luxe Edition. William Russell and Charlotte Burton are cast in the leading roles with the support of an all-star cast of American players, including Lizette Thorne, Roy Stewart and Jack Prescott.

"The Thoroughbred" is the powerful story of a young man's fight to "come back" after a severe financial thrashing on the stock exchange. A score of tremendously big scenes are introduced including a big mine explosion. Mexicans and miners are engaged in a gun battle. A stray bullet strikes the mine powder house. A terrific explosion follows, and there is nothing left of the mining camp but a memory. Director Charles Bartlett worked for more than a week on this single scene, insuring the perfection of every detail before he touched off the blast that spelled ruin for the settlement built up for use in this specific picture.

Another big scene is the hand-to-hand fight between Kelso Hamilton (William Russell) and his burly ranch foreman, noted throughout the country as a bully. A number of striking railroad scenes, too, are introduced, in which the dominating characters are Russell and Jack Prescott, who takes the role of Tom Cook in the production.

In "The Thoroughbred" William Russell introduces his own favorite saddle horse "Babe," an animal which Russell boasts

Scene from "The Thoroughbred" (American).

of having taught "film temperament." "Babe" can run fifty feet before the camera and then pull up, with flanks glistening, eyes aflame and sides heaving as though he had just completed a dash from Los Angeles to Santa Barbara. It is only on special occasions that Mr. Russell will consent to the use of "Babe" in pictures. On no occasion has the horse appeared on the screen ridden by anyone but "Bill" himself.

"JERRY IN MEXICO" (Cub).

The adventures of Jerry, the principal character in the Cub Comedy releases, whose proclivities continually get him into trouble, are continued in the Cub Comedy scheduled for release on the Mutual program for January 21. The picture is called "Jerry in Mexico" and transfers the scene of Jerry's troubles from the states to the country just across the border. George Ovey plays Jerry in this as in all other Cub pictures.

Jerry has found the states too hot for him, after a series of

Scene from "Jerry in Mexico" (Cub).

painful incidents, and decides that Mexico offers a haven of rest. Instead it proves just the opposite. His trouble begins when upon entering a Mexican cafe the Mexican belles insist upon making him the object of their affections. Were it not for the objections of the girl's sweethearts everything would have been glorious for Jerry, but being hot tempered creatures the aforesaid sweethearts proceed to show their rights. Then Jerry goes through a series of exciting adventures which terminate only when he is able to make his way to safety back into the states.

The story as outlined has been worked into a number of rapidly occurring comedy situations, which Director Milton Fahrney has staged in his best style.

George Ovey brings forth his usual number of laughs. His supporting company includes Jefferson Osborne, George George, Janet Sully, Belle Bennett and a host of supernumeraries.

"THE BAIT" (Centaur).

For the first of his five-reel productions to be distributed as Mutual Masterpictures, deluxe edition, David Horsley offers a strong moralistic drama entitled "The Bait." The principal

Scene from "The Bait" (Centaur).

roles in the story are enacted by a specially engaged cast including William Clifford, Betty Hart, Oliver C. Allen, Marvel Spencer, Frederick Montague and Edward Alexander, the two first named being featured.

A theme of great possibilities has been taken by the author of the story, Theodosia Harris, and treated with such humanness and thorough knowledge of the subject, that every advantage of the theme has been realized. It is laid in the land of the trappers in the great woods of the Northwest. The picture opens in a symbolic vein by showing the means of catching big game—these means being "the bait, the trap and the game." Immediately thereafter the symbols are applied to the tragedy of the story—the catching of still bigger game—human lives.

The bait is a pretty girl; the trap is the well laid plans to fleece "the stranger with the roll" and the unsuspecting trappers; the game is the application of these plans to the men led on by the bait.

Around these fundamentals a drama of great strength has been woven pointing toward an ambitious moral. Set in the beautiful environs of the Northwest woods the drama has a picturesque aspect which enhances the interest in the tragedy as it is unfolded.

Scenes typical of a trapping country are introduced by the use of the Bostock animals in a number of instances, lending added realism to the play.

The production was staged by William J. Bowman, a recent addition to Mr. Horsley's staff of directors.

The release date of "The Bait" is January 22.

TYRONE POWER NOW WITH UNIVERSAL.

Tyrone Power, former favorite of the legitimate stage and popular screen star, is to be featured in a strong Universal production, the title of which is "The Illborn," and which is being directed by Lois Weber and Phillips Smalley.

Power's role in "The Illborn" is one of intense dramatic strength and fits him perfectly. "I like it exceedingly well," he said one day last week, as he was making up in his dressing room at Universal City, "and there are many scenes in the play which afford me excellent opportunity to portray most vividly

Lois Weber Discussing Scene with Tyrone Power.

the emotional qualities that the role demands. It is a pleasure, indeed, to be a member of the company directed by Miss Weber and Mr. Smalley."

SOME FEATURES OF "CAPTAIN JINKS."

"Captain Jinks of the Horse Marines," Essanay film adaptation of Clyde Fitch's brilliant satire of the politics and frivolities of the '70's, is filled with spectacular features, which lend a wonderful setting to the work of Ann Murdock, in the leading feminine part and Richard C. Travers in the title role.

One of the striking features is the dancing. Twenty-four girls now appearing in "The Follies" in Chicago were engaged for this work. The dancing girls appear in the comedy in support of Mme. Trentoni, when she makes her great triumph in her American stage debut. To make the scene realistic the Bush Temple theater, Chicago, was engaged and the scene staged there. The dainty "Follies" girls, gaily costumed, pirouetted and kicked their heels and toes in the air in a scene of splendor. They were trained in their dance interpretation by Director Fred E. Wright.

Another impressive scene is one in which the entire band of the first regiment, Illinois National Guard, takes part. The band members, dressed in full regalia of a band of the period of 1872, makes an impressive appearance which turns into the ludicrous when led by one of Essanay's comedians.

The band was also utilized for another purpose. It was retained at the Essanay studios during the production of most of the scenes and blared forth airs so gay that all the players were stepping lively to keep in tune.

It has lent an air of lightness and quickness to the action impossible to obtain other wise, each actor catching the spirit and being carried away with lilting swing of the pieces.

Jack Cohn and his Animated Weekly department, which was transferred from the old studio on Eleventh avenue to Universal Heights, is going to return to New York City. He will be stationed at 1600 Broadway with his staff of cameramen.

"PUDD'NHEAD WILSON" (Lasky).

With Theodore Roberts in the leading role, the Jesse L. Lasky Feature Play Company will present on the Paramount program, January 31, a picturization of "Pudd'nhead Wilson" from the story of the same name by the late Mark Twain. This production will mark the first of a series of photoplays taken from the widely read and popular stories by the famous American humorist.

Throughout the United States the works of Mark Twain

Scene from "Pudd'nhead Wilson" (Lasky).

are well known to young and old. "Pudd'nhead Wilson" has had a sale almost as big as Mark Twain's other books, such as "Adventures of Tom Sawyer," "Adventures of Huckleberry Finn" and "Innocents Abroad."

Theodore Roberts is exceptionally suited to the role of "Pudd'nhead Wilson" the small country town lawyer at Dawson's Landing, "on the Missouri side of the Mississippi." This story lends itself admirably to the motion picture form of narrative, as it is melodramatic, exciting, contains a detective theme in the plot and makes use of the finger-print method of detection of criminals.

Among those who appear with Mr. Roberts in "Pudd'nhead Wilson" are Thomas Meighan, Alan Hale and Florence Dagmar.

THIS INJUNCTION DENIED.

A petition for an injunction and a receiver made to Justice Ford of the New York Supreme Court by Frank L. Dyer, seeking to prevent a merger between the Dyreda Art Film Company and the Columbia Film Company, has been denied. Mr. Dyer claimed that the interests of the minority stockholders of which he was one, would be jeopardized by the merger, but the Court took a different view of the subject.

"THE LOVE TRAIL" (Pathe).

A thrilling story of frontier life with love interest throughout the five acts is told by "The Love Trail," Pathe's release for January 21st on the Gold Rooster Program.

"The Love Trail" is from the celebrated novel by Richard Dehan. It introduces an actress of exceptional beauty and youth to the American Motion Picture Public. She is Miss Agnes Glynne, who plays the role of Lynette Mildare, an

Scene from "The Love Trail" (Pathe).

orphan, thrown upon her own resources at an early age. Miss Glynne shares honors with Fred Paul, a wandering South African physician, and sustains interest throughout the entire play.

The setting of the story is in South Africa during the Boer war. Mr. Paul distinguished himself in the role of the doctor. The picture is up to the high standard set by Pathe's recent Gold Rooster releases.

Cobe Claims "The Red Circle"

Brings Suit Against Pathe, Balboa and Others for an Injunction and a Receiver.

Andrew J. Cobe, living at 118 West 72nd street, New York, who conducts the Alliance Exchange, has procured from Justice Warley Platzek of the Supreme Court a show cause order against the Balboa Amusement Producing Co., the Pathe Exchange, Inc., Harry G. Kosch and Herbert M. Horkheimer, requiring the defendants to explain why they should not be enjoined from a further use of the film "The Red Circle," which Cobe claims he is interested in on account of a contract he made with the first named company. The matter was on the calendar for argument last week but was adjourned until Jan. 12 when the defendants will be heard as to their side of the controversy.

Cobe claims that he entered into a contract with the Balboa company on Oct. 31, 1915, to market the film on a percentage basis and that in pursuance of that agreement he had many exhibitors from out of town brought to New York to see the film, but on Nov. 19 last, when the exhibitors were ready to view the film here, it was not produced by the owners. Also, that a newspaper advertising campaign was started in order to exploit the film to the public and that much newspaper space was contracted for, and he added that the Pathe exchange was now in possession of the film and were exhibiting it in New York state.

During the pendancy of the suit Cobe asked the court to appoint a receiver who should have control of it until the controversy is settled.

FARNHAM SELLING "RACE SUICIDE."

For this, the first release upon the state rights basis to be marketed by Jos. W. Farnham, formerly general manager of the All Star Feature Corporation and later of the staff of the Lubin Manufacturing Company, the distributor has indeed a novel picture. For the past six months or more the picture has been in the making at Florida and at Newport, R. I., where the sets were built upon a lavish scale.

The picture is one dealing with a subject which Theodore

Scene from "Race Suicide."

Roosevelt made a universal topic but a few years ago and which, with the realization of what the present European strife means toward the depopulation of the nations at war, again becomes a subject of decidedly timely interest.

In the leading roles of the production are to be seen Ormi Hawley, Earl Metcalfe, Octavia Handworth, Kempton Greene and Herbert Fortier with a stupendous all-star cast in their support.

SOUTHERN ROMANCE IN "THE SUPPRESSED ORDER."

An interesting bit of southern romance is pictured in the three-reel drama from the pen of Kenneth B. Clarke, "The Suppressed Order," which is being produced at the American studios for release in the Mutual Program. Edward Conen plays the role of a dauntless young southern lover, while Winnifred Greenwood is the daughter of a tavern keeper. Through it all croons Mammy June (Sylvia Ashton) a typical old southern darky who helps roll the burden off the shoulders of the other members of the cast. George Field also appears in this picture.

PATHE NEWS SHOWS SUBMARINE PICTURES.

One of the most noteworthy news pictures ever taken was shown in Pathe News No. 105. The cameraman was perched in an insecure position on the turret of a submarine, and filmed every stage of the launching of a giant torpedo at an enemy ship, together with the submersion and rising of the submarine. The pictures depict in a way that no mere description could ever do, the methods adopted by the newest and most terrible element of modern naval warfare.

"THE ISLAND OF SURPRISE" (Vitagraph).

Vitagraph announces the completion of Cyrus Townsend Brady's "The Island of Surprise," filmed under the direction of Paul Scardon, and featuring William Courtenay, well known for his work on the legitimate stage. It is a five-part Blue Ribbon Feature and a real thriller in every sense of the word. Assisting Mr. Courtenay in the cast are Miss Eleanor Woodruff, Miss Zena Keefe, Charles Kent, Anders Randolf, Charles Wellesley, Julia Swayne Gordon, Denton Vane and

Scene from "The Island of Surprise" (Vitagraph).

Logan Paul. The story is one that ran in a current magazine, and is considered one of the best from the pen of that gifted author, Dr. Brady. It relates the adventures of Robert Lovell, following his secret marriage to his father's secretary, although it is planned that he wed the daughter of his father's business partner. All find themselves on a yachting cruise and Lovell quarrels with his wife, paying arduous attention to his near-fiance. He and the two girls are left alone on an island when a storm blows the yacht hundreds of miles away.

Savages attack the party and Lovell is injured in the head so that he loses all memory of his wedding to the secretary. She claims him, and the other girl, thinking it a bluff, claims him also. The real wife offers to give herself to Lovell as his wife, when savages again attack, and in the terrible fight that ensues, Lovel sustains severe injuries. The yacht returns and a squad of marines from a battleship rescue the three. When Lovell regains consciousness, his normal mentality is restored and the climax finds a happy ending in the reconciliation of all concerned.

The central figure of the story is Courtenay as Lovell, and he more than upholds the stage reputation he has. The scenes are unusually beautiful and the direction is all that could be desired. January 24 is the release date.

JOHN BARRYMORE STARS IN DOUBLE ROLE.

John Barrymore, who has more than equaled on the screen the reputation which he won on the stage as a comedian, is the star of the Famous Players-Paramount production, "Nearly A King," which is scheduled for release on January 20th. In this story which combines a great deal more of the swift action of a romantic melodrama with the lightness of a screamingly funny comedy than does the average humorous production, Barrymore plays two distinctly different roles, the one a young Balkan prince and the other an irresponsible, adventurous American who gets into more than his share of trouble.

Great as Barrymore has shown his gift of humor to be in his previous screen appearances such as "The Incorrigible Dukane," "The Dictator," and others, his playing of two roles in "Nearly a King" naturally gives him a better opportunity to do his best comic work. Like the imitators in vaudeville, Barrymore is seen giving an imitation of Barrymore as the prince, for the identities of the American and the prince become confused in the minds of the conspirators who are attempting to force matrimony down the throat of the hapless prince, and complications develop with lightning rapidity.

"Nearly a King" typifies speedy action and side-splitting mirth from beginning to end, with a totally unexpected twist at the finish that will catch every audience napping. In support of Barrymore there appear Katherine Harris, Russell Bassett, Fred McQuirk, June Dale and others of equal renown.

MAE MURRAY IN LASKY'S "TO HAVE AND TO HOLD."

Mae Murray, famous beauty and star of "Ziegfield Follies," will make her debut as a photoplay star in the Lasky Feature Play Co.'s production, "To Have and To Hold," a picturization of Mary Johnson's novel.

Miss Murray and the big company that will appear with her and Wallace Reid, who is co-star with her in the production, have left Hollywood, Calif., and have gone to one of the coast villages where many of the scenes will be taken.

Mr. Reid, who has just made his bow as a Lasky star with Cleo Ridgley in "The Golden Chance," will play the role of Captain Ralph Percy. The rest of the cast includes Tom Forman, Raymond Hattan, William Bradbury, James Neill, Bob Grey, Lucien Littlefield, Camille Astor and Bob Fleming.

In order that she may appear exclusively in photoplays, Miss Murray has definitely left the musical comedy stage for a period of years and will make her residence for some time to come at Hollywood, near the Lasky studios. She has been called the "most beautiful show girl of the world" and during the past two years has had great popularity as a dancer.

ALICE BRADY IN "THE BALLET GIRL."

Alice Brady is one of the most fascinating screen personalities of the time. She is famous by name and famous by merit—a combination that possesses an irresistible drawing power wherever a picture in which she appears is shown.

In "As Ye Sow," "The Boss," "The Lure of Woman" and "The Rack" Miss Brady made a powerful appeal to the sympathy of audiences throughout the world, and now she is to be seen in the title role of "The Ballet Girl," a picture based upon the successful play "Carnival."

This picture tells a pathetic story of a little girl who has a natural tendency, and who in spite of all opposition goes on the stage and makes a great success. Then her trials and tribulations begin, but she finally comes through unblemished in soul and finds happiness with the man she loves.

BLANCHE SWEET IN "THE RAGAMUFFIN."

Blanche Sweet, the popular star of the Jesse L. Lasky Feature Play company, will appear in her next photoplay on January 20, announcement was made yesterday. It is entitled "The Ragamuffin," and was written and directed by William C. DeMille.

In this production Miss Sweet will be seen in a role quite different from any of the score of successful parts with which her name is identified. She plays a little girl, a waif of the streets, to whom environment has been unkind. Protected by thieves, she becomes one—rightfully, she believes as the balance of fate in her favor is pretty narrow.

Among those to appear with Miss Sweet are Tom Forman, Mrs. Lewis McCord, James Neill, Minnette Barrett, Par Jones and William Elmer.

"A FOOL'S PARADISE" (Ivan.)

"A Fool's Paradise," a five-part drama by Ivan Abramson, has just been completed at the Frohman studio. Chrystine Mayo and Paula Shay are the dual stars of this production. They are supported by an exceptionally strong cast headed by James Cooley, Jack Clark and Joseph Burke.

The theme of "A Fool's Paradise" treats of an aged sentimental financier who on the death of his wife pursues the path of folly and consummates a marriage with a clairvoyant. He is rescued from this lamentable condition by the undying

Scene from "A Fool's Paradise" (Ivan).

love of his daughter. Then, not yet too late he makes reparation for the evil his folly occasioned.

Joe Burke, as the sentimental financier, has an opportunity to portray the role of an old man on the point of second childhood attempting to hold the love of a scheming young woman. Miss Mayo, as Maxine, the medium, and erstwhile fortune-huntress, depicts a type of adventuress different from the ordinary. Paula Shay acts as the foil of the adventuress in the role of the financier's loyal daughter. "A Fool's Paradise" will be the regular Ivan Film Production's monthly release for February.

"THE LURE OF HEART'S DESIRE" (Metro).

Owing to an accident in the factory, which will prevent its release on the date scheduled, January 17, Metro Pictures corporation has withdrawn from its program for the present the five-act production, "The Rose of the Alley," in which Mary Miles Minter is starred. In its place the Metro Pictures corporation will release the five-part feature, "The Lure of Heart's Desire," instead of a month later, as was previously announced. Edmund Breese, who was last starred in "The Song of the Wage Slave," has the stellar role in this newest Metro wonderplay. Like his earlier success, "The Lure of Heart's Desire" is a story of the Alaskan desolate wastes, coupled with a contrasting glimpse into New York society, and the Great White Way. In short, the feature is one of

Scene from "The Lure of Heart's Desire" (Metro).

sharp contrasts throughout, which enhances its value as a superb entertainment.

Besides Mr. Breese, there is a strong supporting cast, including Jeannette Horton, Arthur Hoops, Evelyn Brent, John Mahon, and other notable stage and screen artists. The exterior snow scenes were made in the Adirondacks, where an Alaskan street was constructed, and other elaborate sets built. One of the attractive scenes is the New Year's celebration, which was made in the famous Murray's restaurant, near Broadway and Forty-second street, New York City, which was made the day after New Year's, and all the waiters, omnibuses and the company of professional dancers employed regularly in the restaurant were used. Francis J. Grandon, a new director on the Metro staff, made the feature, and it was produced for Metro by the Popular Plays and Players.

BUFFALO TIMES SYNDICATE HAS WAR PICTURES.

The Buffalo Times Motion Picture Syndicate, of which Norman E. Mack is proprietor, has taken over the exhibition rights of The American Correspondent Film Company's latest war features, "The Warring Millions" and "the Battles of a Nation." Already the films have been shown in New York, Chicago, Buffalo, Omaha and Washington. At present "The Warring Millions" is being screened at the Cohen theater in Poughkeepsie and the Boston Opera House is showing "The Battles of a Nation." Mr. Mack reports unusual success for the pictures; and says the hit they have made lies in the fact that a few scenes of the film are enough to convince any spectator that The American Correspondent Film company is not palming off any dead stuff or even sham battles, but is showing in its war features actualities of war unadulterated.

This report was verified by large attendances wherever the pictures were shown; and press write-ups assure their popularity and success. But what the Buffalo Times Motion Picture Syndicate considers as its laurel wreath is the scramble for state rights. Many states have been sold, it is reported, and applications are on the wing.

RAVER'S "THE OTHER GIRL."

The first Raver Film Corporation release, "The Other Girl," adapted from the famous play of the same name by Augustus Thomas, one of America's foremost dramatists, was enthusiastically received at its first presentation. Beside newspaper men there were many state right buyers present. The press was unanimous in its praise of the picture, while those who were directly concerned in the motion picture business remarked on the big possibilities the picture contained as a commercial proposition, pointing out the value of James J. Corbett as a box-office attraction as well as William Muldoon and Paul Gilmore, who are starred in this picture. Particular mention was made by nearly every one of the night scenes on Broadway, claiming it was the best view of the famous "White Way" at night that has ever been photographed for motion picture purposes.

All but about two hundred feet of the entire five reels of the picture are artistically tinted and toned. The titling of the picture is considered very good. Many of them are bits of dialogue taken from the play itself.

The paper on "The Other Girl" includes two styles of "ones," two styles of "threes" and one style "six." The six-sheet has an especially strong punch in it. It shows the automobile accident which was photographed at 43d street and Broadway, one of New York's busiest spots. The myriad of electric lights are seen in perspective, while in the foreground the speeder and victim stand in strong relief. Heralds and three-sized photos are in the advertising lay-out of this picture.

"THE WOMAN WHO DARED" TO BE PRODUCED.

Because of the world war now waging unusual interest centers in the story of "The Woman Who Dared" by C. N. and A. M. Williamson, an exciting story of foreign politics, adventure and intrigue, which is announced as the third release of the California Motion Picture Corporation, in their new series of master film productions of which "The Unwritten Law" by Edwin Milton Royle is the second and which is reviewed in this week's issue. In "The Woman Who Dared" is handled in the adroit manner so characteristic of the skillful Williamsons diplomatic events negotiated between England, France and Germany preceding the outbreak of hostilities and while treated as fiction they have a foundation in fact which make this story of vital interest at this time. "The Woman Who Dared" will also provide a new avenue of endeavor for Beatrice Michelena, the fascinating film favorite whom the California Motion Picture Corporation has been exploiting.

KORNICKER HAS SUCCESSFUL TRIP.

Arnold Kornicker, traveling representative of Menger & Ring, New York City, manufacturers of lobby display frames, has returned from a very successful trip through Michigan, Pennsylvania and Ohio. Some of the many theatres equipped by Mr. Korniker are the New Majestic, Wyandotte, Mich.; the Norwood, Broadway-Strand and Garden theaters in Detroit, the New Strand in Cleveland and the new 56th Street Theater in Philadelphia.

Next week Mr. Kornicker leaves on a tour which will cover the above territory and also Missouri and Illinois. Exhibitors not satisfied with their present lobby displays should write the home office which is in constant touch with Mr. Kornicker, who will be pleased to call on them and offer suggestions entailing them with no obligations whatsoever.

"A FOOL'S PARADISE" COMPLETED FOR IVAN.

Setting the pace in the speedy production of five-reel feature photodramas, Ivan Abramson has just completed his latest work written especially for the screen, "A Fool's Paradise," in the short period of three weeks.

The locale of the story required Atlantic City exteriors and Mr. Abramson and his entire company spent the best part of a week at this resort getting the proper settings.

On their return they entered into the possession of the Frohman studio and now after three weeks the picture is completed. It is being cut personally by the director, who thinks that not the most unimportant part of his work is the proper joining of the scenes.

A Fool's Paradise features jointly Paula Shay and Crystine Mayo. The exceptional cast included James Cooley, Jack Clarke and Joe Burke. This feature is scheduled as the regular monthly Ivan release for February.

Notes of the Trade

COLIN CAMPBELL, the dean of the Selig directors came from Los Angeles to Chicago Monday, January 3rd for a visit with William N. Selig, president of the Selig Polyscope Company. Mr. Campbell recently completed the production of "Thou Shalt Not Covet" a Selig Red Seal Play written by James Oliver Curwood and featuring Tyronne Power and Kathlyn Williams supported by Guy Oliver and Eugenie Besserer together with an all-star cast of players. Mr. Campbell expects to return to the Pacific Coast in the near future. He has been consulting with Mr. Selig regarding the forthcoming production of "The Crisis," "Thou Shalt Not Covet" will be released Feb. 7th through V-L-S-E.

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"Lillo of the Sulu Seas," a pearl fishing romance of the South Seas, is now being produced by the American company as a Clipper release for the Mutual Program.

This picture is being directed by Edward M. Langley, Harold Lockwood and May Allison play the leading roles.

• • •

Lucille Ward as Mme. Pazzazzas gives a highly humorous touch to "Mischief and a Mirror," a forthcoming American "Beauty" release.

• • •

W. S. Forsythe, for five years a photographer for the Edison Company and later with the Universal for two years, has been hired by the Mirror Films, Inc., to take charge of the Camera work for one of its companies. Mr. Forsythe would have been in Jamaica by this time had it not been for the illness of his wife, which prevented him from taking the journey as camera man for Herbert Brenon and Annette Kellermann.

PICTURE THEATERS PROJECTED

COLUMBIA, ALA.—The American theatre has been remodeled and a new white marble front constructed.

Banning, Calif.—The Banning opera house has been leased by J. O. Grant.

Los Angeles, Calif.—George Lanzby has purchased the interest of C. W. McKee in the Creation theatre on Sunset boulevard.

Los Angeles, Calif.—The Brooklyn theatre at 2235 Brooklyn avenue has been purchased by J. A. Menard.

Los Angeles, Calif.—Silverman and Kramer have reopened the Grove theatre, located at the corner of Fifth and Los Angeles streets, and renamed it the Jewel.

Long Beach, Calif.—The Boston theatre has been leased by E. Gaynor.

San Francisco, Calif.—Extensive alterations have been made to the American theatre on Market street, including a new balcony. The improvements cost about $25,000.

Tulare, Calif.—The Airdome, formerly conducted by H. D. Lester, has been taken over by Cain & Ferguson.

South Manchester, Conn.—James Goldman has disposed of his interest in the Park theatre to John F. Sullivan, of New York.

Aurora, Ill.—The Strand is the name of a new moving picture theatre opened here.

Bath, Ill.—A new moving picture theatre has been opened here by A. Valliere.

Cicero, Ill.—Klucina & Vittner, 5700 W. 22d street, are preparing plans for a two-story theatre, store and office building, 177 by 122 feet, to cost $175,000.

Lombard, Ill.—A. J. Keiler plans to erect a one-story moving picture theatre, 38 by 85 feet, to cost $8,000.

Macomb, Ill.—The Gem theatre is now being conducted by L. L. Butterfield.

Springfield, Ill.—Augustus Kerasotes, owner of the Savoy theatre which was recently damaged by fire, plans to remodel the house as soon as the insurance is adjusted.

Greencastle, Ind.—The Lyric theatre now being operated by C. F. Holderman, has been redecorated.

Princeton, Ind.—Charles F. Woods has disposed of his interest in the Star theatre to Gene W. Barrett.

Richmond, Ind.—A new $8,000 pipe organ has been installed in the Palace theatre.

South Whitley, Ind.—The Felter theatre, conducted by Wilson Brothers, has been improved with a new front.

Swayzee, Ind.—A. L. Dunevant, of Upland, Ind., has opened a moving picture theatre here.

Walkerton, Ind.—The handsome New Link theatre has been opened.

Albia, Ia.—The King theatre, formerly conducted by Fred Lambert, has been taken over by F. J. Kissick.

Cedar Falls, Ia.—M. C. Clinton has sold the Empress theatre to W. A. Matthies.

Grinnell, Ia.—The Star is the name of a new moving picture theatre opened here by Mart & Son.

Salina, Kans.—A new moving picture theatre of reinforced concrete construction is being erected by Herbert Thacher. It will have seating capacity for 1,000 persons and cost $100,000.

Hartford, Ky.—The Star is the name of a new moving picture theatre opened by Heavrin & Barrass.

Louisville, Ky.—The Second Street Amusement Company has awarded the contract to Lichtenfeld & Metzner Company to erect a commodious fireproof moving picture theatre, 70 by 150 feet, at Second and A streets; composition, roof, concrete and tile floor; cost, $35,000; heating plant, $2,500.

Lynn, Mass.—The new Strand theatre erected by the Mark-Strand Theatre Company, of New York City, has been opened. It has seating capacity of 2,500.

Calumet, Mich.—Extensive alterations will be made to the Orpheum theatre, a new addition built and the seating capacity increased.

Calumet, Mich.—The seating capacity of the People's theatre has been increased by the addition of 100 new opera chairs.

Detroit, Mich.—The seating capacity of the Rex theatre on West Fort street has been increased. The house now has accommodations for 1,000 persons.

Filmont, N. Y.—Clarence Hocton, Hudson, Mass., plans to erect a two-story moving picture theater, 80 by 35 feet.

New York, N. Y.—A modern moving picture theater will be erected at 115-19 Eighth avenue. The structure will cover an area 50 by 100 feet and cost approximately $15,000. Lessee, M. Needle.

New York, N. Y.—M. R. Ryan, 149 Broadway, will erect a commodious moving picture theater and store building, 51 by 150 feet, to cost $45,000. Lessee, Bofan Amusement Co., L. S. Bolognino, president, 615 Eighth avenue.

Raleigh, N. C.—Howell Cobb, owner of the Raliegh Apartment, will erect a commodious fireproof moving picture theatre. It will have seating capacity for 1,000 persons.

Kenmare, N. D.—The Lyceum theater has been taken over by L. T. Darling.

Rolette, N. D.—The Foster building has been leased for a term of years by Harry Woodruff, who will convert the structure into a modern moving picture theatre.

Wilton, N. D.—A handsome new brick moving picture theater has been opened by C. V. Danielson. It has seating capacity of about 400 and cost $10,000.

Ada, O.—The Odeon theatre is now being operated by the Hunt-Moss Amusement Co.

Canton, O.—W. E. Klotz plans to erect a modern fireproof moving picture theatre on Market avenue.

Canton, O.—Harvey Loehr, 2248 Mahoning road, N. E., is preparing plans for a two-story moving picture theatre, 50 by 100 feet.

Cleveland, O.—The Peerless theater, at 3134 Cedar avenue, formerly conducted by Edward Stadler, has been taken over by Henry Kaplan.

Galion, O.—E. H. Schott, who recently purchased the Grand theater on South Market street, has had the house thoroughly renovated.

Hillsboro, Ore.—A moving picture theatre of hollow tile and brick is being erected by J. M. Wall; lessee, G. C. Combs.

Medford, Ore.—D. L. Shartes has taken over the lease of A. C. Burgess on the Star theatre.

Pendleton, Ore.—The lower floor of the Temple building has been leased and is being converted into a modern moving picture theater.

Braddock, Pa.—F. P. Garber is the new owner of the Rex theater.

Carnegie, Pa.—The Lyric Amusement and Arcade Company will expend $8,000 in remodeling its moving picture theater.

Britton, S. D.—A modern fireproof moving picture theater, the Strand, has been completed and opened to the public. The structure cost $15,000.

Highmore, S. D.—The Cecil is the name of a new moving picture theater erected here.

Lake Andes, S. D.—O. K. Hillard has leased Remington Hall and will operate it as a moving picture theatre.

Sioux Falls, S. D.—Edward Johnson is erecting a new moving picture theatre on E. Eighth street.

Chattanooga, Tenn.—Stair & Havlin have disposed of their interest in the Bijou theater to John C. Twinam. The purchase price is said to have been $38,000. A new $10,000 organ has been installed.

Houston, Tex.—H. C. Northfleet has taken over the Dixie theatre and renamed it the Globe.

Houston, Tex.—Hugh Hamilton has let the contract to the Central Contracting Company to erect a three-story reinforced concrete moving picture theater and office building, to cost $35,000.

Aberdeen, Wash.—The Grand theater has been reopened by G. F. Nye.

Walla Walla, Wash.—The Arcade theater, formerly conducted by George Retzer, Jr., has been purchased by R. W. Carm.

Huntington, W. Va.—Plans are being considered by the Leland Amusement Company for the erection of a fireproof moving picture theatre.

Delavan, Wis.—The interest of M. E. Wilder in the Pastime theatre has been purchased by T. C. Lewis.

La Crosse, Wis.—A new fireproof moving picture theater, located at the corner of West avenue and Jackson street, has been opened by F. J. Williams. It has seating capacity of 600 and cost $20,000.

Osceola, Wis.—The Iris theater has been taken over by Carl M. Lynn.

Oshkosh, Wis.—Herman Lewis has leased the Grand opera house for a term of five years. It is said he will operate it as a first-class moving picture theater.

Send for catalog of Niagara Gem Slides, any sample 10c., any dozen $1.75. Now is the time you need slides. Why not take advantage of this offer and order today?

Niagara Slide Co., Lockport, N. Y.

Trade News of the Week

Gathered by Our Own Correspondents

New Thirty Minute Bill

Massachusetts Lawmakers Have Eye on Motion Picture Business This Year—New Thirty-Minute Reel Show Bill Introduced—Censorship Bills to Follow—League Is Now Better Able to Handle Freak Measures.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Films, picture machines, buildings and other component factors in the moving picture industry will play an important part in the procedure of the Massachusetts legislature this year. Several bills having a serious effect upon the industry in one form or another have either been filed or will be in the near future in both the Senate and the House of Representatives.

While the fight before the General Court may not be as spectacular this year as it was last, owing to the absence of the "Birth of a Nation" bill, it will nevertheless be just as energetic to prevent the legislature from heaping any more burdens upon the business than exist at present. Two, if not more, censorship bills are almost certain to be filed within a short time for the manner in which these bills were treated last year did not suit those who were attempting to push the measure through, and they will undoubtedly be back in the arena again.

League Better Able to Handle Any Situation.

The moving picture industry of Massachusetts today, however, is far better organized than it was a year ago. The exchange men, exhibitors, operators and others in the business now have a more definite idea of legislative procedure. They have learned by experience how to combat many of the unfair, discriminating measures that are annually introduced by well meaning but misinformed persons who believe they are doing a public good. These are the sort of people who really do more harm than those fortunately few persons who are sometimes accused of filing bills for spite or for the sole purpose of having somebody buy them off.

Those allied with the moving pictures interests in Massachusetts have sought and secured the good will and support of the great mass of people in the Commonwealth. They have always tried to safeguard the welfare of their patrons and this attitude in no small measure is responsible for the tremendous growth of the industry in the old Bay State. The film men have always been willing and eager to acquiesce in anything that is fair, equitable and reasonable, but they are only exhibiting a true American spirit in refusing to be imposed upon without a struggle. For that reason a close watch is now being kept upon the activities of the legislature which has just convened on Beacon Hill.

Thirty-Minute Reel Bill.

The first anti-picture bill to receive any consideration is one introduced by Representative Charles Chapman of Cambridge—the thirty-minute reel bill. Rep. Chapman is serving his first year as a member of the Massachusetts General Court. He is perhaps better known to the public as "Sandy" Chapman, a vaudeville entertainer of a national reputation, and the measure brought in under his name has been in the legislature before. This year, however, it is intimated that certain vaudeville interests will put up a stubborn fight to get it through.

Will Boost Vaudeville.

The principal sections of this bill as it stands at present are as follows:

"Section 1. No person, firm, corporation or association of persons shall operate or cause to be operated, and no manager, owner or proprietor of a hall, theatre or other place of amusement shall permit to be used or operated, in any hall, theater, or other place of amusement, any machine or other device for the projection of pictures upon a screen or other substance for a period exceeding thirty minutes for each film, picture or series of pictures. Every person, firm, corporation or association of persons, operating or owning such machines shall, after each film, picture or series of pictures, or at the expiration of said period of thirty minutes, furnish some other form of amusement or entertainment for a period of not less than ten minutes. But the provision of this section shall apply only to moving picture machines, so called, and shall not be construed to include machines or other devices for projecting pictures upon a screen or other substance, which pictures remain stationary thereon.

"Section 2. Any person, firm, corporation or association of persons, violating any provision of this act shall be subject to a fine of not less than fifty dollars or to imprisonment for not less than six months."

There is also another section of the bill which deals with the repeal of all other acts on the statute books which conflict with the provisions of the first two sections.

Hits Small Village Houses a Blow.

This bill, if enacted into law, probably would not affect any of the larger playhouses to an appreciable extent, but it would probably work a hardship on a large majority of the smaller houses that are scattered about in the little communities of the state. The real danger in the bill, however, is in the fact that if it becomes a law, an attempt might be made next year to cut the time a film may be shown from thirty minutes to a much shorter period. The consensus of opinion is that the object of the measure is to provide more work for a large number of small time vaudeville turns that have been thrown out of employment by the rapid advance of the film industry in Massachusetts.

WITH MANAGER SORIERO.

Manager Thomas D. Soriero of the Park theater has put over a winner with a new mysterious opera singer stunt. He has aroused considerable speculation as to the identity of one of his vocal artist, who appears on the stage wearing a mask. The idea has been well worked up from a publicity standpoint and the receipts are showing its value as a box office attraction. Soriero is a hustler and is packing the Park at every performance. He now has as an assistant William Fleming, who until recently was identified with the Poli interests in Waterbury, Conn. Soriero is also working out some new lighting effects in the balcony of his theater with the idea of obtaining more light in the auditorium without interfering with a view of the pictures on the screen. The experiment is still in its embryo.

BOSTON'S NEW FENWAY.

The Fenway theater, Boston's newest, palatial photoplay house, which was recently opened on Massachusetts avenue, near Boylston street, is a welcome addition to the list of Boston show palaces. Situated as it is in the Back Bay district of the Hub and getting its patrons from one of the most densely populated of the city's middle class residential sections, the Fenway theater fills a long felt want and is receiving well merited support under the able direction of Manager Stanley Sumner.

A brilliant future is predicted for this theater. The growth of the city is uptown and the location of the Fenway should be an excellent and paying amusement site for a generation. The property is owned by the Colonial Realty company and this company has laid out a large sum of money in the construction, decoration and equipment of the structure.

An unique arrangement has been worked out for the stage and the picture screen, a specially constructed screen of gold fibre which produces an exceedingly clear pic-

New Fenway Theater.

ture. The theater boasts of a large orchestra, which is seated on the level of the audience behind a rail while beyond is a balcony containing a singer's stand. The organ pipes are arranged on both sides of the stage. The organist is Mr. B. B. Gillette, who for many years was organist of Trinity Church. Young lady ushers are employed in the theater and a general air of quiet refinement is carried throughout the entire amphitheater.

Films are changed twice a week and Manager Sumner has been fortunate in booking some high class vocal artists to appear at the Fenway during the rest of the season. The house had an auspicious opening, more than 15,000 persons visiting the playhouse on its birthday.

LOUIS B. MAYER TO TAKE REST.

Louis B. Mayer, manager of the New England office of the American Feature Film exchange, distributors of Metro pictures in this district, is planning a Southern trip, after a year's steady work during which time he has succeeded in placing Metro features on the New England map. About a year ago Mr. Mayer underwent an operation for appendicitis. After recuperating from the effects of the operation, he immediately resumed his duties and is well deserving of the contemplated rest. During his absence, Thomas Sprye, his efficient assistant, will direct the destinies of Metro pictures in this territory. Mr. Sprye is enthusiastic over the New England future of the new single reel Metro productions.

BIG NEW PROVIDENCE HOUSE.

The Emory Brothers of Providence are constructing a new theater in that city which is expected to seat at least 3,500 persons. According to available information the theater when completed will be the most up-to-date structure of its kind in Providence. It will be called the Emory theater and will be a combined picture and vaudeville house.

GENERAL FILM HAPPENINGS.

Mr. Harry Smith, formerly connected with the booking department of the Boston office of the General Film, has been placed in charge of the special feature department, taking the place of Jefferson D. Levine who has been made assistant-manager. Mr. Lawrence J. Hacking, who succeeded Edward Farrell as manager of the local branch of the General Film company is rapidly forging to the front as one of the most popular exchange men in New England. Letters received by friends in this city intimate that Mr. Farrell, who now directs the southern destinies of the General Film, and his private secretary, Mr. Edwin H. McCloskey are very much pleased with conditions as they found them in Atlanta, Ga. New England feels the loss of both men and they have the well wishes of this territory for a prosperous future.

MAINE COMPENSATION ACT.

Workmen's Compensation Is Now in Effect and Theaters Employing More Than Five Persons Are Affected.

By John P. Flanagan, Maine Correspondent of Moving Picture World (Bangor).

BANGOR, ME.—Maine theaters employing more than five persons are affected by the Workmen's Compensation Act, passed by the last legislature, which has just gone into effect. A brief summary of the law, the enforcement of which is in the hands of a commission composed of the commisisoner of labor, the insurance commissioner and a third member, follows:

Written notice must be served on an employer within 30 days after injury. To total dependents of the injured employe must be paid a minimum of $4 a week, and a maximum of $10 a week for a period of 300 weeks after injury on a basis of 50 per cent. of the weekly wage of the employe. If there are no dependents, it is provided that expense of last sickness and burial be paid to a maximum of $200.

Settlements by agreement require the approval of the commission.

A claim for compensation is not assignable or subject to attachments, or liable in any way for debts.

Reports of all accidents to employes are required to be filed with the commission by employers.

An agreement by an employe to waive his rights under the act is void.

Employers may insure in any casualty company authorized to do business in Maine.

Other insurance or savings of employe are not to be considered in fixing compensation.

Right of Appeal Upheld

Philadelphia Court of Common Pleas Tells Censor That Picture Makers Have Right of Appeal from His Decisions on the Broadest Terms—This Is Counted as an Important Victory by the Film People.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—Although the judgment of the State Board of Censors was upheld by Common Pleas Court No. 5 in prohibiting the photodrama, "Sealed Lips," a production of the Equitable corporation, a most important point was settled in favor of the film interests when the court decided that there is a right of appeal to the courts from decisions handed down by the Board of Censors. The film was disapproved by the censors because of moral conditions, and the judges who viewed the picture also condemned certain suggestive scenes.

Counsel for the Pennsylvania Board of Censors brought up the point as to whether or no the court had a lawful right to interfere with their decisions and as to whether or no they were satisfactorily able to censor reels of moving picture films and to hand down a decision as to the respective merits of the picture in question regarding moral conditions.

The court in deciding otherwise, said: "This right of appeal is given in the broadest terms and is not limited into an inquiry into the good faith of the board or to the question of an abuse of the discretion primarily vested in them, but assigns to the court the duty of determining, de novo, whether or not the reel in question is moral and proper, or is sacrilegious, obscene, indecent or immoral, or such as tends to debase or corrupt public morals."

This decision is regarded as a decisive victory by the moving picture interests and it is assured that any censoring of pictures which fails to meet with the approval of the producers will most certainly be contested in court.

W. L. NEVIN BUYS EMPIRE.

The Empire theater, at the northeast corner of Broad and Fairmount avenues, which recently was sold at public auction by Samuel T. Freeman & Co. to William L. Nevin for a sum of $139,000, has been conveyed by the Empire Theater company to William L. Nevin for $39,000 subject to a mortgage of $100,000. The property is assessed at $150,000. This theater, which was formerly known to theatergoers as the Park, was erected about twenty years ago by the late Israel Fleishman.

NEW GERMANTOWN HOUSE.

Bids are being received for the erection of a moving picture theater in Germantown. The theater is to occupy a lot 125 by 150 feet in dimensions and is to be one story in height and of brick and concrete construction. Ketcham & McQuade, Cramp & Co., P. M. Sax, Frank G. Stewart, the O'Mara Construction company and other well known builders have already submitted their bids. The contract will be awarded within a short period of time.

MORE MACHINES STOLEN.

Those persons who recently terrorized the moving picture industry in this vicinity by stealing many valuable projecting machines are again at work and David Altman, 549 West Pike street, reports the loss of two machines. So far the guilty party has been unmolested.

Good Holiday Business Reported in Philadelphia.

Business conditions with local exhibitors are better at the present time than has been the case for many weeks. Managers of the leading houses report large attendance and similar news has been received from every section of the city. The holidays brought large audiences to the picture shows and from now until the Lenten season makes an appearance Philadelphia exhibitors expect to show to full houses.

There seems to be a marked tendency upon the part of the public to patronize those theaters exhibiting the best films and the day of the little corner moving picture theater has passed in this city. The average citizen is fast becoming a critic upon the subject and it is against his taste to witness a production of inferior qualities. It is surprising to note the manner in which the moving picture fan for his own personal satisfaction sets back in his seat and attempts to diagnose the film before his view. If there is anything the matter with the picture they are sure to fall upon it and tear it to pieces literally and the educational side of the industry is assuming larger proportions daily. The trade as a whole is very optimistic at the present time and a profitable season is expected.

Censor Books $4,265 in Year's Fines.

According to statistics recently handed down by the State Board of Moving Picture Censors, headquarters Harrisburg, Pa., sixty-four exhibitors were prosecuted for exhibiting moving picture films against the regulations of the board and in every case the fight was pushed to a conclusion and the defendant fined. The fines received during the year amounted to $4,265 and ranged in size from $5 to $300. The majority of offenses occurred in Philadelphia although Reading, Harrisburg, Pittsburgh, Lancaster, Altoona and Scranton helped swell the total.

SIEGEL JOINS BLUE BIRD.

By Jacob J. Kalter.

NEWARK, N. J.—Below is a photo of Henry Siegel, the new manager of the Blue Bird interests in Newark. Mr. Siegel, although a comparatively new man in the film exchange business, has made an enviable record in the short time that he has been in it. Early last year he joined the World Film Company, and worked from their Pittsburg office. He made friends readily with the Pittsburg exhibitors, and his good work was soon rewarded by the World concern, who put him in charge of their Newark office. In his capacity of manager, Mr. Siegel was given an opportunity to show his worth. He points with pride to the fact that he has no enemies in the film business, but on the contrary he numbers the most prominent exhibitors in New Jersey among his friends.

Henry Siegel

When the Blue Bird proposition was offered to him the early part of January Mr. Siegel decided to accept the Jersey territory. In speaking of the method of approving the various Blue Bird productions, Mr. Siegel explained to the Newark correspondent of the MOVING PICTURE WORLD that a committee composed of twenty exhibitors, representing all classes of photoplay houses, must approve each feature before it is placed on the program. The headquarters of the Blue Bird Newark office is 286 Market street.

Propects for 1916

Federal Reserve Board's Latest General Account of Business Shows Expansion in New York—Renewed Vigor in Boston—Improvement in Philadelphia—In South Business Is Sound, Though There Is Some Complaint.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—There has been more or less complaint of poor business by motion picture exhibitors of late. It has been stated that while this was due in part to increased competition, the main reason for decreased box office receipts lies in the fact the general business throughout the country has been dull. Thus it is interesting to note that according to a statement just issued in Washington by the Federal Reserve Board, based on the reports of the agents in the twelve Federal Reserve districts located throughout the country, that a very satisfactory boom is at hand and prosperity is once more with us.

What New York Shows.

A summary of the report would show that general trade in the New York district during the month of December, for which the report was rendered, was unusually active and continues to expand. Retail and department stores enjoyed a large holiday business and wholesalers are receiving heavy buying orders for general merchandise. There were fewer business failures and there was an increase in building operations.

Improvement in Boston.

In the Boston district the general improvement in business has continued with renewed vigor. This upward trend started in the lines of goods affected by emergency orders and has spread until now business is better in all lines than it has been for a long time. Domestic business is becoming a larger factor each month. Labor is in good demand and in some lines hard to obtain. Building and engineering operations in New England for the year, with the exception of 1912, were the largest in fifteen years.

Philadelphia Report Promising.

In the Philadelphia district conditions continue to improve, and banks throughout the entire district report that conditions are most promising. Factories of all kinds are running full time, some of them with double shifts, and many are making the greatest output in their history. Pay rolls are large, and labor, both skilled and unskilled, is scarce. Retail trade for December shows a decided increase over the same month of 1914. Collections are reported good. The community seems to be well supplied with money, and the increase in sales is both in quantity and quality of goods purchased.

Full Capacity in Cleveland.

In the Cleveland district the steel mills are at full capacity and the orders they have on hand will keep them running to the limit for the entire year of 1916. Activity in the oil fields of the district is quite marked. Crops are good. Post office receipts for the month show an increase over November. During the past month, trade in practically all lines has been in a very satisfactory condition, and there has been no retrogression from the advances of October and November. The department stores and retailers are now generally busy. Settled cold weather and the holiday season have materially stimulated general business. There is no lack of employment. Skilled labor of almost every kind is in demand at full prices. General conditions, according to the report, are highly satisfactory.

In the South.

The South has been generally complaining of poor picture business, especially during December, and it is the hope of the exhibitors that the prosperity noted by the Government agents in mercantile lines, with labor so fully employed, will spread to the extent of being more favorable to the film business.

The closing days of the year 1915 present a general activity and expansion in all lines, predicting a sound and permanent prosperity for the Atlanta district. The general business conditions of the district are on a sound basis, with strong and wide advancement in some particular lines. The retail trade during the month, and more especially the holiday season, was exceedingly bright.

In Middle West.

The improvement in business and manufacturing in the Chicago district as shown in former reports was well maintained during the month of December. Reports from banking officials throughout the district show that manufacturers, wholesalers and retailers are doing business on an even more than normal basis.

The report from the St. Louis district covers the month of November. It shows that business there is in an excellent condition. The St. Louis post office reports the largest receipts it has ever had for the month of November. Building operations in all of the large cities of the district show a decided increase over last year.

Conditions are also excellent in the Minneapolis district for the retail holiday trade has been brisk at all points. Wholesale lines are in good condition. Collections are excellent. The lumber trade continues to revive. Industrial concerns are active, with much new business. Labor is full employed at good wages. The outlook for 1916, it is said, is excellent, and expressions from all lines of business are very hopeful and optimistic.

It is said of the Kansas City district that probably at no time in its history, taken as a whole, has the wholesale trade been so active and satisfactory as at present. The mail order business espepecially is extremely active. Retailers report increased holiday trade and splendid collections.

In the Southwest.

The report for the Dallas District is based on conditions during the month of November, but shows that everything in that section is decidedly satisfactory.

Increased activity in many lines is noted in the San Francisco district and for this section of the country the outlook is very bright.

With labor fully employed and at good wages, with money less tight, and everything pointing to a good 1916 in commercial lines, the motion picture exhibitors may take heart, for all of these things constitute factors which make possible satisfactory box office returns.

Exchanges Working for Better Express Service

Discussion at National Association Meeting of Interest to All Exchange Men—Ideas to Further Better Transshipment of Films.

WASHINGTON, D. C.—The various exchangemen of Washington, D. C., are co-operating with one another in an effort to secure a better express service in the territory comprising the District of Columbia, Maryland, Virginia and North Carolina, and with this in view have been holding meetings of the National Exchangemen's Association to which are being invited the general agents of the various companies who go over the matter with them, pointing out what can be done to expedite deliveries.

Advice of Adams Express General Agent.

Considerable good advice was given the exchangemen at their last meeting by General Agent Killian, of the Adams Express, who pointed out to them that they should first ascertain what sort of service was possible by express before booking their films. To do so would be to safeguard against many disappointments both to exchangemen and exhibitors. He offered to furnish the members with a schedule showing the time of leaving of all trains carrying express matter to and from Washington, as well as of arrival of all incoming trains at this city and the points in the territory served from here. Upon the receipt of this information, the exchangemen have decided that they will secure large blackboards on which the names of the towns and train time will be placed, and corrections will be made from time to time as train schedules may be changed by the railroad or express companies.

Prompt Shipments and Delayed C. O. D. Returns.

It was stated at this meeting that it was the desire of all those present that the film service they had to offer be made as efficient as possible and one of the ways in which increased efficiency could be effected would be through prompt shipments.

Of interest wholly to the exchangemen was the discussion of the problem of delayed C. O. D. returns, it being pointed out that these were often held for an indefinite period, much to the annoyance of the exchange managers. They were assured that positive rules of the company, based upon orders of the Interstate Commerce Commission, demanded returns on C. O. D. shipments within twenty-four hours after delivery, and suggested that when the money was not received within a reasonable time that his office be informed of the facts. Immediate attention was promised to all complaints and it was agreed that a form letter, as follows, be adopted by all of the exchanges to be filled out and forwarded to the local office of the Adams Express Company when such cases arise. This form can be used for submission of similar complaints to other companies, and can be adopted for use anywhere:

.....191..

.....Express Company.

Under date of.....there was delivered to your company a shipment of films consigned to the.....theater, at .....

C. O. D. $..... and charges, on which no returns have been made. Kindly show returns or advise why not yet made.

Yours truly,

.....

Name of exchange.

To Adopt a Label.

A label of a color which will in no wise conflict with such colors now in use to designate "explosives" when they or other like materials are being sent, as is required by Interstate Commerce laws, is to be adopted for the purpose of giving instructions for the disposition of films and paper where for any reason delivery can not be effected. This label will read "If for any reason not delivered or held, wire immediately at the expense of.....Film company."

It was stated that booking of films were often lost under conditions where delivery cannot be made because of the delays incident to the sending by the agent at point of destination of the usual "On Hand" notice, wherein instructions for disposal are requested.

NEW YORK MIDSTATE LETTER.

By E. O. Weinberg, Troy Correspondent of Moving Picture World.

Mr. Epstein is now manager of the Pathe branch in Syracuse. The Pathe Exchange in Albany will be open about February 1, 1916, at 398 Broadway.

The Rex Film Exchange (Universal) is looking for new quarters.

"The Birth of a Nation" played to capacity business in Albany, at Proctor's Grand, at 25c. to $2. This spectacle will be played in Schenectady and in Troy during weeks beginning January 10 and January 17, respectively.

PITT THEATER OPENS.

Old Miles Theater Reopens Under Promising Auspices—Will Be Managed by W. M. Patch.

The opening of the Pitt theater, Penn avenue and Seventh street, Pittsburgh, Pa., formerly the Miles, was definitely scheduled for Monday, January 10, at 12 noon, when "Fighting for France," the official war pictures of the French government, was shown in continuous performances from noon until midnight.

An elaborate musical program was arranged to accompany these pictures at the Pitt theater. A symphony orchestra of 30 pieces played in conjunction with the $40,000 Hop-Jones organ in that house. Mr. Patch has announced that he was arranging to have a portion of the weekly receipts turned over to the French Red Cross fund.

Under the name of the Pitt theater it will be under the management of William Moore Patch as the home of high-class pictures. The playhouse was purchased last week by Pittsburgh men.

The Pitt has had a more varied career than any other playhouse in town. Opened in September, 1913, by Mr. Patch as a stock theater, with the Pitt players, it encountered financial trouble. A receiver was appointed in July, 1914. The courts declared the Pitt Theater company bankrupt, and a trustee succeeded the receiver.

Charles H. Miles, a vaudeville producer of Cleveland and Detroit, obtained a lease of the theater in October, 1914, renamed it "Miles" and opened it as a variety house. Vaudeville was discontinued in May, 1915, and a season of pictures was inaugurated, but the house was closed in July on account of the elevation of the lower section of the city near Penn avenue and Seventh street.

In September the theater was reopened with pictures. Early in November, owing to the death of his mother in Philadelphia, Mr. Patch resigned from the management of the Miles theater. Shortly thereafter Mr. Miles brought his picture policy to an end and put back vaudeville. Vaudeville failed again. A landlord's warrant was issued on the Miles Pittsburgh Theater company for the non-payment of rent, and the house was advertised for sale.

Who the owners are Mr. Patch refuses to divulge. All he would say was that the name of the house would be changed back to Pitt. He says the theater will be conducted in a high-class manner, exhibiting pictures that will be seen nowhere else in Pittsburgh.

PALM GARDEN THEATER SOLD.

W. H. Ketcham has sold his Palm Garden theater, 1729 Carson street, South Side, Pittsburgh, Pa., to J. D. Walker, of East Liberty. Mr. Ketcham purchased the Palm Garden about four years ago and converted it from a bad thing to a best small house in the city. It has a seating capacity of 270 and is the only theater on the South Side that regularly employs an orchestra. Mr. Walker is a new man in the film business but will continue the house under the same policy and he is expected to retain the patronage.

Ball St. Valentine's Day

Pittsburgh Screen Club to Dance in Motor Square Garden on February 14—Leading Screen Players Are Scheduled to Be Present—Reports on Screen Club Committees—What the Club Is Doing.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA. — Final arrangements are going on for the first annual ball of the Pittsburgh Screen Club. Motor Square Garden in the East Liberty section of Pittsburgh, which accommodates 6,000 people, has been selected as the most suitable place for holding the big affair and the date selected is St. Valentine's day, February 14. Assurances have been received from numerous manufacturers that they will send their leading actors, which will prove a strong attraction for the ball.

Club Committee Meetings.

Two meetings have been held by the officers, board of governors, and members of committees recently. The first was held Wednesday, December 28, in the office of the Cameraphone theater, and the second on Monday afternoon, January 3, in the new headquarters of the club in room 406 Cameraphone building. Both of these meetings were presided over by A. W. Cross, vice-president, in the absence of President Kester.

The first meeting was called for the purpose of hearing reports of the finance committee, as to its success in raising founds. Mr. Lande reported that subscriptions aggregating $450 had been received, although the money had not been collected. The chairman instructed the committee to make the collections and report the result at the next meeting.

Mr. Levison, of the committee on furniture, stated that he was in favor of practicing economy in furnishing the headquarters until such time as the club is on a solid financial standing.

Mr. Feitler, of the hall and music committee, stated that Motor Square Garden was about the only place in Pittsburgh adequate for holding a ball of the magnitude of the affair projected by the Screen Club and the same can be had for $200 per day. His committee was instructed to secure the information regarding the lighting, decoration, etc., of the hall for the affair.

Mr. Hanna asked to be excused from committee duty for the next two weeks, as he was to be married on January 1, and will be away on a bridal tour.

Mr. Feitler moved that the furnishings committee have an inscription made of the charter, including a list of the charter members and have the same framed and hung in the headquarters of the club.

New Committee on By-Laws.

Mr. Levison moved that, inasmuch as the committee on by-laws had been inactive, that the chairman appoint a new committee. This was carried and the chair reappointed the board of governors, and added the officers and the following members to act as a committee on by-laws: Messrs. Silverman, Seltzer and Long.

On Monday, January 3, the second meeting of the club and the first meeting in the new headquarters of the club, 406 Cameraphone building, was held.

The first matter to be taken up was consideration of by-laws. Al W. Cross prepared a very complete set with the assistance of an attorney. After discussing their various provisions the by-laws were laid aside for further discussion and adoption at Sunday's meeting, January 9.

Firms That Have Contributed.

The committee on finance reported through Mr. Lande that the following firms had paid their subscriptions to the club: Quality Film company, Independent Display company, Liberty Film Renting company, Exhibitors' Service company, James B. Clark, V-L-S-E, Feature Film & Calcium Light company, Grelle Feature Film company, Independent Film exchange, Jerry J. Kuffner, Hudson Feature Film company, Enterprise Film exchange, New Film corporation, and the Mayer Publishing company.

Getting Ready for Ball.

Mr. Clark of Rowland & Clark aided the committee materially by getting a letter from the Metro Pictures Service, Boston, outlining plans and methods carried out by the managers of the recent Screen Club balls in that city. The letter was read at the meeting and was ordered turned over to the committee on publicity, as many suggestions contained therein will prove valuable to them in their work in connection with the coming ball.

Several propositions were read from bands, but Nirella's proved the most popular and the committee was instructed to conclude negotiations with that organization.

Another special meeting of the Screen Club officers and committees was held Tuesday, January 4, at 11 a. m., when the by-laws were again discussed and adopted by the committee. The dues were placed at $1.50 per quarter and a motion was carried to waive all initiation fees for 60 days beginning January 1, 1916.

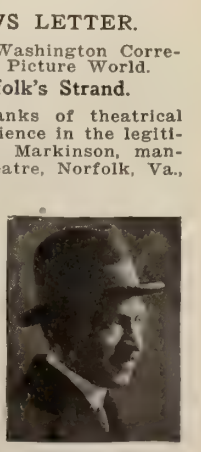
At this meeting H. A. Lande, a committee of one, was appointed to visit New York and see the various manufacturers regarding definite information as to the stars who can attend the forthcoming ball.

VIRGINIA NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

Manager of Norfolk's Strand.

From out of the ranks of theatrical men with a wide experience in the legitimate field, Edward H. Markinson, manager of the Strand theatre, Norfolk, Va., has but recently enlisted as a convert to the motion picture. His connections with high class dramatic attractions, having for several seasons managed the Ben Greet Players and subsequently having charge of the Academy of Music at Raleigh, N. C., has eminently fitted him for his duties in outlining the policy of Norfolk's largest picture house.



Edw. H. Markinson.

An attractive, and at the same time most convenient time schedule for moving picture performances is in use at the Strand theatre, Norfolk, Va. A brass box has been securely fastened to the swinging frame at the entrance to the theatre in which there is a clock giving the correct time, and underneath it a space in which a typewritten schedule of the pictures showing throughout every hour of the day is placed. The box being but six inches wide and ten inches long, and hinged in such a manner that the program can be readily changed, it attracts the attention of many passers-by. Patrons of the house have found it of great value in allowing them to choose the most convenient time for attending the performances.

Louisville Opens Fight

Federal Censorship Menace Recognized by Louisville Photoplay Association—President Dittmar, at a Meeting, Outlines Bill to Create Federal Board and Pledges Opposition With Kentucky League.

By G. D. Crain, Jr., Louisville Correspon dent of Moving Picture World.

LOUISVILLE, KY.—The Louisville Photoplay Association has taken steps to defeat a bill introduced in the United States Senate on December 15 to create a new division of the Bureau of Education, to be known as the Federal Motion Picture Commission. Shortly after the announcement that this bill had been introduced, a meeting of the local association was called for the purpose of protesting against enactment of such a law.

The local association is strong, and represents practically every moving picture theater in Louisville. L. J. Dittmar, president of the organization, outlined the bill at the meeting, and a resolution was passed pledging the organization to opposition in conjunction with the state association, known as Kentucky Branch No. 7, M. P. E. League of America, and the National Association. The resolutions also called on the association and individual members to ask the Kentucky congressmen and senators to vote against the bill. The Louisville exhibitors take the stand that the municipal government is in position to cope with all conditions, and as the Federal Commission would charge $1 as a fee for every reel of film licensed by it, and fifty cents for each copy made therefrom, it is contended that this is an unnecessary burden which would eventually fall on the exhibitor.

STRAND OPENS WITH NEW YEAR.

The Strand theater, the latest addition to the moving picture houses of Louisville, had a very auspicious opening on Saturday, January 1, when 7,000 people saw the Gold Rooster Pathe production, "The Beloved Vagabond." A Pathe weekly and Pathe comedy accompanied the showing of the feature. A twenty-piece concert orchestra under the direction of William Paulsen furnished music. Robert Arlington and Caroline Lee Covington, soloists, appeared at the opening shows.

Arrangements have been made for changing the bills on Thursdays and Sundays, and to give four shows daily, starting at 1:15, 3:15, 7:15 and 9:15. R. V. and M. A. McRae, formerly of Detroit, are operating the theater, which was formerly the Masonic. Arrangements have been made to take care of the legitimate productions which were booked by the theater before the McRaes took over the house. Mischa Ellman, and John MacCormack are among the artists who will shortly be seen at the house.

"BATTLE CRY OF PEACE"

Manager Lee Goldberg, of the Mary Anderson, Louisville, has announced that arrangements have been made whereby the widely heralded photoplay, "The Battle Cry of Peace," will shortly be shown at the local theater, which is one of the Keith photoplay houses. The play recently completed a successful run at the Criterion theater, in New York, at advanced prices. It is thought that this picture will pack the theater at every performance; it is one that interests people of all classes.

Owensboro's New "Peekin."

Richard Jackson, of Owensboro, Ky., has completed a new moving picture theater which will cater to the colored residents of the city. The theater has been named "The Peekin" by Mr. Jackson, who apparently overlooked nothing in equipping a first-class house. The building is of brick and is fireproof. A wide vestibule at the front has small rooms at each side for its patrons' comfort. A metal operating room and complete heating and ventilating system has been installed. An orchestra pit has been provided and regular stage scenery installed. The plans were drawn by A. Killian.

New House in Taylorsville.

J. H. Johnson, of Shelbyville, Ky., was recently in Louisville, where he made arrangements with some of the local supply houses for equipment with which to start a new moving picture theater at Taylorsville, Ky. The new theater will seat 300 people.

Children's Free Xmas Show.

The Uno theater, of Pineville, Ky., which was recently opened under new management, gave a special matinee as a Christmas gift to the children of the city during the holidays. At this matinee all children under fourteen years of age were admitted free of charge.

Norman Dixon Visits.

Norman M. Dixon, a representative of the General Film, of Indianapolis, Ind., was in Louisville last week calling on the local exhibitors. Mr. Dixon was formerly manager of the Louisville Mutual office and has a wide acquaintance in the city.

Joseph Everich Dies.

Joseph Everich, 49 years old, formerly advertising and publicity manager of the Walnut theater, died last week at his home in Louisville of stomach trouble after an illness of eight weeks. The funeral was held from the Sacred Heart Church, with burial in St. Louis Cemetery. Mr. Everich is survived by his wife and five children. He was a native of Braddock, Pa.

Chosen Notes of Interest.

A. C. Farrell, manager of the Louisville office of the Central Film Service Company, of Indianapolis, has just returned from the Hoosier City, where he spent the holidays. J. I Schnitzer manager of the Indianapolis office, has gone to New York on a business trip.

George Hackett, manager of the Sun theater, reports that he certainly has kept the "Sun shining" during the holidays. He ran matinees on Christmas and New Year's as well as on the Sundays following.

Teddy Bears were given away to all of the children who visited the Empire theater on Christmas. Manager H. B. Strube annually provides some interesting present for the children.

The Lyric theater, of Jackson, Ky., recently gave a benefit show in order to swell the fund of the Salvation Army, which did a good deal of work among the poor during the holiday season.

The Mason Circuit Court, at Maysville, Ky., has ratified the sale of the Pastime Moving Picture theater, and the new owner will be given control at once unless Nelson Ward, of the Colonial Amusement Company, former operators of the theater, carries the case to the Court of Appeals. It seems that the lease to the building was included in the bill of sale at the court house door. However, the lease was held by Mr. Ward personally and was not a part of the amusement company's property.

From Picture Beginnings in Louisville

Recast of Film Events in Kentucky Furnishes Interesting View of How the Fifth Greatest Industry Has Gone Locally.

LOUISVILLE, KY.—With the opening of new year, moving picture men of Louisville cannot help reviewing the remarkable growth of the moving picture industry during the past ten years. It has developed so rapidly that all of the newspapers are now forced to give a good deal of time and attention, as well as space, to this industry because of a large number of followers who equal each week the total population of the city. It was only a few years ago that the initial exhibition of pictures in Louisville was announced by the old Masonic Temple theater.

First Pictures in Louisville.

Oscar Eagle, now a prominent World Film producer, was a member of the Meffert stock company, which was playing at the theater at that time, and the picture was run between acts as a vaudeville headliner. Among the first pictures shown in Louisville were the Biograph productions "The Great Train Robbery," and "The Female Dispatcher." No names or players names were advertised in connection with the films which were shown and known as "The Polyscope," taking the name from the projecting machine used.

The First Picture Theater.

The first moving picture theater was "The Dreamland," at Fifth and Jefferson streets. Shortly afterward the Columbia was opened at Fourth and Market streets. These theaters formed a part of the chain afterward held by the Princess Amusement company, which is still in existence and which now operates the Orpheum and Casino theaters. The Dreamland was the third picture theater, with a "picture front," in the United States. In 1908 the largest photoplay house in the country was opened in Louisville when the Hopkins theater, with 2,400 seats entered the field. This theater did well for a number of years, but burned about two years ago.

The El Dorado Call.

The Hopkins cleared $20,000 in nine months, and when the news leaked out many new theaters sprang up. The Crystal on Fourth near Walnut street, and the Broadway, at Shelby and Broadway, shortly afterward came into existence. The Crystal has been out of existence for several years, but the Broadway, after building additions several times, erected a $50,000 theater about two years ago. Judge W. A. Kinney, of the Princess Amusement Co., and L. J. Ditmar, manager of the Majestic Amusement Co., are among the pioneers of the industry. The Broadway Amusement Co. has grown into a big organization which now controls nearly a dozen theaters in Louisville, Ky., and Frankfort.

In the early days of moving pictures the stars were anonymous. The Biograph company, which was the first of the successful producing companies veiled the identity of its players for some unknown reason, and people failed to take the interest in the pictures which they do now that they know the players.

Big Crowds in Early Days.

The most successful picture exhibited in the early days was one shown at the Hopkins theater, one Sunday many years ago, when 7,000 people paid admissions to see an exhibition of a world series game between the "Cubs," and the "White Sox." From one house, with an attendance of 100 a day, the industry has grown to thirty-five local theaters with attendances reaching up as high as 50,000 people on many days.

TENNESSEE NEWS LETTER.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

"Nation" Film at Memphis.

MEMPHIS, TENN.—The Lyceum theater of this city devoted a full page to advertising the "Birth of a Nation," in the Sunday morning edition of the Commercial Appeal, of January 2. The big picture production was booked at the theater for a solid week, the first show being given at 8:15 on Monday evening, January 3, and matinees each day starting at 2:15 in the afternoon. Night prices were: lower floor, $1 and $2; balcony, 50c. to $1; gallery, 25c. Matinee prices were: lower floor, 50c. to $1; balcony, 50c; gallery, 25c. The objections of the colored race to the showing of this picture were quietly overruled.

Buys the Palace at Maryville.

H. A. Ragle, of Maryville, Tenn., has purchased the Palace theater, of Jellico, Tenn., from F. C. Moore. The theater was closed for a week after the transfer in order that it might be thoroughly renovated and remodeled. Formerly the seats were poorly arranged, but have been set so that persons occupying them are now looking directly at the screen, and are no longer forced to sit directly behind one another. Mr. Ragle has made arrangements for a better grade of film service, and will run matinees every afternoon between the hours of 2 and 5 o'clock. Mr. Ragle has had several years' experience in the moving picture industry, and is interested in a number of small theaters in Tennessee.

Memphis Likes Jack Pickford.

Jack Pickford, brother of Mary Pickford, proved himself a star well able to merit favor from the Memphis theater goers, quite independent of the success achieved by his sister in his initial introduction to Memphis people in the recent showing of "The Three Crooks," a Selig production, recently shown at the Majestic theater, No. 2.

Features and Programs in Tennessee.

CHATTANOOGA.—The Signal Amusement Company, operators of a chain of theaters, came out with a two-color, full-page advertisement of the Paramount Program in the Chattanooga News of January 1, starting the new year off with a flourish in publicity. The announcement listed some twenty paramount productions which are to be seen at the Alcazar theater shortly.

NASHVILLE.—The Belmont theater recently offered an excellent attraction consisting of two plays, eight reels in all. The program consisted of the five-part World film (William A. Brady) comedy, "Little Miss Brown," starring Miss Vivian Martin, and the three-reel feature of the General program (Knickerbocker), "The Cup of Chance," starring Miss Alice Brady.

The Fifth Avenue theater of Nashville, Tenn., arranged an appropriate holiday offering by showing the great photoplay "From the Manger to the Cross," the picture being shown for three days, starting December 27. Almost a full page was consumed in the Nashville Tennessean in a brief of the story of the great play.

William H. Wassman, manager of the Crystal, of Nashville, Tenn., who advertises as "The man who made the nickel famous," has set aside Tuesday, Thursdays and Saturdays as Keystone days. On these days only first run Keystone pictures are shown.

MEMPHIS.—The Princess theater, of Memphis, Tenn., has made arrangements to run two big serial pictures. On Tuesday, December 28, the first episode of the much talked of serial "Graft," a wonderfully strong uplift drama, was shown, and on Friday, December 31, the first episode of "The Girl & The Game," was shown. The story of the latter picture is being run in installments in the Commercial Appeal.

Ohio League Alive

Cincinnati Local Holds Lively Meeting and Shows Willingness to Get Busy When Needed—Talk Over Censorship Situation—New Policy of Exchanges That Ask Pay in Advance Also Brought Up.

By Kenneth C. Crain, Cincinnati Correspondent Moving Picture World.

CINCINNATI, OHIO.—Members of the Cincinnati Motion Picture Exhibitors' League do not underrate their power as an organization, nor are they of the caliber of those who are afraid to "start something" when their interests are at stake. In other words, the organization is, and has been active rather than passive. Expressions at the recent regular monthly meeting of the League indicated this strikingly, as vigorous action was indicated in at least two matters of importance.

Unjust Discrimination.

The one of more local interest was that in which President Red L. Emmert indicated that the League would, if necessary, use its influence in politics against what is declared to be unjust discrimination against the moving picture business. The particular point which aroused this expression was the report that the refusal of the Ohio Board of Censors to pass "The Birth of a Nation" was due to specific instructions to that effect from Gov. Willis. A committee of local exhibitors, headed by President Emmert, went to Columbus to investigate this report some time ago, and were informed that there was no truth in it, and that the Board had acted on its own initiative. However, exhibitors see in the Governor's action in refusing to let the prize corn-growers see the picture in Philadelphia a clear indication of personal prejudice in the matter, and are accordingly somewhat warm under the collar.

Don't Like Prepayments.

Another matter of considerable pertinence broached at the recent meeting was opened up by Theodore V. Bley, of the Fairmount theater. Mr. Bley registered a protest against the somewhat general practice of film manufacturers in requiring of exhibitors a deposit, usually a check to cover the charges for service during the succeeding month. Mr. Bley pointed out that such a practice is absolutely unknown in other lines of business, the general rule being, on the contrary, to extend a month's credit to buyers, with a discount for earlier payment. While exhibitors are not asking for this, he declared that they are at least entitled to the presumption that they will pay for feature and other service when the charges are due, without having to put up the money or its equivalent in advance.

OHIO CENSORS INFLUENCED BY PERSONAL OPINIONS.

The fact that the ground taken by the Ohio censors, not to mention other local bodies, in connection with "The Birth of a Nation," is based largely upon personal opinion, and not upon fundamental considerations, is illustrated rather neatly by the action taken with reference to the great Griffith production in Huntington, W. Va. There is no state censorship in West Virginia, on which the State may be congratulated; but reports of possible objections to the picture caused the city commissioners to decide to take it upon themselves to look at the picture in advance and pass upon it. They viewed it, at the specific request of a committee of colored citizens, and promptly issued a statement declaring that the scenes objected to were in no wise subject to legitimate criticism as matters for elimination. "The scenes objected to by the negroes of the city," ran the statement issued through the mayor, speaking for the city authorities, "are based on historical events of fifty years ago, and only show to the advantage of the negro in portraying the remarkable advance of the race during that time up to the present. I can see nothing indecent or immoral in the picture except as some individual mind might construe it in a wrong way. I cannot see how any man unprejudiced in the first place could be influenced against the negro by the picture." Leading negro citizens of Huntington argued that the picture would tend to discredit the race and to stir up bad feeling, but the exhibition was attended by large crowds, and nothing of that nature was in evidence. Possibly Ohio is more excitable and prejudiced than the former chunk of Old Virginia now comprised in West Virginia, but this may be doubted.

MOVE TOWARD CHILDREN'S SHOWS IN OHIO.

City Authorities Appoint Committee to Investigate Matter.

Organized movements for the purpose of providing special programs of moving-pictures for audiences of children are becoming more numerous, Cincinnati authorities having pushed the idea to the extent of appointing a committee of the Women's Civic League, with Miss Frances Huffaker, juvenile court probation officer, as chairman, to investigate the manner in which the plan is carried out in Louisville and elsewhere.

At Youngstown, O., the first week in January saw a program of this sort carried out, on the initiative of several federated organizations of the city, including the Women's Federation, the Ministerial Association, playground supervisors and others interested. If the response to the movement proves successful it will be made permanent, under some plan by which there will be a regular showing of pictures peculiarly suited for the instruction and entertainment of children at some house or houses. J. M. James, proprietor of the Palace theater of Youngstown, agreed to co-operate in the matter, and it was at his theater that the trial program was exhibited.

"PEACE" PICTURE IN CINCINNATI

G. Hill and R. N. Le Fevre Take Music Hall for Big Vitagraph Production.

Under the management of G. Hill and R. N. Le Fevre, both of Lebanon, Ohio, Vitagraph's nine-reel feature, "Battle Cry of Peace," will be shown at Music Hall, Cincinnati, Ohio, for an indefinite period at prices of 25 and 50 cents.

Nothing will be overlooked to make this picture a vast success in Cincinnati. A large orchestra has been engaged and all the necessary equipment has been secured in order to make this production as "life like" as possible.

Numerous original ideas known only to the managers will be brought out to their best possible advantage, and no expense spared. The people of Cincinnati and vicinity will be afforded a rare treat to see "Battle Cry of Peace" at a house seating 3,800 people, beginning Sunday evening, March 19, 1916.

Triangle at Bellevue's Alcazar.

Manager C. C. Hite, of the Triangle office, continues to close up bookings. One of the latest of the theaters in this vicinity to join the Triangle forces was the Alcazar, of Bellevue, Ky., the leading theater of that section of the Kentucky shore. Heretofore it has shown a five-cent program of the usual sort, but the management saw the trend, and when the opportunity to secure Triangle service came along the deal was promptly closed. The house will hereafter show features only, with an admission charge of ten cents. A. J. Cary, of Loveland, who has been with the Pennsylvania Railroad for fourteen years, has been added to the Triangle staff, additional help being necessary on account of rapidly increasing business.

Work Against Myer's Law

In Cleveland Motion Picture Exhibitors' League Is Determined to Defeat New Theater License Fee Ordinance—Would Take $3 for Every Hundred Seats—Was Introduced by Councilman Edward Myers on December 20.

By J. D. Ratdan, Ohio Correspondent of Moving Picture World.

CLEVELAND, OHIO.—The committee on law of the Northeastern Ohio Motion Picture Exhibitors League is working hard to defeat the picture theater license fee ordinance, soon to be before the new city council. The measure was introduced by Councilman Edward Meyers, December 20, and was referred to the council committee on licenses, judiciary and director of law.

It provides:

"A moving picture theater within the meaning of this ordinance is any theater, concert hall, auditorium or enclosure where motion pictures are exhibited and where a charge of admission is made. The definition shall not be held to include the auditoriums of religious, fraternal or other organizations not organized for profit.

"It shall be unlawful for any person or corporation either as owner, lessee, manager, officers or agent, or in any capacity, to give, conduct, produce, present or offer for gain or profit any moving picture exhibition within a moving picture theater without first securing from the Commissioner of Assessments and License, a License for such theater and paying therefor a license fee.

"There shall be an annual license fee for moving picture theaters in the sum of three dollars for each one hundred seats. All licenses shall expire on the first day of July following their issue, and if said license is issued at any time within six months prior to the first day of July, the license fee charged shall be one-half of the before mentioned amount.

"Any person or corporation violating any of the provisions of this ordinance shall be deemed guilty of a misdemeanor and shall be fined not less than $10 nor more than $100 for each offense."

FILMS IN CLEVELAND SCHOOLS.

Great Value of Pictures in Education Recognized—Some Opinions.

Members of the Cleveland Board of Education are to cooperate with the Congress of Mothers in the purchase of moving picture projecting machines for use in the public schools.

"We believe that motion pictures will be one of the most effective forces obtainable as an adjunct to the regular school course in our public schools," Mrs. E. B. Haserodt, president of the Mothers' Congress declared in support of the proposal. She made this statement after a demonstration of the educational possibilities of a projecting machine, was made before members of the Congress.

The organization she represents plans to have special pictures made for school use, the idea being to brighten and make more attractive the study of geography, botany, zoology and other subjects.

While the members of the Congress take the attitude that children are harmed by unsupervised attendance at motion picture theaters, Edward Bushnell, president of the Board of Education does not believe this is true. Bushnell favors the purchase of motion picture machines for the schools, but declares Cleveland motion picture houses are as a rule operated on a high standard and are good for children rather than harmful.

"With all the restrictions which surround the motion picture business, I believe the public picture theatres fill a real need," Bushnell said. "However, I believe picture machines would be of great value in school work." A similar view is taken by Mrs. Virginia D. Green and Mark L. Thomsen, other board members.

A YEAR'S NEW THEATERS.

Nearly $400,000 was invested in new moving picture theaters in Cleveland during the year just closed, according to records in the city building commissioner's office. The largest single investment was by the Stillman Amusement company, which took out a permit to build a new picture theater at 1111-1115 Euclid ave. at a cost of $200,000.

Other picture theater permits were issued to:

The Mall Building company for a $50,000 theater on Superior avenue.

L. A. Whitman for a $20,000 theater at 7213 St. Clair avenue.

Walter F. Delaney for a $20,000 theater at 10640 St. Clair avenue.

O. G. Melaragno for a $20,000 theater at 1348 Central avenue.

M. & O. J. Fishor, $30,000 theater, 10001 Miles avenue.

S. H. Stecker, $20,000 theater, 1287 Pearl road.

H. S. French, $20,000 theater, 10225 St. Clair avenue.

ANOTHER $40,000 HOUSE.

The latest picture theater deal closed in Cleveland was announced January 3, by the Fale Realty Company which filed an application with the city building department for a fireproof theater building at St. Clair avenue and E. 80th street, to cost $40,000. The structure will be two stories high and contain stores and offices. Albert Edwards is the architect.

4,000 SEE "TRIUMPH" ON SUNDAY.

The new Lasky-Paramount production, "Triumph," with Geraldine Farrar in the stellar role, attracted 4,000 people to the Knickerbocker theater Sunday when it opened a four-day run. This establishes a record for the Knickerbocker. The pictures will be shown at the Metropolitan theater the last three days of the week. This house opened the week with the Triangle photoplay, "Cross Currents."

The Strand theater opened with the World film, "The Rack," which intensely dramatic production has attracted crowds.

The Reel, the Wind-a-meer, and the Fairyland theaters are showing Paramount pictures. The Haltnorth, opened with "The Primrose Path," the Alhambra with Metro films and the Savoy with Triangle plays.

ILLINOIS NEWS LETTER.

W. J. Black Takes Helm of the Chatterton.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

SPRINGFIELD, ILL.—"The Birth of a Nation" is one of the first attractions to be shown at the Chatterton opera house in Springfield under the new management of Will J. Block who succeeds A. Shapiro. It will run the week of January 16. Mr. Block has been prominent in the theatrical world as a producer and a theater manager. "The Birth of a Nation" returned to the Temple theater at Alton for four days beginning January 3.

"On the Firing Line With Germans."

The "On the Firing Line with the German" films, taken by W. H. Durborough of the Newspaper Enterprise association, are to be shown in various cities where local papers have a franchise in the N. E. A. In Springfield the pictures were shown at the Chatterton and credited to Durborough as staff photographer of the Illinois State Journal.

Illinois Charters.

Secretary of State Stevenson at Springfield has issued certificates of incorporation as follows:

The International Photoplay company, Chicago, $25,000. To teach art and patriotism. Anton Czechowics, Stanley Snopek, Frank Szczenkowsk, Bernard Ruckarski, Leon Mankezarz and Joe Wielbacki;

Landowne Photo Play Company, East St. Louis; capital, $2,500; Incorporators, G. H. Hamilton, M. Hamilton and A. S. Richey;

The Colonial Film corporation, Chicago; capital, $10,000; incorporators, A. M. Gress, R. J. Ray and Sol Rosen;

The William T. Warren Film company, Chicago; capital, $10,000; incorporators, William T. Warren, William A. Jennings and Joseph Rolnick;

The Universal Show company, Chicago; capital, $2,500; incorporators, James T. Clyde, Charles S. Hatch, and William H. Luthardt.

What Illinois Exhibitors Are Doing.

The photoplay watch-party or the safe and sane New Year's eve celebration was more in evidence in Illinois than in former years. Nearly every theater that had a special midnight show played to almost capacity business. A premium of ten cents for each seat which was reserved a week ahead was the general practice.

Earlier opening is profitable for the Majestic at East St. Louis which now is operated continuously from 9 a. m. to 11:30 p. m.

The New Gem at Macomb encourages quantity buying of tickets by giving a certificate good for a photograph at a local studio with each $1.00 sale.

Manager Peck of the Grand at Rockford had all the local Civil War veterans as his guests to see "The Coward."

Music from the throats of scores of canaries supplemented the orchestra during the holidays at the Apollo theater in Peoria. Two 18-foot Christmas trees, illuminated, flanked the entrance canopy.

The Princess at Monmouth asks two pennies for the kiddies at the children's hours and two nickels for the grownups.

Illinois Changes—New Houses—Business Notes.

The Ranney opera house at Little York was destroyed by fire causing a loss of $25,000. Humbert & Gabby had just started a moving picture show and lost all their equipment.

Morrison Bros. have sold the Lyric theater at Villa Grove to Carl Clausen.

Fred Stelzer, who recently took over the Princess theater at Lincoln, has closed it.

The Orpheum theater on East Wood street in Paris has been re-opened by J. E. Camplin formerly with the Gus Sun Amusement company in Ohio.

J. B. McCormick has surrendered his lease on the Illinois theater at Champaign.

Scotts' Hippodrome at Jacksonville is now operating only on Saturday nights giving five reels for five cents. The business is diverted to Scott's theater.

George H. Walter has purchased a half interest in the Orpheum theater at Freeport from Fred H. Nichols.

Al Metzler of Indianapolis has purchased the Habit theater at Danville.

William Schmidt has sold the Princess theater at Manteno to E. H. Ingalls because of poor health.

Features—Personal Notes.

Manager Camplin has started the New Mutual program at the Orpheum in Paris. He had a special free show for children of the city just before New Years.

"The Battle Cry of Peace" had one of its earliest bookings in Illinois outside Chicago at the La Petite in Kankakee where it was shown for 25 cents to adults.

The Lyric theater at Elkville has been re-equipped.

"The Boy Scout" film was a come-back at the Orpheum in Elgin.

"Her Happiness" was the feature on the program at the Tilford in Murphysboro when nothing but potatoes for the firemen's Christmas tree was accepted as admission.

The feature "An Alien" was a golden one for those who had it so appropriately during the holidays. The Majestic at East St. Louis had it for two days and the Fischer at Danville ran it December 29 and 30 for the benefit of the Elks.

The Grand at Sterling has installed a 1916 Motiograph.

"The Wizard of Oz" was the Christmas Day attraction at Burr Swan's house in Pittsfield when Circuit Judge Harry Higbee gave his annual free matinee.

The Princess theater at Monticello inaugurated its twice-a-week Paramount shows with "David Harum."

MICHIGAN NEWS LETTER.

Home-Made Film for Holidays.

SAULT STE. MARIE, MICH.—Reviving the home-made picture so the holiday home-comers could see what it was, was a profitable stunt of the Temple theater at Sault Ste. Marie which ran "A Tangled Trail" two days in the course of the holidays.

Butler Theater at Ishpeming Opens.

"The Island of Regeneration" was the opening attraction at the new Butler theater in Ishpeming. The treatment of the ceiling at the Butler is distinctive among copper country photoplay houses. It is stepped down in a series of panels so that its general line coincides with that of the floor, and it is built in a series of graceful arches. As a result the house has an intimate and cozy interior, in pleasing contrast to the toplofty atmosphere of houses in which the ceilings are finished on the line of the roof. The house which seats 700, is owned by Ed. J. Butler.

New Michigan Theaters.

Adams & Fitzgerald who have opened a moving picture theater at Blanchard seating 225, have their own electric light plant for operating a new Powers machine.

The new Buddy theater at 612 Bridge street N. W. in Grand Rapids has been opened by Buddy Brothers. It seats 500 and is handsomely decorated in old rose and white.

Buddy Brothers will erect a new moving picture theater on the west side in Grand Rapids in the near future.

Kuehnle Brothers & Gordon have opened the new Fairview theater and dance hall at 1708 St. John street to cater to the residential sections of Flint known as Fairview, Homedale and Murray Hill.

The South Lansing Photo Play Co., Lansing, Mich., has been organized with a capital stock of $3,000.

Harry Moier has succeeded Daniel F. McCoy as manager of the Empress theater, Grand Rapids.

Among the Michigan theaters which have secured Triangle pictures are: Majestic Gardens, Grand Rapids; Duplex theater, Detroit, and Strand of Saginaw. The Duplex started Dec. 20.

Too Many Features

Interesting Interview With H. I. Garson—Says Makers Are Not Stopping to Analyze the Situation—Business Not Yet on a Commercial Basis—Thinks Exhibitors Don't Get Fair Treatment.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—"There are too many features being produced at the present time," said Harry I. Garson, of the Broadway-Strand theater. "Competition is so keen that manufacturers are not stopping to analyze the situation as to whether they can find ready market for their product, but are going right ahead and grinding out features as fast as they can for fear that some competitor will do more business or bring about a better picture. If these manufacturers would produce less features, put more money into each one and direct them better with greater attention to details, etc., I believe the industry would benefit in every way. The exhibitor would feel better satisfied and surely the public would appreciate the change."

Is Industry on Commercial Basis?

"The industry is not on a commercial basis as yet; I mean, taking the industry as a whole. There is no standard method of doing business. The exhibitor hardly knows from one month to the other whose pictures he will play. The manufacturer is willing to sign up an exhibitor when he sees no chance to get some body else, but the minute another house goes up in that particular section that looks more promising, the first customer has his service cancelled and the new man gets it. The manufacturer (I mean most of them because there are a few real business firms making pictures) does not seem the least interested in the kind of a deal the exhibitor gets but is only interested in how much money he will get out of the transaction.

Exhibitors Don't Like Their Deal.

"I have talked with at least fifty exhibitors scattered in all parts of Michigan and most of them have found fault because of unfair treatment from some exchange. The whole trouble, in my opinion, is due to the overproduction of features. The manufacturer has his money tied up and he wants it back as soon as he can get it, never stopping to think whether his booking agents are giving proper treatment to the exhibitor. We are fast approaching the stage in this business where exhibitors must give the public something else besides pictures. What is more tiresome than a picture without music? The time is at hand when exhibitors must give more attention to the way pictures are presented—pictures should be put on the same as a legitimate show."

LOCAL TRIANGLE MIX-UP.

A fight is on as to who will show first run Triangle pictures in Detroit. It seems that Harry I. Garson and P. P. Craft formed a copartnership to handle Triangle films in Detroit. This firm in turn made a contract with the Broadway-Strand. The contract was to start January 3rd. Up to that time the Duplex theater showed Triangle films and announced them as a permanent attraction. However, Mr. Garson says that Mr. Craft had no right to sign up with the Duplex and he is prepared to take the matter into the courts. By the time this issue is in the hands of the WORLD readers, there may be some definite decision handed down by the circuit court where the case was to be heard.

OUR HEARTY FELICITATIONS.

Jacob Smith, our Detroit correspondent, takes this occasion to wish all Michigan exhibitors and exchangement a Happy and Prosperous New Year. During 1916 he will always be glad to get items of news as he has in the past. His office is 503 Free Press building.

H. W. Smith to Manage Garden Theater.

H. W. Smith, for the past six months manager of the Metro Feature branch office at Escanaba, Mich., and formerly manager of the Empire theater, Detroit, has been appointed manager of the Garden theater, Detroit, owned by John H. Kunsky. We are glad to see him back and he says he is also glad to get back to the one "bright spot" in Michigan.

New De Luxe Theater.

D. I. Butler, president of a company to erect a new theater on Detroit's east side, announces that the location will be at Parkview and Kercheval avenues. It will be known as the De Luxe motion picture theater.

Interesting Short Items.

A new organ is being installed at the Forest theater, Woodward and Forest avenues, Detroit.

When the new Majestic theater at Wyandotte opens in a few weeks, the Marx theater, which is also owned by Arthur Caille and Henry J. Guthard, will be shut down for repairs and a complete overhauling. There will be many interior improvements.

Employees of the Theater Comique, Detroit, on Chrismas day, presented the owner, Henry S. Koppin, with a suit case and Bert Williams, the manager, with a watch.

D. Leo Dennison, who came to Detroit some months ago to manage the branch of the Famous Players Film company, has been transferred to the Chicago office. We are glad "Dennie" has been advanced but we certainly regret to lose him. His successor in Detroit is W. D. Bachmeyer, who has been with the Pittsburgh branch of the company. He will be here temporarily only. It has not been decided as to who the permanent manager will be.

Arthur Hoganson, former manager of the Kunsky Strand theater in Detroit and more recently with the William Klatt theaters, is now sales representative for the General Film company, in Detroit and Toledo. He is handling the Regular and the new Unit program.

Directors of the Miles Detroit theater company authorized the distribution of $17,500 in dividends to stockholders of record, December 31, at their meeting December 29. A regular semi-annual dividend of 3½ per cent. and 1½ per cent. extra. The Miles plays a combination vaudeville and pictures. It is capitalized at $350,000 and has about 800 stockholders.

Mayor of Detroit Revokes Theater License

Takes Away License of Burlesque Theater—Question as to Whether He Has the Right Is Involved—Injunction Secured.

Mayor Oscar B. Marx of Detroit has revoked the license of a local burlesque theater because of indecent shows, although the court has granted an injunction restraining the police department from enforcing the mayor's decision. The case is to be heard Jan. 8 as to whether or not the mayor had a right to cancel the license without granting a hearing to the theater manager. The effect of this decision will have an important bearing upon the motion picture industry, inasmuch as it will determine the mayor's right to at any time revoke the license of of exhibitor who may, in the opinion and belief of the mayor, show an immoral, indecent or obscene picture.

Billy B. Van in Detroit.

Billy B. Van, president of the Equity Motion Picture Co., of Van Harbor, New Hampshire, who played an engagement at the Temple vaudeville theater here the week ending Jan. 2, and who retires from the stage on Jan. 9th to devote all of his time to the motion picture business, told the Detroit correspondent of the WORLD that his company would be releasing comedy pictures in January and that already enough prints were sold to assure the company of a handsome profit.

NEW FILM ORDINANCE ADOPTED IN ATLANTA.

New Regulations Said to Be Satisfactory to Local Exchange Men.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—The film ordinance which regulates the manufacture and handling of films within the city limits, was adopted by the city council Monday afternoon, Jan. 3. An effort was made to refer the ordinance to the new council, but it was voted down. The ordinance, which has been modified from the original draft, is said to be satisfactory to the exchange men and exhibitors of Atlanta.

WANTS PATRIOTIC NAME.

Peter Mion has offered a prize of $25 in gold for the best name for the new theater building, which is being erected for him on Forsyth and Luckie streets. Work on the building has progressed to the stage where the walls for the first floor are completed. It is said the winner must not only have a name pleasing to the ear, but must also be one that gives the sound of patriotism to our country.

NEW HOUSE IN BIRMINGHAM.

Newsome's new moving picture theater in Birmingham, Ala., has just opened, which makes three theatres he controls, the Amusu, Trianon and the new one. A feature of the new house is the orchestra arrangements, being situated on a balcony opening into the theater. A name will be selected for the new theater during the coming week. Birmingham has now about half as many moving picture theaters as it had seven or eight years ago, but there is no comparison between the theaters of those days with the present houses.

SCENIC FILM COMPANY DINES.

Plans for a commercial and dramatic moving picture plant, which is now in course of construction, were discussed Saturday night, at a meeting of the Scenic film company in the hotel Ansley. More than seventeen artists, illustrators, camera men, laboratory workers, producers and other film craftsmen on the Scenic pay roll were in attendance. A banquet was served in the Pine room.

An address was delivered by Mr. Carl Roundtree, the president of the Scenic company, who outlined plans for the coming year, the concern having moved on January 1st from its quarters in the Alfriend building to the old Orpheum theater building on Marietta street.

One of the South's biggest film producing plants is being constructed on the Orpheum building. A dramatic studio is being built on the roof, and will be enclosed with a commodious glass frame. Mr. Roundtree announced that one of the first plans of his company would be the manufacture of one and two reel comedy dramas, which will make the Scenic the first permanent dramatic producing company in the city. The Scenic is now engaged in producing animated advertising, news picture weeklies and other commercial cinematography.

"Graft" Exhibited.

The first episode of "Graft" was shown Monday at the Alpha theater. Manager Fowler is delighted with the start of this serial, as the house was crowded all day.

Good Business With Nation Film.

The "Birth of a Nation" which closed a three weeks' engagement at the Atlanta theater Saturday night, did $27,000 of business which is the largest sum netted by the big picture on any road engagement in the south. Thousands of people came to Atlanta from adjacent cities to see the wonderful spectacle, and it did really better than Manager George of the Atlanta theater expected. It is at present playing to crowded houses in Birmingham, Ala.

MARYLAND NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

BALTIMORE, MD.—The year 1915 was an exceptionally busy one in building circles of Baltimore, Md., the cash value of building operations as reflected by permits issued at the office of the Building Inspector represented a valuation of nearly $15,000,000. Naturally the bulk of this huge sum covered dwelling houses, but during the year there were ten motion picture theatres erected at a valuation as stated by the builders and contractors of $206,975. The department always adds twenty per cent to the valuations stated so that the value of the moving picture property would be given as $248,370. During the month of December three permits were granted for the construction of motion picture theaters.

Henry Pfeil Co. to Build.

It is reported that the Henry Pfeil Manufacturing company will soon build a motion picture theater and apartment house on the rear of a lot on Robert street, near Pennsylvania avenue, Baltimore. F. E. Beall is the architect. The building will be three stories in height and will be constructed of brick and stucco. It will measure 64 feet by 70 feet. It is estimated that the building will cost $10,000 to erect.

I. L. Hornstein to Build Theater.

Proposals were recently invited for the erection of a two-story moving picture theater to be erected for Isaac L. Hornstein, after plans prepared by Sparklin & Childs, architects, at 1027-1029 Harlem avenue, Baltimore.

Local General Film Moves.

The Baltimore offices of the General Film company has been removed from 40 West Lombard street to 36 South Eutaw street. The new quarters are to be fitted out with every convenience. The office have a floor space of 25 by 75 feet and in addition there is a basement. The location is very near the Camden station and very efficient service to all customers is assured. A special messenger service has been inaugurated for the delivery of films that are delayed in transit, thus guaranteeing as far as possible the exhibitor from inconvenience resulting drom delay. The office is in charge of W. F. Ballenger. He will be assisted by a stenographer who will be on duty during the day and will be in charge during his absence. Two men will be on duty all night. The new location is a decided improvement over the old one in all respects.

Big Gold Rooster Signs.

The Pathe company has completed arrangements for the placing of ten large signs advertising their Gold Rooster plays in various parts of the city near theaters where these productions are being shown. A number of these signs are to be placed above the streets on the sides of buildings. This is the start of an even more extensive advertising campaign to boost "Gold Rooster" than has yet been carried on.

MORE PHILADELPHIA NOTES

By Philadelphia News Service.

Film Burns in Norristown Theater

Great credit is due the management of the Colonial theater, Main and Airy streets, Norristown, Pa., for the admirable manner in which they handled the situation when several hundred feet of moving picture films in the operator's booth caught fire and were entirely consumed. The audience was quieted and an exit made in a most orderly manner no one becoming excited and there was absolutely no sign of a panic.

L. M. Swaab to Take Vacation.

Lewis M. Swaab, proprietor of the Swaab Film Service, 1327 Vine street, is busily engaged making final preparations for his trip to Hot Springs, Ark. Mr. Swaab is taking the trip purely for pleasure and expects to enjoy himself to the utmost while at the famous recreation spot.

Taking the Theater Scenes for "The Idol of the Stage."

PRAIRIE STATES NEWS LETTER.

Special to Moving Picture World by Midwest News Service.

Reformer Cuts Little Ice in Des Moines, Iowa.

DES MOINES, IOWA.—Attorney General Cosson of Iowa is not likely to take up the fight of M. S. Odle of Des Moines who is seeking among other things the closing of theaters on Sundays. The attorney-general feels, it is said, that there is a press of more vital matters.

New $200,000 Company.

The Motion Picture Exhibit Company of Omaha has filed articles of incorporation with the secretary of state at Des Moines, Ia. The capitalization is $200,000. The incorporators are Edwin T. Swobe and Frank D. Green.

Maquoketa's Orpheum Opens.

M. L. Morrison and W. M. Hadley opened their new Orpheum theater at Maquoketa, Ia. with the Mutual Masterpicture "The Lonesome Heart." The new house seats 415 and is up to date in every way.

New Iowa Houses.

James Williams has started a moving picture theater in the opera house at Osceola.

Willard Seager has opened a moving picture theater seating 200 at Gilman.

J. N. Dowdle, proprietor of the Cozy theater at Bellevue, will erect a 30x90 concrete moving picture theater and opera house seating 300.

A new moving picture theater seating 300 has been opened at Lime Springs under the management of E. E. Oleriham.

The new opera house at Tipton has been completed.

Fred Franklin has named his new moving picture theater at Crawfordsville the Star theater.

Frank Alter will open a new moving picture theater at Persia.

F. S. Probasco is manager of the new Royal theater which has been opened at Charter Oak.

Iowa Business Notes in Brief.

The Pastime theater at Sac City was destroyed by fire.

The City Council at Boone has passed an ordinance regulating the operation of theaters and payment of licenses.

The remodeled Majestic at Atlantic will be known as the Garden theater when it reopens the latter part of January. It will be under the management of Chris Geannacopoulos.

The Latona theater at Williamsburg has installed a new Manuola player.

The Busy Hour theater at Jefferson has just started the serial "Neal of the Navy."

"The Spoilers" was the big New Years' attraction at the Magic theater in Rockwell.

IN NEBRASKA.

Give Dinner to the Brandeis Staff.

OMAHA, NEB.—Elliott & Sherman of Minneapolis, owners of "The Birth of a Nation" in the middlewest and northwest, had a big Christmas dinner in the Palm room of the Fontanelle hotel in Omaha, Neb. The film has been playing at the Brandeis theater in Omaha and the business staff, the orchestra members, stage mechanics, operators and all members of the company were the diners. At the dinner, Sig. Lockman, leader of the orchestra, was presented with a jeweled tuning fork.

Nebraska Houses Change Hands.

The new moving picture theater which the Garden Realty company will erect on the Maul property in Omaha will seat 1500. It is to be ready by May 1.

J. E. Wolfe has sold his moving picture show at Nebraska City to Eugene Russell, of Adams.

With St. Louis' Elite

World Representative Gets to Kingshighway in Delmar District—Dodges Autos and Counts Many Lined Up Before Fashionable Theaters—Full Houses the Rule—A Unique Cigar Checking System.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—St. Louis is a peculiar town. These words are often spoken with an apologetic air by some one from some shortcomings of the town, but we have no apologies to make for our native heath—it's a good old town, one of the best show towns in the country. But it is a peculiar town just the same. And here is the peculiarity.

Our down town district, the gay white way, is not down town at all, but forty long blocks from Broadway. Of course there are lots of lights down town, Broadway and Sixth streets are two long streams of brightly shining lights, and the streets are so crowded that one can easily get pushed off the sidewalk and get squashed by an automobile, but just the same the real gay white way is Kingshighway, around the Delmar avenue district.

Four of the biggest and most elegantly appointed theaters in the city are in this district, where the ultra fashionable set, the purse-proud and the high brows disport themselves.

The Corneliuses and Their Two Theaters

Our first stop the other night on our rounds was at the West End Lyric, with its reception room, lobby, decorated with cut flowers, and with soft carpets on the mosaic tiling, and a general air of quiet dignity. The West End Lyric was full, first floor, balcony and lobby, and a woman on the outside was contenting herself with showing her two little daughters the picture of Mary Pickford in the lobby display, as that was as close as they could get to the pictures. The West End Lyric is one of the—we don't like the word "classy," but there is no other word that describes the place so well—it is "classy," from the lobby to the screen. J. W. Cornelius and Mrs. Cornelius, assisted by their son, James, own and operate the two Lyrics, the West End, at Delmar and Euclid, and the Lyric at Sixth and Pine. These people are regarded as the most successful managers in the city, and Mrs. Cornelius, who attends to the booking personally, is considered an authority on pictures. Mr. Cornelius divides his time between the two theaters, and was at the Sixth street house when we called, but Mrs. Cornelius was overlooking things, however, and James was explaining in his politest manner to a patron that he wished the house was twice as big, so that everybody could get in to see Little Mary in "The Foundling" and Mr. and Mrs. Sidney Drew and the George Ade comedy that formed the bill.

The Delmar Lately the Rialto.

From the Lyric we picked our way through the automobiles that lined either side of the street and found the Delmar with another big crowd trying to see Hobart Bosworth in "The White Scar." The Delmar is again under the management of C. A. Maberry, who managed the place two years ago. The Delmar was one of the original O. T. Crawford houses; Mrs. Crawford managed the theater for a while until it was sold recently to P. Stromberg, a wealthy trunk manufacturer, and Mr. Maberry was reengaged as manager. While Mrs. Crawford managed the house she called it the Rialto, but the new management took over the old name again. Mr. Stromberg was at the Delmar in person, overlooking his business, and he is very proud of the fact that the house has built up a splendid patronage since he took possession.

The Washington and Its Cigar Check System.

Across the street, diagonally on Delmar, is the Washington, which is a family theater in more senses than one. The Washington is owned and operated by Dr. E. V. Ditlinger, a well-known practicing physician. The doctor and his wife and three sons manage the theater. A unique feature of the Washington is a cigar checking system. A number of little china cups are fastened to the side of the box office window, and all you have to do is to place your cigar in the cup, take the numbered check that hangs above and when you come out take the cigar that corresponds to your number.

Seventy-five Autos at the King's.

After leaving the Washington, we turned the corner on Kingshighway on our way to the Kings, one of the two theaters that show the Triangle pictures. Exhibitors used to shake their heads when they talked of the King's. "It cost a mint of money to build and doesn't pay. It's kinda out of the way," they would tell you; "sorter around the corner from the big mob that parades up and down Delmar." That isn't the case now. There were 73 automobiles by actual count—we counted them ourselves—standing out in front of the King's, and Manager David E. Russell wasn't a bit surprised when we told him the number. "Oh, you ought to come out here on a big night," he said. But we fail to see where he could have stowed away any more people in the theater. If there was an empty seat we could not see it, and the King's is a big house.

BENEFIT FOR INJURED PATRON.

Mrs. L. D. Stoddard, manager of the Monroe theater, at Chippewa and California avenue, gave a benefit matinee on two days last week for Miss Marie Moentmann, a young girl who recently had both arms cut off by some machinery, while at work in a bag factory. Miss Moentmann was a regular patron of the Monroe, and Mrs. Monroe has known her ever since she was a child. The entire proceeds of the two matinees was given to the girl.

WILL MANAGE BLUE BIRD HERE.

I. Leon Klasky arrived in town last week to take charge of the local Blue Bird Photo Plays, Inc. office. Mr. Klasky has had headquarters fitted up in the Universal exchange at 2116 Locust street, and will distribute his Blue Birds from there. Mr. Klasky is a well-known St. Louis man, having started in the business as city salesman for the Pathe exhange less than a year ago. He was with the Fox exchange for a while, then went to the World Film office under E. W. Dustin, and afterward was sent to the Chicago office, where he soon rose to the position of manager.

Mr. Klasky says he is glad to be back in St. Louis, where he has many friends among exhibitors, and while he liked Chicago, the chance to distribute Blue Bird features was too good to be missed. The Blue Bird office is very nicely arranged, and Klasky says he intends to make it blue bird weather for every exhibitor taking the program. The first release will be Sarah Bernhardt in "Jeanne Dore."

St. Louis Fire Department Buys Moving Picture Camera.

Fire Chief Frank Henderson of St. Louis, has just purchased a complete moving picture outfit for the purpose of taking pictures of fires in St. Louis. No sooner will the hose begin to play than the moving picture machine will begin to whirr, and the cameraman will be as much a part of the St. Louis fire department as the hose carts or the trucks. The innovation is in line with Chief Henderson's campaign for fire prevention.

Prominent New Orleans Man Defends Film Shows

Frederic Meyer Hears W. C. Crafts Lecture and Notes Weaknesses in Plea of Rabid Anti-Motion Picture Reformer.

By S. A. M. Harrison, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—Dec. 20, 1915. To the Editor of the Item:—"In the Moving Picture World, of the current week, I noticed that the Hughes censorship bill was again introduced in the house of representatives, and that this bill was supported by W. F. Crafts last year, and failed of enactment.

"The same evening in my daily digestion of The Item, I learned that Brother Crafts would appear in New Orleans, to lecture on various forms of vice. Curious to hear 'personally' Mr. Craft's views on the movie question, 'the blue ribbon industry' in which I am deeply interested and have been for the past five years, I took advantage of this opportunity to hear Mr. Crafts speak.

Frederic Meyer

"The result was the most scathing exclamation possible, against moving pictures, by this 'not optimist,' I'm sure.

"In glowing originality, Mr. Crafts asserted that: 'Next to the saloons, we must fight the moving pictures, which are growing worse and worse, every day.' The above being word for word as expressed by Mr. Crafts. . . .

"I will give Dr. Crafts the benefit of my doubt, regarding his knowledge of the moving picture industry, otherwise he is simply and purely prejudiced against this world renowned art.

"Ye Gods, isn't it a fact that the great wave of reform, throughout the entire country, can be traced mainly through the efforts of the moving picture industry, to illustrate and depict the deplorable conditions that exist, caused by liquor, gambling and vice of all sorts? . . .

"I wish that every Louisianian who believes in justice would write the representative from his district in favor of the movies.

"Thanking you for printing this, I am,

"Yours sincerely,

"FREDERIC MEYER."

Y. M. C. A., City.

Mr. Meyer is of one of the oldest and most prominent families in New Orleans, he is twenty-five years of age, and within the past two years, has been offered, by three eastern directors, a position to act in pictures, though he has never had any theatrical experience. He has just completed a five reel picture in which he has played a role, the picture being produced by a local studio.

He is prominent in club and athletic circles here and is an expert swimmer and horseback rider, and tops the beam at six feet two.

V-L-S-E NEW ORLEANS BRANCH.

C. A. Meade, manager of the Dallas V-L-S-E office, and R. King Evans of the same office, were in New Orleans the first of the year, arranging for the opening of a Big Four branch in the Crescent City. When opened, the office will be in charge of Mr. Evans.

Mr. Evans is well and favorably known to the film trade in this territory, having been a traveler for the Dallas office for some time. Previous to entering the trade he was assistant treasurer of the Dallas opera house.

The promotion of Mr. Evans is in line with the announced policy of W. W. Erwin of the V-L-S-E main offices to promote wherever possible successful men already in the company's employ, and the promotion is well deserved.

New Orleans Trade Notes.

The Dixie theater at Gretchen, La., was destroyed by fire recently, but rebuilding on a larger scale was at once commenced.

Extensive repairs are being made on the Pastime theater, Alexandria, La. The house is closed until these are completed.

WILL SCHOOL "U" INSPECTORS.

Manager R. C. Cropper of Kansas City Universal Has Plan to Make Film Inspectors Efficient.

Special to Moving Picture World by Kansas City News Service.

KANSAS CITY, MO.—A new and very promising plan is being adopted by the Universal office in Kansas City, for the development of inspectors of film. This is a system, devised by Mr. R. C. Cropper, manager of the office, for thorough schooling of every one before he or she can go on the tables as a full-fledged inspector.

Mr. Cropper's idea is that every inspector must know the vital points of film production before he is competent to act confidently and effectively in that capacity. The curriculum of the school will consist of a series of illustrated lectures, starting with the very first steps in production, and following along all the details of manufacture, and of inspection, that the persons who handle the films should be familar with. A book of set rules is being prepared also, so that each will have handy the exact procedure, and the information with which to settle any doubtful point. These books are to be sent to each operator throughout the territory also, since they will contain much valuable guidance for them.

The new Universal plan will equip the inspectors to handle the work understandingly, and with confidence to meet the complaints and suggestions of operators—for the inspectors will have clear consciences, knowing that they really know how to inspect films.

A GOOD BATTING AVERAGE TO HIM.

"Kid" Nichols, baseball pitcher and team manager in both the major and minor leagues, has deserted the American game—baseball. It has been quite a while since Mr. Nichols—his first name is Charles—has depended on anything else to furnish his living. He has joined the Kansas City force of the Universal company to take charge of the "Blue Bird" photoplays in this territory.

In 1913 he and Joe Tinker, likewise the possessor of some fame and notoriety on the ball field, opened the Diamond theater at Fifteenth street and Prospect avenue, in Kansas City. A short time later that house was disposed of and Nichols managed the Palace theater here for the Standard Amusement company. Recently he has been a traveling representative of the Kleine-Edison company out of Kansas City.

THREE NEW THEATERS.

The Grand theater has been opened in Osceola, Mo., by Hudson Bros.

Fred Savage, owner of the De Luxe, Iris and Rex theaters in Hutchinson, Kan., has announced that he will build a new house on the present site of the Rex.

A new theater is being constructed in Tarkio, Mo.

C. A. JONES JOINS "U" STAFF.

C. A. Jones, better known in the southwest as "Bud" Jones, has joined the Universal of Kansas City as general representative to cover parts of Kansas and Missouri. Mr. Jones is one of the oldest film men in this territory. He has recently been in the Kansas City office of the Metro and previously was assistant manager of the Mutual Film Corporation of Missouri under M. E. Williams.

OZARK "TROOPER" EXHIBTORS.

Rural picture entertainments in the country surrounding Osceola, Mo., will be given by R. M. Wade, formerly manager of the Osceola Light company who resigned from that position to purchase a projecting machine for such use. Like other Ozark exhibitors, Mr. Wade will go from town to town, showing one or two nights at each place.

The Ozark district of Southern Missouri has many small towns, all of which offer a field for the picture exhibitor, but many of which are not large enough to support a show continuously. Consequently a number of "trouper" exhibitions have gone into that section, each owning several reels, and go from town to town, somewhat similar to the methods of the one night stand show companies.

New Building Will Contain Theater.

Contracts have been let and work started on a seven-story office building, the lower floor of which will be used as a motion picture theater, on the southeast corner of Fifteenth street and Troost avenue. It is being built by the Altman Realty company on the site that formerly was the residence of R. M. Snyder, capitalist and promoter, and later of Walton Holmes, vice-president of the Pioneer Trust company. The new building will be completed by June 1.

Kansas Wants Educational Film Expert.

Pittsburg, Kan.—The state board of administration of public schools soon will select an expert who is posted both on educational and motion picture lines to take charge of an educational film bureau as part of the state public school work. That announcement has just been made here by Lee Harrison, secretary of the board. Mr. Harrison made the declaration that in two or three years visual instruction of some character or another will be used in every public school in Kansas.

The central film bureau will be conducted as an adjunct of the state school system and it will have for its purpose the selection of films depicting history and geography principally.

The Gladstone's New Organ.

The new Kimball organ, made to order for John G. Hiatt for his Gladstone theater, was installed recently, and dedicated Dec. 22 by Professor Allen Bogen, of Chicago, organist of the Auditorium there. Mr. Hiatt has employed Professor Freestrom, of Kansas City, to play the organ. He is very well known in musical circles, and his brother is director of the academy in Stockholm, Sweden. The organ cost $15,000.

V-L-S-E Road Men Confer.

A year's-end salesmen's conference of the ten travelers of the V-L-S-E Kansas City office was held by Manager E. R. Pearson during Christmas week. Plans were made for going after more business and Mr. Pearson announced that the force would be increased by four or five men shortly after the New Year. The Kansas City office, with a branch at St. Louis, handles the business in Missouri, Kansas, Nebraska, Iowa and parts of Illinois, Arkansas, Oklahoma, Tennessee, Kentucky and Indiana. S. W. Hatch, the St. Louis representative, was in attendance.

E. A. Barnhardt is a new road man out of the Kansas City office of the General Film company, handling the serial "The Strange Case of Mary Page."

R. C. Cropper, Universal manager in Kansas City, has just returned from a visit to Oklahoma City.

Suit Over Rights in Wisconsin

"The Unbroken Road," a Life Photo Production, Raises Controversy—Competing Theaters Book Same Picture from Different Offices.

Special to Moving Picture World from Midwest News Service.

CHIPPEWA FALLS, WIS.—The Casino Feature Film Company of Milwaukee and the Nelson & Moore film agency of Minneapolis are in legal controversy as to which concern controls the Wisconsin rights for "The Unbroken Road." A suit by the Casino company against Nelson & Moore will come up for trial soon in Milwaukee.

The Palace theater in Chippewa Falls, Wis., had booked "The Unbroken Road" from the Casino company. The Empire theater at Chippewa Falls had booked it from the Minneapolis firm. General manager B. C. Smith of the Casino company went to Chippewa Falls, had the Empire show prevented and the films seized. The Minneapolis concern later gave bond and the films were returned.

Milwaukee's Merrill Theater Open.

General publicity for a new photoplay house not yet built is uncommon. Long before the opening date was announced the Merrill theater at Milwaukee began using newspaper space to tell the public what it could expect in the way of ventilation, lighting, screen and service from employees. The Merrill will show Tringle pictures, charging fifteen cents for all seats.

Where They Like to See 'Em Again.

La Crosse soon will be known as the repeating city. "The Birth of a Nation" has been booked for a week's return engagement beginning April 23 at the Majestic theater. The Strand theater has started an unusual series. It has booked ten pictures which were "knockouts" at the Casino theater in the same city. The first of these was the Vitagraph feature "Four-thirteen." The Casino has had the Metro feature "Pennington's Choice" twice as a holiday attraction—at Thanksgiving and Yuletide. The Strand also rebooked "Destiny."

Wisconsin Programs and Features.

Manager Phillip O. Gross, Jr., of the Strand theater at Milwaukee started an "All feature" policy January 2. On Sunday, Monday and Tuesday he will use V-L-S-E service. Wednesday, special and Thursday, Friday and Saturday, Fox features. "The Cave Man" and "The Green-Eyed Monster" were the first bookings under this plan. Only three changes a week will be made.

A program of especial interest to farmers was offered by the Auditorium at Waukesha. Four reels of alfalfa growing near Waukesha, "Waukesha Beautiful," with moving pictures of the principal stock farms near the city, a comedy and slides of the San Francisco fair made up the program.

Walter Goetzinger blind organist of the Bijou theater at La Crosse played forty-two numbers to accompany the Lasky film "Carmen." He was accompanied on the piano by Mrs. James Kerr.

"The Birth of a Nation" is at the Lyric theater in Ft. Atkinson the week of January 15 and at the Marinette theater in Marinette January 20-22.

Wisconsin Changes and New Houses.

Carl Muller, manager of the Elite theater at Waukegan, Ill., has leased the new Majestic theater at Beloit.

Walter F. Smith, manager of the Gem theater at Washburn, contemplates the erection of a new moving picture theater next spring. It will seat 900 and will play principally feature pictures. It will also be a dance hall and roller rink, canvas being spread on the floor on show nights.

John W. Seager has purchased the Majestic theater in Watertown from Mullen & Hollenbeck.

The Star theater on Water street in Eau Claire has been reopened by Jesse Ridgeway.

Lew Wilting who has been operating the Gem theater at Sturgeon Bay has leased the Crystal theater in that city from Will Marquardt of Manitowoc.

O. L. Meister will erect a one-story moving picture theater, 45 x 150 feet, at Third street near Grand avenue in Milwaukee. It will cost $5,000.

H. Geneska, of Plymouth, Wis., has sold the Wonderland and Atlas theaters in Berlin, Wis., to John Aamoth, of St. Paul, Minn.

IN INDIANA.

Special to Moving Picture World from Indiana Trade News Service.

If Joe Had Only Run a Store.

LAFAYETTE, IND.—M. Schultz, proprietor of a department store at Lafayette, Indiana, when shown a picture of Joseph Brandt, of the Universal company, in the office of the Lafayette Journal was indignant because he thought the Journal had taken a picture of him without permission. The resemblance is very close and Mr. Schultz expressed his opinion that if Mr. Brandt had gone into the department store business even the expression on their faces would have been identical.

Indiana Theater Changes.

Johnson & Chureh of Owensville purchased the Star theater at that point and will continue to run a good class of pictures.

L. E. Perry, Sturgis, Ind., operator at the Crystal theater, has bought the Majestic at Lagrange, Ind., from Charles Griffith.

Manager C. H. Zaring of the North Star, Indianapolis, is enlarging the seating capacity from 400 to 1200.

Brief Mention.

John F. Mackenzie, resident manager of the Strand company, Indianapolis, announced that the new house will have a corp of uniformed girl ushers that will compare favorably in appearance, training and courtesy with the celebrated feminine ushers of the New York Hippodrome.

Tracy Brothers, proprietors of the Arcade theater, Winchester, Indiana, have installed a new electric music box known as the Coinola.

Manager H. H. Hornbeck, proprietor of the Majestic at Monticello, Indiana, has had to answer so many questions about the new pipe organ that he thinks of having a sign printed that will give all the information that he has about its mechanical and musical features.

How Films Are Censored in Minneapolis

Rules Laid Down by New Board of Twenty-six Members Who Intend to Judge on Basis of Fitness for the Younger People of the Community.

By Grace Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—The new moving picture censor board which is to work with Mayor Nye in passing on the showing of questionable films in Minneapolis theaters has laid down a brief set of standards by which to work. The board states that its chief concern in fixing standards is for "the adolescent boy and girl and for the youth of the city," in whose amusements and recreations "wholesomeness must be the watchword." "To avoid inconsistencies in the decision of its sub-committees," the board gives as its reason for establishing standards.

"In view of the fact," it says in a written statement, "that the vicious influence of films is due to certain incidents, the viewing committee are requested to consider the following as liable to be harmful, especially to young men and women:

"1. Drunkenness—Especially as presented in social affairs, cafes, etc.; also drunkenness of women and drunken brawls in saloons.

"2. Indecency—Including undue exposure of the person, immoral suggestiveness and any kind of sexual unwholesomeness.

"3. Cruelty—Especially to women; causing suffering to human beings or animals (the infliction of pain, occasionally portrayed as a necessary incident to the development of a story, not wantonly inflicted, would not be included as cruelty).

"4. Lawlessness—Where the general effect of the reel seems to be "beating" or defying the law.

"5. Race Prejudice—Anything which would seem to stir up race prejudice to any serious degree."

The censor board is made up of 26 men and women representing about 20 social and welfare organizations of the city.

SAXE IN NEW ASSOCIATION.

Minneapolis is represented in the recently organized National Theater Owners' Association in the person of Thomas Saxe, who owns and operates the Strand theater in this city, of which J. A. Keough, who attended the organization in New York, is manager. Mr. Saxe lives in Milwaukee, but is a frequent visitor to the Twin Cities.

While You Wait Show in R. R. Station.

Louis W. Hill, president of the Great Northern Railway, has manifested his belief in the films as an advertising medium in the most substantial of ways. In line with a plan for the exploitation of the resources of the trade territory surrounding the Twin Cities, Mr. Hill has suggested that he would provide space in the Great Northern passenger station for the showing of motion pictures "while you wait." The plan so far as worked out contemplates the showing of pictures of general interest, with development views worked in.

New Home for Exhibitors' Photo-Play Company.

A new 12-story building in the heart of the Minneapolis downtown business district is announced by the Exhibitors' Photo-Play company in the near future as a home for that company, additional space to be occupied by physicians and surgeons. The project is intended to carry out the original intention of the late John Gates, owner of the site.

A 100-year lease to the ground which adjoins the Orpheum theater has been secured and it is announced the building will cost not less than $350,000. It will be thoroughly fireproof and modern.

The officers of the Exhibitors' Photo-Play company are A. G. Bainbridge, president; H. W. McCoy, vice-president, and C. H. McCoy, secretary and treasurer. The company is a corporation composed of owners and managers of picture houses and manufactures and handles films of all sorts.

New Theaters This Year

San Francisco Sees, With the Opening of the Year, a Number of New Houses Building—Some Are of Considerable Size—Plans Being Drawn Up for Others —An Account of What Is Being Done.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CALIF.—A number of new theaters, several of large size are now in course of construction in San Francisco and plans for others are being drawn, making it a settled fact that within a comparatively short time some marked changes will be made in the local amusement field, notably in the downtown district where there is a scarcity of first run houses.

Work has been commenced by N. L. Josey on the erection of a moving picture theater with a seating capacity of more than 1,000 on Geary street, near Powell, opposite the St. Francis hotel. Many of the contracts for furnishings in this building have already been let and it will be opened as soon as possible with high-class feature productions.

Work on the remodeling of the American theater on Market street, above Seventh, is well under way and this house will be opened within two month's time as a moving picture theater, but the owners have not disclosed the name of the person who will operate it.

Plans have been completed for the theater to be erected at Ellis and Mason streets and work on this structure, which will have a seating capacity of more than 3,000, will be commenced at the close of the rainy season. It is understood that this house will be conducted as the Strand theater, articles of incorporation of the Strand company having been filed recently.

The Royal Theater company is preparing to have work commenced at once on the erection of a fire-proof moving picture house with a seating capacity of more than 1,100 on California street, near Polk, and in the Mission district the rebuilding of the Idle Hour theater by the Kahn & Greenfield circuit is well under way.

Plans have also been announced for the erection of a large theater at Eddy and Mason streets, on the site of the Tivoli opera house at the time of the fire of 1906. This site was cleared some time ago for a theater building and it is expected that work will begin again on the project within a few weeks.

R. T. FURMAN WILL VISIT.

Robert T. Furman, director of exchanges for the Pathe interests, is expected in San Francisco shortly on a tour of inspection. Business at the local branch has been showing a steady gain under the direction of manager Harry Oviott and it is anticipated that the record shown will prove to be a very satisfactory one. The colored Gold Rooster play, "The Beloved Vagabond," has been shown during the past week at the Tivoli theater and met with instant success, being voted one of the best attractions shown here in a long time.

RETURN OF "PEACE" FILM.

The "Battle Cry of Peace," which was recently shown at the Columbia in San Francisco for three weeks with signal success, and which has since been shown at Los Angeles, is to be put on at the Portola for a one week run and will then be sent to the Northwest. The Pacific Coast rights to this production are controlled by the Portola company and arrangements are now being completed for the handling of bookings in the Northwest by a prominent exchange man in Seattle.

FRESNO LOCAL NO. 599 ELECTS.

Electrical Moving Picture Machine Operators, local union No. 599, of Fresno, Calif., has elected officers for 1916 as follows: W. E. Doyle, president; D. C. Miller, vice-president; Gerald James, secretary and treasurer, and J. A. Byers, business agent.

Sol. Lesser Returns, But Off for New York Again.

Sol L. Lesser, head of the Golden Gate Film Exchange, Inc., returned from a hurried trip to New York in time to spend part of the Christmas holidays with his family, and departed again for the eastern city on New Year's day for another short stay. The early reports to the effect that he had secured the rights in three western states to the "Ne'er-Do-Well" were augmented upon his arrival by the information that he had secured the rights for the entire United States. Manager Eugene Roth of the Portola theater has made arrangements for the exclusive showing of this production here at what is declared to be the highest rental ever paid for a film in this city. The re-issue of "The Spoilers" has also been booked for the Portola and will be shown in Los Angeles at Clune's auditorium.

Pioneer Supply Company Incorporates.

Articles of incorporation of the Breck Photoplay Supply Co. have been filed at San Francisco with a capital stock of $6,000 subscribed in full by A. J. Francis, T. Maguire, George Breck, J. E. Maguire and E. B. Rutherford. Mr. Francis recently left for New York on business connected with the concern and some developments of interest will be announced shortly. The introduction of new blood into the company means that Mr. Breck will be relieved of active duties to a considerable extent and that a wider field will be sought.

Amusement Companies Incorporate.

The Washington Square Amusement Company has been incorporated with a capital stock of $10,000 by J. J. West, C. Baer and J. Jacobson.

Articles of incorporation of the Mason Street Theater company have been filed by J. T. Fleming, Mr. Moran, E. E. Smith and D. Greenan, the capital stock being $100,000.

Schools Buying Moving Picture Apparatus.

The Atlas Educational Film Company, which is making a specialty of furnishing schools with moving picture equipment, is meeting with great success in this growing branch of the business. A full outfit was disposed of recently to the Pittsburg, Cal., grammar school, moving pictures being used in the dedication of the structure. Principal M. H. Rowell, of the Sonoma, Cal. high school, has also placed an order lately for equipment. A member of this supply firm recently attended the state convention of high school principals held at Fresno, Cal., at which strong resolutions were adopted favoring the use of moving pictures in schools. The University of California recently sent out cards asking school trustees if they were interested in moving pictures for educational work and more than one hundred inquiries were received in regard to the cost of equipment.

Photo Player Head Returns Home.

H. J. Werner, president of the American Photo Player Co., with headquarters in this city, has returned from a trip to New York and is now conferring with his associates on the proposition of erecting a new plant. The new showrooms and offices of this concern on Golden Gate avenue will be ready for occupancy early in February.

San Francisco Personals—Business Notes.

R. E. Stebbins, who recently joined the forces of the Progressive company, has been placed in charge of the re-booking and extended run department.

Herman Wobber, manager of the Progressive company, is expected home from a business trip to New York about the middle of January.

Frank Atkins, manager of the Marysville theater, Marysville, Calif., was married recently to Mrs. LaRose Hansen, the leader of his orchestra, and was in San Francisco during the Christmas holidays.

The Moving Picture Operators Union of this city made a substantial contribution recently to the San Francisco Association for the Study and Prevention of Tuberculosis and to the Christmas tree for the poor children.

The Pastime theater on Market street has set aside a section where smoking is permitted.

A. C. H. Chamberlin, of the Madera opera house, Madera, Calif., was a recent visitor here to look over current releases. He states that the second house opened there recently by Chamberlin Bros. has been closed, it having been demonstrated that the field was too small for two theaters.

A Wagner converter has been installed in the Irving theater conducted by Frank R. Macauley, this having been installed by Walter G. Preddey.

A Simplex projector has been purchased by A. B. Spreckels for use in his magnificent home at 2080 Washington street.

Hallahan & Getz are planning to change the policy of the Market Street theater and show feature productions in place of the regular program, which has long been a feature of this moving picture house.

Sid Grauman, manager of the Empress theater, has returned from a business trip to the Northwest.

Joe Deitch, formerly with the Golden Gate exchange, is now with Essanay, working on the "Strange Case of Mary Page" serial.

TEXAS PARAMOUNT CHANGES.

R. H. Logan, Old Timer in This Territory, Assumes Managership of Local Office.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, TEXAS.—The Texas Paramount office is in full swing under the new management, with R. H. Logan holding down the manager's desk. C. E. Tandy, general manager of the S. A. Lynch attractions, with headquarters at Atlanta, Ga., spent a few days here inducting the new manager into office. Mr. Logan succeeds L. Bickel, resigned.

Mr. Logan has been in the film game for some years and is especially well known in this territory. When the Paramount office was first opened here some years ago, he traveled the district for the pictures, and claims acquaintance with managers of theaters at all points, from the smallest tanks to the larger cities. He left this position to go to the Atlanta office as assistant to Mr. Tandy.

Mr. Logan says it was like coming home to get back here, that he took a big breath of pleasure when he got off the train, and when the exchange bunch got him, it was found necessary to take a whole day for a homecoming reception. (Get that—"reception." The "receipts" were of various kinds.) The new manager is very optimistic over the outlook in this teritory, and looks for a successful year.

A CHANGE IN MANAGEMENT.

John DeStefano, for some time associated with the Queen theater, Dallas, has assumed the management of that house, vice L. B. Bissinger, who resigned to take over the Washington.

Mr. DeStefano is financially interested

in the Hulsey theaters, and for some time has taken an active part in the business of the concern. It is announced that no essential change will be made in the policy of the Queen, although Mr. Hulsey is expected to take a more direct interest in it. Not that Mr. DeStefano needs any assistance, but because Mr. Hulsey is one of those energetic men who believe there is always room for betterment.

Mr. Hulsey has surrounded himself with an exceptionally capable staff in the Dallas office, having, besides Mr. DeStefano, B. F. Lewis at the Old Mill, and Herschel Stuart and Miss Whitehead on publicity work.

The Washington theater, one of the best picture theaters in the Dallas business district is now under the management of L. B. Bissinger, former manager of the Queen. Mr. Bissinger succeeds R. A. Carter, who resigned to enter a different field.

Mr. Bissinger had been associated with the Hulsey theaters for the previous eight years in several different cities, and spent three years at the Queen. He had a wide acquaintance and has been very successful as a manager.

W. D. Nevills, owner of the Washington, also controls several other houses in Dallas, and it is believed that these will soon be augmented by the purchase or lease of more theaters.

Fort Worth House Gives Free Show to Kiddies.

The Victor Amusement company of Fort Worth, Texas, was host to about 115 children at the Healy theater on Tuesday of Christmas week, entertaining with a special complimentary matinee. The kiddies had previously been banqueted at Sam Joseph's cafe and supplied with the candies and nuts necessary to make up a real Christmas.

Back to Legit for a Night.

Albert Russell of the Dallas Metro office and "Smiling" Jimmy Kelly of the Consolidated returned to the legitimate stage during Christmas week—temporarily.

The occasion was the production of "Mrs. Temple's Telegram." The cast was made up almost entirely of ex-professionals, and the comedy was put over in fine form. The Peyton sisters, well-known in the theatrical world, were in the cast. Mr. Russell managed the production. Mrs. Russell by the way, is one of the Peytons.

A dam for a fishing lake for the Dallas Automobile Country Club was the primary object of the dramatic effort, but the play went over on its own merits, very little publicity being given to the beneficent object.

A Merchants' Matinee.

A special merchants' matinee was inaugurated at the Old Mill theater January 3. This will be a short program of a Keystone comedy for the especial benefit of those who desire noonday relaxation. It will be on from 10:30 to 2 daily, with a flat price of 10 cents all over the house. Quite a nifty set of blotters have been got out to advertise this matinee.

Dallas Personal Notes.

Shannon Fife, a successful scenario writer, spent the holidays with homefolks in Dallas. Mr. Fife wrote exclusively for Lubin for some time but is now working as a free-lance, specializing in features.

W. Eppstein and Walter McCombs, vice president and secretary, respectively, of the San Antonio Amusement Company were in Dallas during the holidays. Mr. Eppstein went from here to New York on a business trip.

Leroy Bickel, former manager of the Dallas Paramount office, spent the holidays in Greenville, Miss., his old home. He will, it is expected, return to Dallas, although his business connections are not announced.

Seattle's Coliseum Opens

Beautiful New Picture Theater Opens Its Doors to the Public the First of the Year —Will Seat 2,500—Some of Its Distinctive Features—Its Orchestra and Program —A Jensen and Von Herberg House.

Special to Moving Picture World from Seattle News Service.

SEATTLE, WASH.—Distinct in many ways, one of the most beautiful theaters in the country, and one of the very largest, the Coliseum at Seattle threw open its doors to the public the week after New Year's.

It has a seating capacity of 2,500, occupies the corner of Fifth avenue and Pike street, and is architecturally of mosaic and oriental design.

One of the newest features in the thea ter is the children's playroom, which has been fitted up with pictures of characters in nursery rhymes. Another feature is an elevator that will carry a capacity of 27 people from the ground floor to the first and second balconies.

Girl ushers are employed, and they are by no means the least pleasing sights at the new theater. Their costumes, somewhat saucy, yet conservative in the general ensemble, were designed by Pierette of New York fame.

On the proscenium arch, overlooking the pit where a Russian orchestra of eight pieces joins with the organist in rendering the picture music, are three huge paintings. Two of these, one on each end, are paintings of Cleopatra facing each other. In the center is a painting of Pharo.

The Coliseum, of course, has a men's smoking room, a ladies' room, general rest rooms, and all other of the latest conveniences of the modern theater. The new show house, which is the largest in the West, is being operated by Jensen & Von Herberg, who are also operating the Liberty, Alhambra and Mission theaters in Seattle. Paramount pictures will be featured.

Mischa Gutterson, of Chicago recently, will lead the orchestra. Most of the members of the orchestra of eight pices have been with the Chicago Grand Opera Co.

WHAT "HICK" SAYS.

Bart Bertelson, press agent for the Clemmer theater, has certainly found a fine advertising medium through H. S. Hickson, his doorman. Hick, as he is familiarly known, is a familiar figure to Seattle folks, thousands of whom see him every day as he stands guard at the Clemmer. This thought apparently struck Bertelson when he got the artist to draw Hick's picture, and every day since it has appeared in the local papers with some quaint and humorous statement. For instance, during Electrical week here recently, the letters "W. E. C." were conspicuously displayed by all electrical houses, and Hick thus explained it:

"Hick."

"'W. E. C.' that you see displayed all over town mean 'Wallingford Enlivens Clemmer.'"

Another one was worded thus: "Hick says: If there were more 'Damaged Goods' in reel life there would be less damaged goods in real life."

So well known has this uniformed picture of Hick become that Capt. J. K. Weatherspoon, a personal friend of Hick's, sent him a Christmas card which bore no other designation of address than the picture all by itself. The mail man, however, knew it belonged to Hick, and delivered without delay.

EXIT THE SEATTLE THEATER.

Due to the inroads made by the photoplays, the old Seattle theater, the landmark of the legitimate stage in Seattle, has passed away. It is being torn down.

Incidentally, it was at the Seattle theater that many who have since won fame on the screen, received valuable training in stock. Max Figman and Lolita Robertson played in stock at the Seattle theater for an entire season. It was here, too, that William C. Dowlan, a Universal actor, played in stock.

This was in the latter days of its career. At the zenith of its fame, it was the leading theater in the city and all the famous road shows, with nearly all the great stars of the speaking stage in the last generation, appeared on its stage. When it was first built it was the most pretentious theater in the entire West at that time.

NEW STRAND OPENED XMAS.

Newly decorated, exterior and interior, the Strand theater, formerly the Alaskan, threw open its doors under new management on Christmas day. It had been closed for several weeks.

William Smythe, who operates the Class A theater here, and is one of the most successful moving picture men in the Northwest, has taken over the Strand. S. Barrett McCormick, author of "The Disciple" and other scenarios produced by Thomas H. Ince recently, will handle the press agent's job for the new house, having come here Christmas day from Los Angeles.

The Golden Rooster Pathe pictures will be featured. The opening number was "At Bay," with Florence Reed in the stellar role. The house opened to packed houses.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

World Film Branch in Portland.

Manager Geo. G. Endert of the World Film Corporation is opening a sub-branch in Portland, which is to be operated through the Seattle office. Mr. Endert hopes to handle the entire state of Oregon much more advantageously in this way.

A Booking Team Broken.

H. A. Johnson, until recently road man for the Metro pictures in the Northwest, has gone to California. Thus, the famous team of Johnson and Brown is now divorced. Johnson was the biggest traveling film man in the business. He weighs 300. Brown is the shipping clerk at the Metro office in Seattle, and his net weight in pajamas is 100. The eternal (no more) question used to be: "Can Brownie ship as many Metros as Johnson can sell?"

Brown & Johnson.

No More Cashiers.

Manager Ben Ketcham of the Mission theater has a new device installed by which the patron drops his or her coin and a little machine automatically serves him or her with the right ticket. Sort of cafeteria style—what? Just wait on yourself and don't flirt with the cashier.

Organize in Spokane

Managers of Various Theaters in District Hold Meeting and Form Amusement Managers' Association—Ralph Ruffner, President; J. W. Allender, Vice-President; Chas. York, Secretary and Treasurer—The Executive Committee.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Managers of the various theaters in this city at a meeting in the Davenport hotel formed a permanent organization to be called the Amusement Managers' Association of Spokane and elected a moving picture manager, Ralph Ruffner of the Liberty, president.

Other officers chosen were: J. W. Alexander, manager of the Lyric Moving Picture theater, vice-president; Charles W. York, manager of the Auditorium, the home of road shows, secretary and treasurer. The executive committee is composed of Mr. York, chairman; William T. Reed, Casino moving picture theater, Maurice Oppenheimer of the Empress, now a moving picture theater and the Hippodrome which runs two vaudeville acts and five reels of pictures; E. Clarke Walker, manager of the Pantages, a vaudeville house which runs two reels of pictures and B. W. Copeland, manager of the Rex moving picture theater.

At the same meeting committees were appointed to plan for a ball to be given in the Davenport early in February to raise funds to aid the 1916 Interstate Fair. Novel amusements are to be arranged and the stage hands and musicians' unions are arranging to work in conjunction with the managers in handling the affair.

HEAD OF LOCAL UNIVERSAL.

Since coming to Spokane, Wash., more than a month ago to succeed G. A. Hager as manager of the local exchange of the Universal Film & Supply company W. Potter has been active and is rapidly becoming acquainted with the trade in the city and the outside field. He was president of the Exhibitors League in 1911, was formerly in the Portland office of the company and was traveling representative for the Northwest territory for a time and an exhibitor since 1908 until recently. He handled "The Traffic In Souls," and "Submarine," for the Universal company.

W. Potter.

Among the bookings made by him since arriving to handle the Universal service, are the Rex, Coeur d'Alene, Idaho, of which H. E. Dodson is manager. He is also running the Universal service in the Best, Spokane, a three reel production at the Clemmer Saturday mornings for the children's shows. And the Broadway Features were booked through him by R. S. Tucker, manager of the Orpheum theater, Moscow, Idaho.

HOLIDAY FEATURE HITS.

Spokane moving picture houses report a good holiday business. On Christmas the Liberty with an emotional drama and Weber and Fields with travesty and Marguerite Clark in "The Prince And The Pauper," at the Clemmer filled those houses Christmas day.

Starting with the change of bills on Sunday December 26, 1915, the entire week was reported a good one with exceptional bills at the various houses. For the first part of the week the Liberty presented the Triangle production "The Lily And The Rose," with Lillian Gish as the country girl; the Clemmer presented Lou-Tellegen in the Lasky production "The Unknown"; Cyril Maude appeared in the Pathe play "The Greater Will," for one day, followed by "The House of Fear" at the Casino. The Mutual master picture "The Reward," was shown with good results at the Class A; the Universal picture "He Was Only A Bathing Suit Salesman," won laurels at the Rex; "The Vampire's Cure," with Theda Bara was shown at the Hippodrome; "Toilers of the Sea," a Pathe production, was shown at the Majestic together with two reels of a stampede in Montana; and "Friends of the Sea," a comedy, "Those College Girls" and "Infatuation" with Marguerita Fisher were the leading presentations at the Lyric.

The bills for the remainder of the week including New Years' were "Barbara Frietchie" with Mary Miles Minter in the leading role at the Class A; Willard Mack in "Aloha Oe" at the Liberty; "Mr. Crex of Monte Carlo," at the Clemmer; William Farnum and Dorothy Bernard in "A Soldier's Oath," at the Casino; Catherine Osterman in "The Bludgeon," at the Rex; and "The Valkyrie" and "Cohorts" at the Lyric.

"Scandal" scored a hit at the Majestic and "The Path to the Rainbow," drew well at the Empress.

Transcontinental Paramount Girl Invited.

Anita King, "the Paramount Girl," one of the well-known members of the Famous-Lasky-Morosco-Pallas combination, has been invited by Dr. H. S. Clemmer to pay a visit to Spokane early in January.

The Clemmer theater is the home of the Paramount productions. Miss King, if she accepts the invitation, will be the guest of Manager and Mrs. Clemmer and of the theater.

Spokane Brevities.

Marguerite Clark appeared as the pauper and the prince at the same time in "The Prince and the Pauper," the Famous Players' production of the Mark Twain romance, and filled the Clemmer theater at nearly every performance. On the same bill Violet and Blackie Daw appeared in "A Trap for Trapp."

Beverly Bayne and Francis X. Bushman, in "Pennington's Choice," proved a big hit at the Class A theater.

Other pictures which drew well at Spokane theaters were: "The Clemenceau Case," with Theda Bara and William Shay, at the Majestic; "The Alternative," featuring Arthur Maude and Constance Crawley, at the Lyric; "The Supreme Test," with Henrietta Crosman in the leading role at the Rex theater, and the Hippodrome theater exhibited the second of a series of war films, showing the German and Austrian troops in the field. These pictures were well attended.

Faction in Portland, Oregon, Censor Board

Pass Resolution Forbidding Members to Act as Preliminary Viewers—To Bar Passing of Film by Film Men's Representative.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, OREGON.—The municipal censor board is composed of four women prominent in the city's social circles, one business man who favors censorship and two men interested in the moving picture industry in the city. The ordinance permits them to delegate the viewing of pictures to others. It also gives them the power, and it has been the practice for the members of the board, to occasionally sit as viewers. Mrs. Colwell states that there was a tacit understanding when the film men's representatives were appointed on the board that they were not to sit as viewers and that their purpose on the board was to sit only when the entire body convened to take official action on a picture. The film men contend they are governed by the city ordinance which clearly enumerates their responsibilities.

The open break occurred when William Fox's "Destruction" was viewed and passed by one of the film men's representatives on the board and Mrs. Colwell, ignoring his decision, again viewed the picture and also passed it, taking official cognizance only of her own decision. At a special meeting of the board December 28, a resolution was passed by the censor board that none of its members should sit as preliminary viewers. By this resolution it is apparently sought to deprive the film men's representatives on the board, who are in the minority, of the powers delegated to them by the ordinance.

FIRE ORDINANCE KILLED.

The proposed city ordinance relative to the construction of film exchanges and the handling and storing of films which was commented upon in the MOVING PICTURE WORLD several months ago, came up for final hearing before the city commissioners December 24 and failed to pass. From the time the terms of the proposed ordinance became known to the Portland exchange men, they have vigorously opposed it, declaring that some of its drastic provisions would necessitate the removal of the exchanges from the city. The commissioners agreed with the film men that the proposed ordinance was too severe and new fire regulations, much milder in their effect, are being drafted.

SUNSET'S NEW PUBLICITY MAN.

Jennings & Company have added Chas. E. Couche to the staff of their theater, the Sunset, in the capacity of house manager and publicity man. Mr. Couche is from British Columbia where he owned the Rex at Revelstoke and other moving picture interests. He has introduced several innovations at the Sunset and proposes to make it a first run feature house.

PEACHY COMES TO PORTLAND.

Callers at the exchange of the Film Supply Company of Oregon have had the pleasure of greeting F. S. Peachy who has been installed as manager of the new office of Blue Bird Photoplays, Inc., in the building occupied by the Universal exchange. Mr. Peachy comes highly recommended from San Francisco where he was connected with the Mutual, the Union Film and Supply and the United, being general manager and supervisor of western offices for the last named. Besides organizing and conducting the local Blue Bird exchange, Mr. Peachy will act as road man until his office duties take all of his time.

Posters Damaged.

Sixty-seven days of continued rain with sun shining through the clouds only twice lightened the box office receipts of all theaters in Oregon west of the Cascades and Portland exchanges are complaining about the damage done to their posters. One exchange reports that a great deal of its paper sent out during the past two months has been returned wet and damaged and that its loss by reason thereof has exceeded $250.

Another Exchange Ordinance.

Commissioner R. G. Deick is framing another city ordinance regulating the construction of film exchanges to replace the proposed ordinance that was indefinitely tabled by the Portland city council recently. From the information gathered at the city hall, the difference between the old ordinance tabled and the new one will be in the reduction of the size of ventilators required in film vaults.

Personals and Local Business Notes.

Harry J. Cohen, secretary of Metro Film corporation, passed a few days in Portland en route from San Francisco to New York City. While here he conferred with C. J. Kerr, supervisor of Northwest offices with headquarters in Seattle, who came to Portland to meet Mr. Cohen.

Portland newspaper men and a representative body of the city's ministers were the guests of Louis Christ, manager of the Pickford theater, Portland, at a private showing of "The Warning" which held the boards there commencing Jan 1.

C. G. Guernsey has purchased the Orpheum, Canyonville, Oregon, from Kuhl and Vaugh.

The Palace theater, Philomath, Oregon, has reopened with S. H. Moses in charge and will use Pathe service.

Thomas Miller, who formerly owned the Grand, Camas, Wash., has purchased the Star theater, Brownsville, Oregon, from Susie B. Martin and will open Jan. 1 as the Grand.

S. Bernstein has sold the American theater, Union avenue and Shaver street, Portland, to H. Werple who owns a chain of small houses in the vicinity of Portland.

The Arcade, Cottage Grove, Oregon, will be reopened by L. Armentrout.

N. E. Hansen, of the Opera House, Carlton, Oregon, was a holiday visitor to Portland.

J. H. Baum, road man for the General Film company out of Seattle, spent a few days in Portland en route from Eastern Oregon and Washington, from which territory he reports the usual prosperous times.

IN BRITISH COLUMBIA.

Local Feature Hits.

Manager Creighton of the Globe theater, Vancouver, has booked "The Eternal City" for second run, opening Dec. 27.

J. R. Muir of the Dominion theater did exceptionally good business with Mary Pickford in "Madame Butterfly" last week.

W. P. Dewees of the Rex heard many compliments on the beautiful settings and lighting effects in "The House of a Thousand Candles," which was shown at his house recently.

"Hypocrites" recently played a very successful return engagement at the Monarch theater, Edmonton. But the newspapers ran a cut of Myrtle Stedman and labelled it "Margaret Edwards."

"Graft" has opened at the Lyceum and Starland theaters in Winnipeg, and will shortly start in Vancouver at the Colonial.

The Allen in Calgary has begun the showing of the popular Paramount Travel pictures.

A Request to Exhibitors.

Universal exchanges are now sending the following suggestions along with films shipped to out-of-town customers:

IMPORTANT TO EXHIBITORS.

1. Do not put wrong band on right reel.
2. Do not hold reels for a month.
3. Ship back on first train after show.
4. Do not patch film with nails, pins or railway spikes.
5. Put on the reel bands tight.
6. Ship back all extra pails and boxes promptly.

An Incompetent Censor

Vancouver Still Suffers Under Marked Temperamental Censorship—Manager J. R. Muir of the Dominion Theater Starts New Protest—Some Things That the Censor Has Been Doing Recently.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

VANCOUVER, B. C.—A new compaign against the activities of the British Columbia censor has just been inaugurated by J. R. Muir of the Dominion theater in Vancouver, and the matter is now being taken up in the local newspapers. While most of the exchanges have had fewer pictures rejected during the past few weeks, others have now begun to feel the effect of the censor's evident desire to justify his title, and many unreasonable rejections have resulted.

It is claimed by Mr. Muir that the present censor is erratic and inconsistent in his decisions, and quite unfitted to be placed in full charge of the amusements of the entire moving picture public of the province. Numerous instances of his lack of judgment are given, out of a long list of similar offenses.

The Lasky Company's production of "The Man from Home," a particularly wholesome picture, has just been rejected as unfit for public exhibition.

The Essanay-Chaplin comedy, "His Night Out," when submitted by the local office of the General Film, some months ago, was rejected. An English print of the same picture, recently brought in by the Famous Players service, was passed, and is now being shown in Vancouver theaters. The complaint is not that it has not been passed, but that it was not passed when ordinarily submitted. Through this action alone, the General has sustained a direct loss of many hundreds of dollars. "Tess of the Storm Country," Mary Pickford's most popular picture, has been condemned twice.

"In some cases," said Mr. Muir, "the wording of the act (Moving Picture Act) is rigidly adhered to, and in other cases it is entirely ignored. The local censor insists on judging some plays by the story in the novel on which the play was founded, ignoring the fact that the story told on the screen is entirely different. Pictures which have passed every other censor in the United States and Canada are continually being rejected by our censor on some trifling grounds discovered by himself. If it were possible to appeal from his decisions, I am of the opinion that at least 50 per cent. of them would be reversed.

"Why should an industry which has a large pay-roll and so much capital invested in this city by local business men, be at the mercy of one man's opinion?"

So deplorable is the local situation that one leading film exchange, were it not for the fact that it has an especially favorable contract with local exhibitors, so that the latter must bear the loss imposed by rejections, would absolutely withdraw from this territory.

MADE XMAS CHEER.

Many free Christmas entertainments were given at Vancouver picture houses for the benefit of the poor children of the city.

In place of their annual smoker, the members of the Order of United States Commercial Travelers of America gave an entertainment to five hundred children at the Columbia theater, which was donated by the management for the occasion. Special moving pictures were shown and candy was distributed to the children by two Santa Clauses. The B. C. Electric Railway furnished free transportation.

Moving pictures and a varied program given entirely by local child artists were given at the Maple Leaf theater, and many poor children attended. Little Pollie Redfern, who played a week at the Orpheum last month, headlined.

Mrs. Plunkett arranged with Manager Pilling of the Orpheum to entertain the children at that house.

In Victoria, the Rotary Club's Christmas tree entertainment at the Royal Victoria theater was a rousing success, and many really useful presents were given to the children present. Each case was investigated beforehand, and the articles of clothing most required were given to the lucky children.

Santa Claus was present at the Empress in Edmonton on Christmas day, and presented a bag of candy to each child who entered the theater. A large tree was erected in the lobby.

MUTUAL RENEWS ACTIVITY.

The Mutual Film Corporation, which discontinued importing any new subjects for a considerable time during the present year, has again become an active factor in the Canadian market, and Manager Albert E. Vince of the Vancouver office states that local distribution of the "$8,000,000 Program" will commence on Dec. 27. The Orpheum, which was forced to discontinue the Mutual Masterpictures when the supply ran out, will resume the use of one of these subjects each week, probably taking at first some of the good pictures released earlier in the year, but which were never shown here.

NO AMALGAMATION.

The proposed amalgamation of Vancouver moving picture theaters is at a standstill, and there is at present considerable doubt about the culmination of the elaborate plans which had been made. The WORLD representative was informed last week by two men prominently concerned in the merger that they did not care whether it went through or not.

Winnipeg Theatrical Federation.

The Winnipeg Theatrical Federation has lately been formed in the Manitoba city, and comprises in its membership stage employees, musicians and moving picture operators. It is stated that about 80 per cent of the amusement places of the city now display the emblem of the federation, either over the box office or on the screen. Each craft has appointed three delegates, all of whom have been associated with local amusements for a considerable time. Those representing the moving picture operators are Messrs. Armand, Hill and Palmer; stage employees, Spence, Wishart and Robinson; musicians, Lyons, Tallman and Hughes.

A Disgusted Committee.

The Vancouver Social Service Council held a meeting and election of officers recently, and officially acknowledged failure as the lot of the moving picture committee. They had stood behind the censor, they stated, but had not received the support of Attorney General Bowser, as expected.

Operators' Fee Remains at $1.

A readjustment of various trades license fees recently took place at Calgary, but no increase was made in the fee for moving picture operators, which remains at $1.00 per year.

M. Alberts, proprietor of the Westholme Opera house at Prince Rupert, B. C., was a recent visitor to Vancouver, calling on local exchanges.

Calendar of Daily Program Releases

Releases for Weeks Ending January 22 and January 29

(For Extended Table of Current Releases See Pages 502, 504, 506.)

General Film Company.

Current Releases

MONDAY, JANUARY 17, 1916.

	Serial No.
BIOGRAPH—The Miser's Heart (Drama—Re-issue No. 33)	19895
LUBIN—The Little Sister of the Poor (Drama)	19896
SELIG—Why Love Is Blind (Three parts—Drama)	19890-1-2
SELIG—Selig-Tribune News Pictorial No. 5, 1916 (Topical)	19894
VITAGRAPH—Them Was the Good Old Days (Com.)	19893
VITAGRAPH—Mrs. Dane's Daughter (Four parts—Drama—Unit Program)	
VITAGRAPH—Bittersweet (Drama—Unit Program)	

TUESDAY, JANUARY 18, 1916.

BIOGRAPH—The Angel of Piety Flat (Two parts—Drama)	19900-1
ESSANAY—Book Agent's Romance (Two parts—Western Drama)	19897-8
KALEM—The Tale of a Coat (Comedy)	19899

WEDNESDAY, JANUARY 19, 1916.

BIOGRAPH—A Life Chase (Three parts—Drama)	19905-6-7
ESSANAY—Canimated Nooz Pictorial No. 4 (Cartoon Comedy)	19904
ESSANAY—Scenes of Canadian Rockies (Scenic)	19904
KALEM—A Duel in the Desert (No. 9 of the "Stingaaree" Series (Two parts—Drama)	19902-3

THURSDAY, JANUARY 20, 1916.

LUBIN—The Law's Injustice (Two parts—Drama)	19908-9-10
MINA—A Misfit Baron (Comedy)	19912
SELIG—Selig-Tribune News Pictorial No. 6, 1916 (Topical)	19911

FRIDAY, JANUARY 21, 1916.

KALEM—The Sealskin Coat (No. 13 of "The Ventures of Marguerite" Series—Drama)	19916
KNICKERBOCKER STAR FEATURE—House of Mystery (Three parts—Drama)	19913-4-5
VIM—Frenzied Finance (Comedy)	19918
VITAGRAPH—A Telegraphic Tangle (Comedy)	19917

SATURDAY, JANUARY 22, 1916.

ESSANAY—The White Alley (Three parts—Drama)	19919-20-21
KALEM—The Open Track (No. 63 of the "Hazards of Helen" Railroad Series—Drama)	19926
LUBIN—Insomnia (Comedy)	19922
SELIG—When the Circus Came to Town (No. 9 of the "Chronicles of Bloom Center"—Comedy)	19927
VITAGRAPH—The Secret Seven (Three parts—Dr.)	19923-4-5

General Film Company.

Advance Releases

MONDAY, JANUARY 24, 1916.

BIOGRAPH—An Adventure in the Autumn Woods (Drama—Biograph Re-issue No. 34).
LUBIN—The Evangelist (Four parts—Drama—Unit Program)
LUBIN—Fooling Uncle (Comedy—Unit Program)
SELIG—Tom Martin—A Man (Drama).
SELIG—Selig-Tribune News Pictorial No. 7, 1916 (Topical).
VITAGRAPH—Britton of the Seventh (Four parts—Military Drama—Unit Program).
VITAGRAPH—Jane's Husband (Comedy).
VITAGRAPH—The Cold Feet Getaway (Comedy).

TUESDAY, JANUARY 25, 1916.

ESSANAY—Title Not Reported.
KALEM—Snoop Hounds (Burlesque-Comedy)

WEDNESDAY, JANUARY 26, 1916.

BIOGRAPH—Stronger Than Woman's Will (Three parts—Dr.).
ESSANAY—Title Not Reported.
KALEM—The Villain Worshipper (No. 10 of the "Stingaree" Series—Two parts—Drama).

THURSDAY, JANUARY 27, 1916.

LUBIN—Title Not Reported.
MINA—A Special Delivery (Comedy).
SELIG—Selig-Tribune News Pictorial No. 8, 1916 (Topical).

FRIDAY, JANUARY 28, 1916.

KALEM—The Fate of America (No. 14 of "The Ventures of Marguerite" Series—Drama).
KNICKERBOCKER STAR FEATURE—The Heart Breakers (Three parts—Drama).
VIM—Busted Hearts (Comedy).
VITAGRAPH—Peace at any Price (Comedy).

SATURDAY, JANUARY 29, 1916.

ESSANAY—Title Not Reported.
KALEM—"Tapped Wires" (No. 64 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Title Not Reported.
SELIG—Apple Butter (No. 10 of the "Chronicles of Bloom Center"—Rural Comedy).
VITAGRAPH—The Ruse (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Monday, January 24

An Adventure in the Autumn Woods

with

Mae Marsh — W. Chrystie Miller
Lionel Barrymore — Harry Carey
Charles H. Mailes — Walter Miller

One Reel
BIOGRAPH RE-ISSUE

Directed by
D. W. GRIFFITH

Wednesday, January 26

Stronger Than Woman's Will

with

Vera Sisson — G. Raymond Nye
W. J. Butler — Hector V. Sarno

The THREE REEL BIOGRAPH

Directed by
J. FARRELL MACDONALD

For casts and descriptions of all Biograph releases refer to your copy o
PROGRAMS

BIOGRAPH COMPANY
807 EAST 175TH STREET
NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending January 22 and January 29

(For Extended Table of Current Releases See Pages 502, 504, 506.)

Universal Film Mfg. Co.

	Serial No.
SUNDAY, JANUARY 16, 1916.	
LAEMMLE—No release this day.	
L-KO—Flirting a la Carte (Comedy)	01121
REX—The Little Mascot (Two parts—Drama)	01120
MONDAY, JANUARY 17, 1916.	
BROADWAY UNIVERSAL FEATURE—The Man Inside (Five parts—Drama)	01123
NESTOR—Mingling Spirits (Comedy)	01124
UNIVERSAL SPECIAL FEATURE—Graft (No. 6, "The Railroad Monopoly" (Two parts—Drama)	01140
TUESDAY, JANUARY 18, 1916.	
GOLD SEAL—The Reward of Chivalry (Three parts—Drama)	01125
IMP—No release this day.	
REX—The Silent Member (Drama)	01126
WEDNESDAY, JANUARY 19, 1916.	
ANIMATED WEEKLY—No. 202 (Topical)	01129
L-KO—Saving Susie From the Sea (Comedy)	01128
VICTOR—Her Better Self (Two parts—Drama)	01127
THURSDAY, JANUARY 20, 1916.	
BIG U—No release this day.	
LAEMMLE—Just Plain Folks (Three parts—Rural—Drama)	01130
POWERS—Building Up the Health of a Nation, No. 2 (Educational)	01131
—The Aerial Buds (Vaudeville Act)	01131
FRIDAY, JANUARY 21, 1916.	
IMP—Vanity Thy Name Is (Two parts—Com.-Dr.)	01132
NESTOR—Flivvers Famous Cheese-Hound (Comedy)	01134
VICTOR—A Sea Mystery (Drama)	01133
SATURDAY, JANUARY 22, 1916.	
BISON—Buck Simon's Puncher (Two parts—Western—Drama)	01135
JOKER—The Whole Jungle Was After Him (Animal—Comedy)	01137
POWERS—Uncle Sam At Work No. 5, "Protecting the Ships At Sea (Educational)	01136
SUNDAY, JANUARY 23, 1916.	
LAEMMLE—Her Dream Man (Drama)	01137
L-KO—Mr. McIdiot's Assassination (Two parts—Comedy)	01138
REX—No release this day.	
MONDAY, JANUARY 24, 1916.	
BROADWAY UNIVERSAL FEATURE—A Soul Enslaved (Five parts—Drama)	01141
NESTOR—Her steady Carfare (Comedy)	01142
UNIVERSAL SPECIAL FEATURE—Graft (No. 7 "America Saved From War"—Two Part Drama)	01158
TUESDAY, JANUARY 25, 1916.	
GOLD SEAL—Discontent (Two Parts—Psychological—Drama)	01143
IMP—Hired, Tired and Fired (Comedy)	01144
REX—No release this day.	
WEDNESDAY, JANUARY 26, 1916.	
ANIMATED WEEKLY—Number 203 (Topical)	01147
L-KO—Knocks and Opportunities (Two parts—Comedy)	01146
VICTOR—Across the Line (Drama)	01145
THURSDAY, JANUARY 27, 1916.	
BIG-U—No release this day.	
LAEMMLE—The Red Lie (Three parts—Mystery Drama)	01148
POWERS—Sammie Johnsin, Hunter (Cartoon—Comedy)	01149
Fishing River Lampreys (Educational)	01149
FRIDAY, JANUARY 28, 1916.	
BIG-U—Nan Good for Nothing (Drama)	01151
LAEMMLE—The Inner Soul (Two parts—Society—Drama)	01150
NESTOR—Flivvers in the Dance of the Shivers (Comedy)	01152
SATURDAY, JANUARY 29, 1916.	
BISON—A Daughter of Penance (Two parts—Mexican—Drama)	01153
JOKER—Mrs. Green's Mistake (Comedy)	01155
POWERS—Uncle Sam at Work (No. 6 "Saving Wealth and Building Health"—Educational	01154

Mutual Film Corporation.

	Serial No.
SUNDAY, JANUARY 16, 1916.	
AMERICAN—The Gamble (Two parts—Drama)	04401-2
CASINO—Ham and Eggs (Comedy)	04403
MONDAY, JANUARY 17, 1916.	
MUTUAL MASTERPICTURE DE LUXE—The Thoroughbred (No. 56—American—Five Parts—Drama).	
TUESDAY, JANUARY 18, 1916.	
AMERICAN—The Silent Trail (Two parts—Sociological—Drama)	04404-04A
FALSTAFF—Grace's Gorgeous Gowns (Comedy)	04405
WEDNESDAY, JANUARY 19, 1916.	
BEAUTY—Johnny's Birthday (Comedy)	04409
THANHOUSER—The Phantom Witness (Three parts—Mystery—Drama)	04406-7-8
THURSDAY, JANUARY 20, 1916.	
FALSTAFF—Pete's Persian Princess (Comedy)	04410
MUTUAL MASTERPICTURE DE LUXE—The Five Faults of Flo (Thanhouser, No 57—5 parts—Society—Drama)	
MUTUAL WEEKLY—Number 55 (Topical)	04411
VOGUE—Sammy's Dough—Full Romance (Comedy)	
FRIDAY, JANUARY 21, 1916.	
AMERICAN—The Thunderbolt (Drama)	04416
CUB—Title Not Yet Announced	04415
MUSTANG—Wild Jim Reformer (Two parts—Western—Drama)	04413-4
NOVELTY—Mrs. Bumps Commuter (Comedy)	04417
SATURDAY, JANUARY 22, 1916.	
MUTUAL MASTERPICTURE DE LUXE—The Bait (Centaur—5 parts—Drama—No. 58)	
SUNDAY, JANUARY 23, 1916.	
BEAUTY—Mischief and a Mirror (Comedy)	04419
GAUMONT—See America First, No. 19 "The Dells of the Wisconsin" (Scenic)	04418
Keeping Up With the Joneses (Cartoon—Comedy)	04418
VOGUE—A Baby Grand (Comedy)	04420
MONDAY, JANUARY 24, 1916.	
MUTUAL MASTERPICTURE DE LUXE—As a Woman Sows (Gaumont—Five parts—Drama—No. 59)	04421-2
TUESDAY, JANUARY 25, 1916.	
AMERICAN—The Man in the Sombrero (Two parts—Society—Drama)	04421-2
FALSTAFF—Lucky Larry's Lady Love (Comedy)	0423
WEDNESDAY, JANUARY 26, 1916.	
BEAUTY—Some Night (Comedy)	04427
THANHOUSER—The Burglar's Picnic (Three parts—School—Drama)	04424-5-6
THURSDAY, JANUARY 27, 1916.	
FALSTAFF—Beaten at the Bath (Comedy)	04429
MUTUAL MASTERPICTURE DE LUXE—Lord Loveland Discovers America (American—Five parts—Society—Drama—No. 60)	
MUTUAL WEEKLY—Number 56 (Topical)	04430
VOGUE—Subject not yet announced.	
FRIDAY, JANUARY 28, 1916.	
AMERICAN—A Sanitarium Scramble (Comedy)	04434
CLIPPER—The Smugglers of Santa Cruz (Three parts—Seacost—Drama)	04431-2-3
CUB—Subject not yet announced.	
SATURDAY, JANUARY 29, 1916.	
MUTUAL MASTERPICTURE DE LUXE—Betrayed (Thanhouser — Five parts — Race — Drama—No. 61)	

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Stories of the Films

General Film Company

KALEM.

GUARDIAN ANGELS (Jan. 11).—The cast: Bud (Bud Duncan); Spike (Jack MacDermott); Doughbags (Charles Mulgro); Ethel (Ethel Tears). Author—Howard Irving Young. Producer, William Beaudine.

Bud and his pal are hired to take care of Doughbags and his "little girl" Ethel. Doughbags is neglected while they try to amuse the "little girl," so their jobs soon end in a whirlwind finish.

THE PURIFICATION OF MULFERA (No. 8 of the Stingaree Series; Two Parts; Jan. 12.)—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Ethel Porter (Marin Sais); Carmichael (Thomas Lingham); Bishop Methuen (Frank Jonasson); his chaplain (Edward Clisbee); Inspector (Joseph Barber). Produced by James W. Horne.

Bishop Methuen and his chaplain set out to evangelize Mulfera, "the toughest station in Australia." They are waylaid by Stingaree, who, with Howie, then take their places in the mission to Mulfera. There is comedy in the scenes, showing the bushrangers "purifying" Mulfera, but it ends in tense cross-play of action when they are captured, only to escape with the aid of Ethel.

THE TRICKSTERS (No. 12 of The Ventures of Marguerite; Jan. 14).—The cast: Marguerite (Marguerite Courtot); Tom Bailey (Roland Bottomley); Frank Whitney (Robert Ellis); Peter Enright (Richard Purdon); Jerry Holden (Homer Buress). Author—Otto Hoffman. Produced by R. E. Cummings.

Marguerite is to be the bride in an amateur theatrical. Frank, whose offer of marriage she has refused, though he is her guardian's choice, plays the bridegroom, while Tom, the favored one, is in the role of minister. Holden, a card sharp, schemes so that Tom appears in a bad light when he fails to arrival at the rehearsal, and Marguerite, hurt, consents to Frank's request, "Let's get a real minister and be married now." Tom succeeds in escaping from Holden's accomplices and reaches the scene in time to foil the tricksters.

THE HAUNTED STATION (Episode No. 62 of The Hazards of Helen; Jan. 15).—The cast: Operator at "Haunted Station" (Helen Gibson); Joe Wood (Robyn Adair); Chief Despatcher (Clarence Burton). Author—E. W. Matlack. Producer, James Davis.

A fall from a semaphore weakens Wood's mind and when he later disappears circumstances point to suicide. His "ghostly" appearances make the post known as the "Haunted Station," and Helen is appointed as a last resort after many others have quit. Wood suddenly appears and pursues her. Helen flees down the track to the drawbridge, only to find it half elevated. Her frantic cries cause a workman on the structure to throw down a rope, which she climbs hand over hand. Wood follows and there is a struggle while swaying in midair, which ends when Wood slips and falls through space to the river.

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VITAGRAPH.

BRITTON OF THE SEVENTH (Unit Program; Four Part; Jan. 24).—The cast: Lieut. Tony Britton (Darwin Karr); Gen. Custer (Ned Finley); Capt. Yates (Lionel Belmore); Capt. Granson (Harry Northrup); "Rain-in-the-Face" (Logan Paul); Barbara (Eleanor Woodruff); Mrs. Granson (Eulalie Jensen); Otonowah (Marion Henry); Mrs. Eversley (Rose Tapley). Author—Cyrus Townsend Brady. Produced by Lionel Belmore.

For the love of Otonawah, an Indian maiden, "Rain-in-the-Face," an Indian chieftain, kills and scalps two white men belonging to the Seventh Cavalry, at Fort Lincoln, Dakota. Tony Britton, first lieutenant of the Seventh, is sent with his command to arrest "Rain" and, despite the tribe's offer of any other three Indians, brings back the murderer and jails him. Thus started one of the prime causes of the Custer massacre. Mrs. Frances Granson, married to a worthless brute, is in love with Tony, and he imagines himself with her until he meets Barbara Manning, a Chicago girl, and falls really in love.

Mrs. Granson wants Tony to elope with her, but in a note he refuses. This note gets into her husband's hands and he makes trouble. Before General Custer, the commanding officer, he accuses Tony of conduct unbecoming an officer, and Tony cites the note as proof of his innocence. Mrs. Granson is wired about it, but of course she knows nothing of any note, and Tony is forced to resign to avoid a court martial. Trouble with the Indians has followed ever since the "Rain-in-the-Face" incident, and Tony joins Old Man Meekins as a scout. They come across a horde of over a thousand Indians on the warpath and, knowing that Custer knows nothing of their presence, they hasten to him with the news.

Major Reno is sent with four troops to attack the Indians in the rear, but his fatal hesitation results in the tragic Battle of the Big Horn and the annihilation of Custer's brave command. Before he dies Mrs. Granson's husband gives General Custer the note written by Tony and it is found in the brave General's hand when—too late—Reno's command comes up. Tony is reinstated in the Seveth, with apologies, and some time afterward he and Barbara meet at Fort Lincoln and all ends well.

JANE'S HUSBAND (Jan. 24; Unit Program). The cast: Jane (Edith Storey); Ben, the Tramp (Thomas R. Mills). Author—Elizabeth R. Carpenter. Produced by George D. Baker.

Jane is looking for a husband. She is a stunner for looks, but her get-up is so funny no one takes her seriously, and the handsome R. F. D. driver scorns her proffered love. But Jane is of a determined disposition, so when she discovers that a tramp has broken into her kitchen she has hopes. Sneaking in on him, she cleverly traps him in a closet, then gives him the choice of marrying her or being arrested.

But Jane is no fool, and brings a minister to the house while the tramp is still locked in. They are married and Ben makes the best of matters. He sits down to the table and eats everything in sight, but happens to drop a remark to the effect that he "hopes his wife does not find him out." Horrified, Janes drives him from the house, and he strolls into the village bar, where he imbibes much liquid courage. Jane has to sic the dog on him to drive him away. Watching her "man's" rapidly disappearing figure, Jane tearfully promises herself to remain single.

THE COLD FEET GETAWAY (Jan. 24).—The cast: Itsky (Harry Fisher); Mr. Bumptious (Albert Roccardi). Author—C. Graham Baker. Produced by C. Jay Williams.

Hoozis, the poker fiend, is unable to quit the game while he is a winner, and invariably has to stick until he goes broke. He tries various ruses, but his companions refuse to fall for them and he has to stay to the bitter end. Itsky, the inventor, finally comes to his assistance with the following invention: On a table in a room adjoining the poker room a candle is set in a socket, with a string tied about it at a certain distance below the wick.

The cord leads through a series of pulleys to a lever which, when the cord burns through, drops, explodes a small balloon and releases a bellows attachment which blows a police whistle loud enough to be heard in the street. Hoozis is delighted with it, tries it out in a game and it works beautifully. The explosion, followed so quickly by the police whistle, sends the players flying helter skelter from the room while Hoozis is winning heavily.

But at the next game the players combine to put one over on Hoozis while he is adjusting his apparatus, with the result that he loses out. Then the cops are attracted by the police whistle and enter the building on the run. Excitement runs high for a while, but it all ends up in a laugh and good-natured fun.

Have You Read Page 489?

PEACE AT ANY PRICE (Jan. 28).—The cast: Featuring Mr. and Mrs. Sidney Drew. Author—Harry Southwell. Produced by Sidney Drew.

Henry Adams has no faith in that newspaper article claiming the boys will be out of the trenches by Christmas, but his wife refuses to be drawn into a discussion. Antonio Marchesa, who is Mrs. Adams' music teacher, calls, and Henry falls asleep. In his dream he learns that war has been declared on this country and everyone must prepare to defend their homes and families. Rushing home, Henry organizes the family and the servants into a brigade, arms them with the children's nursery toys and elects himself general.

Many thrillingly funny battles follow, during which brave General Adams charges the rascally General Marchesa. Both are in Fords, and amidst the din of battle Henry finds himself lunging forward straight for the other Ford. Arrived at the first line of trenches a collision seems inevitable, when a bearded figure arises from the trench and announces, "Boys, there ain't no war; the soldiers all went home last Christmas!" He pushes both Fords away from him and, after a dizzy backward ride, Henry awakes to find himself back in the room, still trying to steer the imaginary Ford. It takes the combined efforts of his wife and Marchesa to quiet him.

THE RUSE (Three Parts; Broadway Star Feature—Jan. 29).—The cast: John Cottrell (Joseph Kilgour); Morgan Dallas (Harry Morey); Edgar Langdon (Denton Vane); Dr. Carlton (Charles Kent); Emily Cottrell (Naomi Childers); Mrs. Effingham (Helen Pillsbury). Author and producer, Eugene Mullin.

At a lawn party given by Mr. John Cottrell and his young wife Emily, Morgan Dallas, an old college friend of the former, appears to cast the first cloud upon the domestic happiness of the hitherto devoted couple. Through a combination of strange circumstances, in which Emily's scapegrace brother, Edgar, plays a prominent part and the young wife's too great confidence in the unscrupulous Dallas cause her husband to seriously suspect her fidelity.

Dallas uses his knowledge that Edgar is a crook to further his friendship with Mrs. Cottrell, and gradually his sinister influence impresses her so that she begins to fear him. John is a man of the world and notes these things, worrying greatly over it. Finally he tells Dr. Carlton, his friend, of a ruse he has determined to adopt to test his wife. With the doctor's aid John is brought home as if from an accident and the doctor tells Emily that her husband's mind is a hopeless blank. The test commences for Emily, and it is a severe one, for Dallas soon shows out in his true colors by seizing her in his arms and forcibly kissing her.

She struggles free, but he follows her to her boudoir. John, who, while pretending not to know what is going on, arouses and, knocking at the door, demands admittance. Inside a dark figure has entered through the window, and as Dallas grabs Emily he stops the rascal at the point of a gun. It is Edgar. Then things happen quickly. Dallas, seeing he is trapped, puts up a fight and tries to kill John. Edgar shoots and kills Dallas; then Emily helps her brother to escape, reveals all to John and the happy termination of the affair dispels forever the cloud which threatened to wreck the Cottrell home, bringing happiness to all concerned.

ESSANAY.

THE BOOK AGENT'S ROMANCE (Two Parts; Jan. 18).—The cast: The book agent (G. M. Anderson) the capitalist (Lee Willard); his wife (Eva Heazlett); their daughter (Ruth Saville); butler (Lloyd Bacon).

The book agent meets the daughter of a capitalist on a street car when she accidentally ties her shoelace to his. A few days later the girl's father advertises for a butler. A gang of crooks send one of their number to apply for the position. He is accepted. The capitalist gives his wife the choice between a trip abroad and a pearl necklace. She first decides to take the pearls, then changes her mind. They return the necklace and depart with their daughter for their trip abroad. Immediately upon their departure the butler tele-

phones the jeweler, telling him the capitalist wishes the necklace sent out again. The rest of the gang then hide in the house, prepared to rob the messenger. The book agent arrives at the house with his case. He is mistaken for the messenger and attacked. He is in a desperate struggle with the gang when the capitalist and his family return, having missed their boat. The daughter recognizes the book agent and admires his courage. This admiration later results in their marriage.

THE CANIMATED NOOZ PICTORIAL, NO. 4. Cartoon by Wallace A. Carlson (Jan. 19).—This is a split reel release, containing five hundred feet of animated cartoons, part of which are a burlesque on the current topics of the day, and the remainder some of the adventures of Dreamy Dud. Among the topics reviewed this week are the christening of a big dreadnaught by the beautiful little daughter of Admiral Bull, also some of the marvelous feats performed by Luke McGluck, son of old man McGluck, the champion pistol shot of Cacti County, Arizona. Luke posed especially for the Canimated Nooz. The rest of the cartoon is devoted to one of Dreamy Dud's nightmares. He attempts to shave himself with his father's razor and while he lathers his face the razor grows to an enormous size and comes to life. Dud wakes up just as the razor is about to cut him in two.

The remainder of the reel contains scenes taken in the Canadian Rockies.

THE WHITE ALLEY (Three Parts; Jan. 22).—Justine Arnold gives a house party at his summer home. Among his guests are Ernest Chapin, Cambell Crosby, his cousin and attorney, and Emery Gale, Crosby's law partner. All three fall in love with Dorothy Duncan, Arnold's fiancee, and she flirts with them. Crosby and Gale return to the city. The following night Arnold discovers Chapin asking Dorothy to marry him. Arnold tells Dorothy to consider their engagement broken. She retires to her room, leaving the two men in a heated quarrel. Next morning Arnold is missing.

Several days elapse before his body is found in a huge brick oven in the basement. At the inquest evidence is introduced which implicates Dorothy, and she is accused. Chapin, to shield her, declares he killed Arnold. He is put in prison. Stone, a detective, is hired by Dorothy. The discovery of a white alley by Stone leads to a confession by Cambell Crosby. On the night Arnold and Chapin quarreled Crosby had returned from the city and gained entrance to the house from the roof, lowering himself through a crevice which he and Arnold had played in when boys. After stabbing Arnold he had disposed of his body in the brick oven. His object was to gain possession of Arnold's estate, to which he was sole heir. As he finishes his confession he takes poison.

VIM.

POKES AND JABBS IN BUSTED HEARTS (Jan. 28).—Peggy Plump, the good-natured daughter of old farmer Plump, never had but one beau. Many times she tried for more, but father always prevented. Pokes, after many days' travel in his box car, arrives at Pumpkinville, the home of the Plumps. Peggy is milking. Pokes passes and after a rather rough flirtation they become friends. Peggy takes Pokes home with her.

Marks, the village lawyer, is at the Plump house paying Farmer Plump a large sum of money. Peggy and Pokes arrive and Pokes sees the money through the window. Immediately he wants to get it and persuades Peggy to invite him in the house. Once inside, Pokes hypnotizes Peggy and she takes the money. Pokes and Peggy elope. When they arrive in the city Pokes sees a fairer charmer and deserts Peggy. Flat broke, Peggy gets a job in Jabbs' restaurant as a waitress. The cook and waiter become infatuated with her, much to the discomfort of the dishwasher. A rough house ensues and is at its height in the kitchen when Pokes and his fair charmer enter the restaurant to have dinner. Peggy is thrown into the dining room and when her eyes meet those of Pokes she recognizes the man who deserted her. She seizes the opportunity and gives Pokes a sound thrashing, much to the amusement of Jabbs and the rest of the diners. Runt, Peggy's first love, arrives just in time in the restaurant in search of Peggy to receive her in his arms after the fray and soothes her busted heart.

KNICKERBOCKER STAR FEATURE

PAYING THE TOLL (Three Parts—Jan. 7).—Horace Stannage, Jr., and Lloyd Strong are two aspirants for the hand of Grace Waters, the belle of their home town—with Strong the decided favorite. Strong goes to the city to market his invention for canal dredging, which proves impractical and worthless.

After eating breakfast at a restaurant near his lodgings, Lloyd finds his pockets have been picked and he is penniless. The lunch man, not believing his story, calls a policeman, who starts to take him to the station house, when Strong Stannage, Jr. (who has come to the city and been appointed assistant district attorney) appears on the scene and pays the bill. Strong, upon returning to his rooms, finds an open wallet on his table, and just as he picks it up he is astonished to be confronted by the same officer, who places him under arrest for assault and robbery.

Upon circumstantial evidence Strong is convicted and sentenced to five years. After paying his toll he finds employment, but the police hound him and have him discharged. In desperation he listens to a former convict, and finally agrees to take part in a burglary that night. The victim of the burglary proves to be his former rival, Stannage, who has married the sweetheart of his childhood days.

Lloyd witnesses Stannage abusing his wife. Unable to restrain himself, he steps from his hiding place and confronts them. The husband accuses Lloyd of being there for the purpose of stealing his wife; but Lloyd, laying aside his gun, tries to convince him his sole purpose was theft. Stannage secures the discarded revolver and 'phones the police. At this moment Lloyd's pal shoots Stannage from behind a curtain, and entering the room urges Lloyd to escape, which he refuses to do. The police arrive just as the fatal shot is fired and immediately surround the house. The murderer attempts escape by way of a window, only to run into the arms of the waiting police. Lloyd is apprehended inside the house, but is exonerated by the wife, who states he is "my chauffeur."

LUBIN.

THE CITY OF FAILING LIGHT (Four Parts; Unit Program; Jan. 10).—The cast: John Gray and David Gray (Herbert Fortier); Gray's secretary (Leslie Austen,: John Gray's wife (Octavia Handworth); Packard (William H. Turner); his wife (Mrs. William Carr); Packard's baby (Dorothy DeWolff). Written by Anthony P. Kelly. Produced by George W. Terwilliger.

John Gray, head of the Consolidated Lighting Company, lies near death in the hospital. He and his wife have drifted apart, and merely live together as a matter of form, seldom seeing each other. John Gray has a brother, David, his double in appearance, but loving and kind and carefree. David, in a ward at the hospital, has just been discharged. John Gray's linemen deliver an ultimatum to his secretary. The secretary is in a quandary. He calls up the hospital. The doctors are at a loss what to do until one of them catches sight of David. He is struck by the strange resemblance. He asks if he knows John Gray. David informs him that he is his brother. The doctor, realizing that if John Gray is disturbed his life will be greatly endangered, has a scheme. Telling David the state of affairs, he asks him to pose as John. David finally agrees.

In the meantime the delegates of the union, headed by Packard, prepare to cripple the city's lighting by cutting the wires. David is called into the home of Packard by Packard's wife. He finds Packard's baby dying, with signs of poverty everywhere. He sends for a doctor, and he and the doctor watch over the baby. Throughout the city the wires are being cut. The light in the home of Packard goes out, leaving the room in darkness. They must have light. A candle is discovered, and David holds it while the doctor works to save the baby's life. Packard rushes in to inform his wife of their success, when he sees David, who he thinks is John Gray. David tells him that he is John Gray and that the demands will be met. There he issues orders for the power to be shut off, and Packard, in turn, issues orders for the men to splice all cut wires. The baby recovers.

David Gray goes to the home of his brother. The wife thinks David to be John and greets him indifferently. David takes his brother's boy, who has run to him, in his arms and kisses him. The woman is startled and, thinking and hoping that he has changed for the better, goes to him later in the library, and there David realizes the great love of this woman for his brother. John Gray recovers and starts for home. There he finds David with Mrs. Gray and the boy. David, rising, sees John watching and noiselessly cross to him tells him to take his place and steals up the stairs. John Gray, now a changed man, seats himself beside his wife, and together they watch the smouldering flames, while David steals toward the door and back to his old world.

A BATHTUB MYSTERY (Jan. 10).—The cast: Barnabee (Dave Don); His wife (Florence Williams); traveling salesman (George Egan). Written and produced by Edwin McKim.

Mr. Barnabee and his wife, Nora, have many quarrels over her pet dog and at last in desperation he orders her to get rid of the dog. She refuses and Barnabee, in passing a vacant lot, sees a boy with a goat tied to a cart and decides to buy the goat. He returns with the goat, but his wife orders it out of the house. They quarrel and Barnabee then takes the goat into the bedroom. His wife follows and the quarrel is continued. Barnabee refuses to take the goat away unless Nora gets rid of the dog. This she refuses to do, and rushes out of the room in a rage. Taking the bedclothes with her, she sleeps in the dining room all night.

In the morning Nora continues the quarrel As Barnabee is shaving, he accidentally pushes Nora into the bathtub. She screams and he goes to the bedroom to finish shaving. Nora decides to give Barnabee a scare and decides to feign drowning. Barnabee not hearing any noise from the bathroom, goes in and, seeing Nora, thinks she is dead. He dresses quickly and takes a train for a distant town.

Six months elapse and we see Barnabee as a waiter in a cheap restaurant and always afraid that he will be found out. He is recognized by a traveling salesman from his home town, who tells Barnabee that his wife is ill and well and has been looking for him for months. The friend gives Barnabee money to get home with. In the meantime Nora has taken in boarders, and her friend, Patsey, is in love with the star boarder. As Nora fancies him herself, she becomes jealous and decides to give him a scare to arouse sympathy for herself from him. Nora instructs the maid to tell the star boarder to come upstairs at once, as the lady of the house is drowning. Barnabee returns, goes upstairs, and Nora, hearing his approach, thinks that he is the star boarder and jumps into the bathtub, full of water. Barnabee upon seeing her is horrified and rushes out, yelling like a lunatic. Nora recognizes his voice, pursues and catches him at the foot of the stairs, where everything is explained.

THE LOST BRACELET (Jan. 10).—The cast: Happy Bob Warren (Donald Bradbury); John Lawrence (William J. Spencer); Opal (Helen Wolcott); Jane (Francelia Billington); Jerold Arnold (Jay Morley). Written by Julian Louis Lamothe. Produced by Melvin Mayo.

Daybreak. Happy Bob Warren, "the dusty gentleman," is awakened from a peaceful slumber in the open by the bell on the neck of an inquisitive cow. He rises and goes on his happy way. John Lawrence, a retired merchant, has a beautiful home in a Western city. His daugh-

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ter, Opal, delights in humbling Jane, a poor relation and an orphan since childhood. Jane's position in the household is that of a servant. Anxious to please, Jane incurs Opal's displeasure and is sent to her garret room. Opal has a guest named Jerrold Arnold. Jerrold seeks Opal and the latter suggests an automobile ride. Jane is grudgingly taken along.

On the road the machine stops and Jerrold is unable to fix it. Happy Rob comes up and in a jiffy remedies matters. Jane is pleasantly impressed with the stranger. With little thought from the occupants, the automobile is driven away. Happy Rob looks down and discovers a costly bracelet. He puts it in his pocket, hoping to meet one of the party later.

Back home Opal discovers her loss and accuses Jane. Jane is vindicated when Happy comes and explains matters. Jerrold is seen furtively putting his hand into his pocket. Mr. Lawrence invites the stranger to lunch, and Happy tells why he became a wanderer. It is the old story of the wife going off with "her true mate." Happy predicts dire results if he ever finds the man. In the afternoon Happy, going to the house in search of Jerrold for Opal, discovers the former robbing Lawrence's safe. He follows Jerrold, and sees the latter place the money in a suitcase. When Jerrold leaves the room Happy takes out the money. Jerrold induces Opal to elope with him. Lawrence discovers his loss and Happy leads him to Jerrold's room. They see that the bird has flown, and then Happy makes a discovery. He sees the letter Jerold had been reading that morning. It is from his own wife entreating Jerrold to come to her as she is dying. Happy crumples the letter and in a few moments the pursuit is on. At the station Jerrold goes to pay for the tickets and discovers only bits of newspapers. Before he can turn away Happy, Jane and Lawrence rush up. Happy is ready to strangle Jerrold, but Jane stays him and he allows the law to take its course. Opal returns home with her father.

THE OLD WATCHMAN (Two Parts; Jan. 10).—The cast: Tim Carrigan (Melvin Mayo); Hazel (Helen Eddy); Alfred Morton (Jay Morley); Donald Morton (Robert Gray); Tom Bowen (George Routh); Mat Dugan (J. C. Shumway). Written by Julian Louis Lamothe. Directed by Leon D. Kent.

Old Tim Carrigan has been watchman of the Morton factory for forty years. He is highly respected by his employer, Alfred Morton, and often has a quiet game of pinochle with him at night. At home Tim's chief interest is in his granddaughter Hazel, a sweet girl of seventeen. Hazel is loved by Mat, a young workman in the factory, and Tim watches the progress with interest. Then the factory owner dies and the son Donald takes charge. The workmen are not pleased with the change but Tim argues stoutly for his old friend's son, until Donald shows that he has no interest in his father's sentiments.

The position of manager is given to Tom Bowen, a junior professor, who was Donald's chum at college. Bowen is a spendthrift and makes a much dissatisfied Hazel goes to collect her grandfather's pay one day and meets Bowen. She is instantly attracted to the handsome stranger and he soon has her in his power. Mat is disconsolate at losing his sweetheart. One night Hazel waits for Bowen in vain. She sees him with another girl and follows them. Tim at the factory sees Bowen, and smiles reflectively, "That is the kind of man the new manager is!" Then he is horror-stricken a moment later to see Hazel pass by. He goes on after them. Bowen and the woman come to a cafe and Hazel enters after them. She bitterly upbraids Bowen, but he scorns her, and Mat who is in the place rushes to lead her away. About this time Tim enters. He learns the state of affairs and is ready to throttle Bowen but the latter foils him. Hazel rushes off in the excitement and Mat leads the broken old man out.

The next day young Donald discovers that the factory is losing money. The truth is that Bowen has been stealing from the cash and padding the expense account. When questioned Bowen declares that they are paying the workmen too much and announces a large cut in the wages. When the workmen hear this they are indignant, and Tim makes a fervent plea in their behalf. Angered, Bowen discharges him. Tim can scarcely believe he should be so summarily dealt with, but in all his sorrow he determines not to let Hazel know. When he comes home, bearing her some fruit he discovers that she has killed herself. The new shatters Tim's mind, and in his great grief he imagines that she is asleep. Bowen at the factory overhears Donald send for an accountant to examine the books. He determines to rob the safe and make a getaway that night while there is no watchman on the job.

The night is stormy. Bowen enters the factory and overcomes Donald, who has been looking over the books and is now calling for the police. Bowen is robbing the safe when there is a flash of lightning, and he sees Tim outside. The old watchman, crazed, has not been able to overcome the habit of forty years, and again is on duty. He sees Bowen robbing the safe and there is a terrific struggle between them, but Tim is finally shot and fatally wounded. Bowen is about to make his getaway when the police enter, having heard the shots over the telephone. Tim dies, happy in the performance of his duty, and with his last thoughts for Hazel.

THE BOND WITHIN (Three Parts; Jan. 13).—The cast: Captain Ruiz (George Routh); Elsie Moore (Adda Gleason); Fidele (Henry Russell); Inez (Joyce Wardlow); Lieut. Scott (L. C. Shumway). Maria Dominguez (Adelaide Bronti). Written by Julian Louis Lamothe. Produced by Edward Sloman.

Elsie Moore is loved by Tom Scott. Tom is to inherit a large fortune if he does not marry before his twenty-fifth birthday. Because of the fortune that will be theirs the marriage is postponed. Elsie, on a visit to her country home, takes her old doll in her arms. It dissolves into a tiny baby and her heart is filled with joy. But, gazing at her hand, she sees no wedding ring. She hurries to tell Tom the news, but finds that he is on his way to Cuba. Her letters are unanswered, because for months he is at the point of death. Sooner than bear her shame alone, Elsie goes to the far-off city of San Diego and there her baby boy is born. She leaves him in the care of the kind Mexican woman, Maria, promising to return. The war over, Scott comes into his inheritance and hastens to Elsie. They are married and leave for San Diego immediately. They find Maria has returned to Mexico, taking their child with her. Elsie is remorseful, knowing that she has sold her child for gold. Then follows a fruitless search in Mexico.

Years pass. It is 1911. Elsie, through constant brooding, is mentally unbalanced. Scott, now a commanding officer, goes to Mexico. Elsie, prompted to search for her son again, leaves by the inland route. In Mexico, Fidele, as Elsie's son is called, is betrayed into the Mexican Army; but since his childhood his dreams have been of America. Elsie is held up by the Mexican troops and condemned to be shot as an American spy. Fidele saves her, however, but she does not recognize him. Then comes the American capture of Vera Cruz. Elsie is barricaded in a house. Old Maria is in prison. Scott leads the Americans through the streets. Fidele is on a roof with the Mexican snipers. When the Mexican next to him jestingly says that he is going to pick the American officer Fidele looks in alarm at Scott. Some irresistible force causes him to stay the Mexican's hand; the latter starts a struggle with the boy. Maria from her cell sees all.

The Mexicans defeated, the work of removing the dead and wounded is begun. Elsie rushes out of her hiding place to her husband; he is amazed to find her in Mexico. Old Maria is allowed to leave the prison to find Fidele. She carries the boy across the street and comes face to face with Elsie. The latter asks for her son, and Maria points to Fidele. As Elsie weeps over the dying boy he looks up tenderly and says, "Something within me stirred when I first saw you. Now I understand why." As Elsie kisses him he passed away.

A SKATE FOR THE BRIDE (Jan. 15).—The cast: Wilkens (Billie Reeves); his fiancee (Carrie Reynolds); his three friends (Arthur Matthews, Jack Delson and John Shermer). Written by Mark Swan. Produced by Earl Metcalfe.

Wilkins is happy, naturally, for it is his wedding day. The ceremony is to take place at 2 p. m. Wilkens decides that his outfit will not be complete unless he has a new pair of shoes. He buys a pair of patent leather kicks," and goes proudly home with them. As usual, when one is in a hurry one makes mistakes. Thus did the errand boy. He mixed the parcels, and Wilkens finds that the shoes he brought home are exactly three sizes too small. This wouldn't have made any great difference had Wilkens not sent his old shoes to the cobbler's to be repaired. Even these are denied him, for the valet, who was carrying the old shoes, is robbed of them by a husky tramp. As 2 o'clock draws near Wilkens is in despair, for stocking feet are not popular at a wedding.

His three friends, Tom, Dick and Harry search the town in vain for shoes that will fit Wilkens. Fate is again unkind, for it is Saturday and the shops are all closed. Wilkens eventually has a stroke of good luck through Turner, proprietor of the local skating rink, who loans him a pair of roller skates. Wilkens arrives at the bride's house after a hard tussle with the skates, for during the two miles intervening between his bride's house and his own he goes through more exciting moments than he ever did before. Eventually the wedding bells ring out and Wilkens is glad of a chance to rest.

THE EVANGELIST (Unit Program; Four Parts; Jan. 24).—The cast: Christabel Nuncham (Gladys Hanson); Philip, her husband (Ferdinand Tidmarsh); Sylvanus Rebbings (George Soule Spencer); Rex Allen (Jack Standing), the Bishop of Trentistown (George Clarke); the Rev. Joseph Cushway (Peter Lang); Deacon Shergold (Arthur Matthews); Ione Nuncham (Eleanor Dunn), Phoebe Ransford (Rosetta Brice); Adapted by Clay M. Greene. Produced by Barry O'Neil.

Christabel Nuncham, wife of Philip Nuncham, a contractor for hydraulic power plants, because of her husband's absorption in business, feels that she is neglected and forgotten. She accepts the attentions of Rex Allen, a young lieutenant in the Guards. When Allen's regiment is called to Africa suddenly, he persuades Christabel to accompany him as far as Southampton to bid him farewell. After bidding Allen farewell Christabel meets with an accident near the scene where Sylvanus Rebbings, the celebrated evangelist, is holding a meeting. Rebbings assists Christabel to a chemist's, where her wounds are dressed, and later she proceeds to her home.

Sylvanus Rebbings, the evangelist, and his daughter, Naomi, are greatly beloved by the people of Trentistown, but Rebbings is thoroughly disliked by the clergy because of his radical views and of his success in securing the largest congregation of the country. Phoebe Ransford, a poor shopgirl, an attendant at the meeting held by Rebbings, is wronged by Stout, the foreman of the factory where she works, and is later deserted by him, even as he deserted his family for her. She determines to end her life, but is prevented by Rebbings.

Christabel is one day discovered in the arms of Allen by her husband, Philip, and he cast her off, retaining the custody of their daughter. Later Philip and Christabel are reunited by Rebbings, who convinces Philip that true happiness can only be secured through a strict observance of the Scriptures and all their teachings.

FOOLING UNCLE (Unit Program; Jan. 24).—The cast: Uncle (Dave Don); Mr. Brown (Kempton Greene); Mrs. Brown (Patsy De Forest); Mrs. Smith (Alice Mann); Mr. Smith (John Sherman). Written and produced by Edwin McKim.

Mr. and Mrs. Brown are childless, and when their uncle, who dotes on children, tells them in a letter that his fortune which he intended to leave to them, will go to the Home for Indigent Cats unless they do have children, the Browns are in despair. Mr. and Mrs. Smith are visiting the Browns for a week-end and, having a beautiful baby, it was only natural that the Browns should want to borrow the Smiths' baby and pass it off on uncle as their own child.

Uncle sent word that he would arrive that day. Of course, Uncle mistakes Mrs. Smith for Mrs. Brown and vice versa, and for a while no one knows who is who, or whose child it is. The tangle is finally straightened out, and uncle is "wised up" to the fact that it was all done for his pleasure. After a little judicious blarney and a few friendly pats on the back by the women, uncle falls for the palaver, and the Browns "cop the kale," and Baby Smith goes back to its own trundle bed.

THE LITTLE SISTER OF THE POOR (Jan. 17).—The cast: Sister Theresa (Francelia Billington); La Belle Corinne (Helen Wolcott); Bert Wilson (Donald Bradbury); Papa (Jay Morley). Written by Julian Louis Lamothe. Produced by Melvin Mayo.

Sister Theresa is known as "The Little Sister of the Poor." Alone in her room she ponders over a locket containing a man's picture thereby showing that she has not fully renounced the world. One day her spirit leads her to a weeping woman in a tenement room. The woman angrily tells Sister Theresa she wants no help; that it was one of her "good kind" that brought her to poverty. Relenting, the woman tells Sister Theresa her story.

She was once known as La Belle Corinne, queen of the demi-monde and was saved from the hands of a discarded admirer by a whole-souled young fellow, Bert Wilson. Corinne fell in love with him and lured him on, he struggled desperately, being in love with a pure young girl, but the evil influence conquered. After having won Bert Corinne found him drifting back to the good woman and one night saw him enter church with the latter. She signalled that she wished to see him later. When Bert came she was in an irresponsible condition, and hurled vile names at her un-

known rival. Then Bert, angered, told her not to say another word about the girl. He had broken with her, but would stand no insults. Corinne gave an epithet so vile that Bert seized her and thrust her away, vowing never to return. Corinne came to her senses later, but Bert had been away.

Corinne finishes her story by declaring that she renounced the old life after that, and so is in her present condition. Sister Theresa tells Corinne she will visit her again, and goes to her room in the convent. There she writes a note to the Mother Superior. The next day she visits Corinne. She hears a familiar voice and looks in. Bert is there with Corinne in his arms and he says, "It took me a long time, dear, to discover that it was you I really loved, and now we'll be married." Theresa can stand no more and leaves. Back in her room she gazes at the locket, which contains Bert's picture, and tears up the letter she had written and which was a renunciation of her vows to go back to the man who still cared for her—as she thought. Now all is over and, lifting her eyes, she tells her beads.

THE LAW'S INJUSTICE (Three Parts; Jan. 20).—The cast: Nina (Helen Wolcott); Ashton Morris (George Routh); Stanley, his son (L. C. Shumway); Mrs. Morris (Adelaide Bronti); Rose (Mercedes Diaz); collector (William J. Spencer); Little Tony (Milton Flynn). Written by Julian Louis Lamothe. Produced by Edward Sloman.

Nina, an Italian girl, works in the factory of Ashton Morris. Her wages are insufficient to provide for her sick little brother, and soon she is in the clutches of a loan shark. The debt grows steadily, and soon her wages are garnisheed. Morris tells her nothing can be done as it is the law, but suggests an easier way out of it for her. Nina spurns his advances and Morris is more determined than ever to get her. The collector gives Nina no receipt when he collects her rent, and so she is forced to pay twice. She appeals to Morris, and he again tells her it is the law. Seeing that she is not yet ready to consent, he places temptation in her way by giving her work to do at home. Tony is taken worse, and Nina sells the materials intrusted to her care to buy medicine. But the child dies. As Nina sits alone in her grief the police come for her. Morris gives her a last chance, thinking she will surely yield; but the girl surprises him with a fierce denunciation and the acceptance of the prison term as a preference.

Nina receives three years. She makes a scene in court and vows to get even with Morris. Her sentence served, Nina is befriended by an actress and becomes a singer at a roof garden. She learns that Morris is running for governor of the state, and she plans vengeance. She meets and falls in love with Morris' son Stanley, not knowing who he is. Stanley is managing his father's campaign and gives her a position in his office. Nina keeps close watch on him, and soon discovers that the vote of the Third District has been bought through the boss, McEwen. She informs the other party. On the eve of election day Stanley prepares the sworn statement of campaign expenses required by law. Nina gains access to his desk and purloins the vouchers, signed by Stanley, and gives them to the other side. Morris is elected. Stanley, overjoyed, pronoses to Nina. She promises to give him an answer at the roof garden that night. When he goes he is arrested and Nina tells him that is the answer. Stanley faces a prison sentence, and Morris is disqualified. Nina realizes that her vengeance is not worth the remorse she feels for having betrayed her lover.

INSOMNIA (Jan. 22).—The cast: Wilkens (Billie Reeves); his valet (Arthur Matthews); Susan Hamilton (Carrie Reynolds); burglar (Charles Griffiths). Written by Mark Swan. Produced by Earl Metcalfe.

Wilkens is afflicted with insomnia. He consults a doctor, who tells him to sleep outdoors and when he is wakeful to run around the block. The next night Wilkens tries the running stunt. He is chased by a crowd of policemen as a suspicious character.

His friend Barton introduces Professor Meyers, a hypnotist. Meyers hypnotizes Wilkens and tells him he must go to sleep every night at midnight. He decides to sleep outdoors. He takes a couple of blankets and gets out on the fire escape. A storm comes up and the valet closes and locks the window. Wilkens' bedclothes blow away and he finds himself on the fire escape in his pajamas.

He tries to get in the window, but can't. He climbs down the fire escape to the first landing, when he is embarrassed to find several girls. He rushes back up the fire escape and goes in a window not his own. It is the bedroom of Miss Susie Hamilton. She enters and is horrified. He tries to explain, but 12 o'clock strikes and he goes to sleep. Nothing can awaken him. Miss Hamilton is about to telephone the police when it occurs to her it would be awkward to explain to the police, the janitor and her neighbors the presence in her bedroom of a sleeping gentleman in pajamas. So she barricades herself in her living room and sits up all night.

Next morning Wilkens is greatly surprised to find himself in Susie's bedroom. He awakens Susie, explains and apologizes to her, then telephones his valet for clothes. Wilkens goes home, but gets in more trouble. When he disappeared the night before, Spike Morgan got in his house and entered Wilkens' apartment. Being near discovery, he was compelled to leave his plunder and fly. The robberies were reported and the policeman, remembering Wilkens and his strange antics the night before, calls on him and questions him. Wilkens says he was home. The plunder is found and still Wilkens will not tell where he was.

The hypnotist now takes a hand; he and Barton go to Susie's apartment. Barton introduces Meyers and Susie allows him to hypnotize her. While under the influence she tells the truth about Wilkens, thus clearing him. A romance springs up between Wilkens and Susie, culminating in their marriage.

SELIG.

HEARST SELIG NEWS PICTORIAL NO. 101 (Dec. 20).

San Diego.—Glen Martin's new seaplane, the most powerful water and air boat ever constructed, is tested for speed by Government officials and proves efficient.

New York.—Australian boy scouts who are touring the United States march to Gotham's city hall to meet city officials.

Escondido, Cal.—California's December crop of strawberries is harvested in the fields of Japanese farmers.

New York.—Mlle. Valkyrien, noted Danish beauty, comes to America touted as the most beautiful woman in Denmark.

Lynn, Mass.—Happy youngsters, 30,000 in number, are beneficiaries of this city government's generosity at Christmas. Old St. Nick takes two weeks to distribute gifts.

New York.—Princess Jue Quon Tai, of China, is touring America to avoid wedding a man she has never seen. Her name translated means "Bring-a-brother."

Philadelphia.—Tibetan Blue bear, the only representative of this rare species known to be in captivity, is found in collections of animals just received here.

Wellesley Hills, Mass.—The famous statistician, Roger W. Babson, becomes rugged from working in the open. His stenographers enjoy crisp ozone.

Butte, Mont.—Monster electric engines are used for the first time by the C. M. & St. Paul Railway in electrification test over the Rocky Mountains.

Oakland, Cal.—The new Civic Auditorium, which is just completed, is used for infant exhibit. Some fine examples of well cared for children are present.

Hopewell, Va.—Millions of dollars damage done by fire which sweeps munitions manufacturing city and renders ten thousand homeless. The ruined city is placed under martial law.

HEARST-SELIG NEWS PICTORIAL NO. 102 (Dec. 23).

San Francisco.—Monster salmon and hundreds of rock cod-fish are caught by Oriental fishermen.

Cambridge, Mass.—Strong man of Harvard, John Weatherhead, stages a mat bout.

New York.—Double-deck cattle barge sinks near Battery Park. Powerful wrecking crane prevents the barge from sinking further.

Chicago.—Monster Christmas tree reaches city after 300-mile trip, to be center of Yuletide fete in Grant Park.

New York.—Belgian youngsters, many of whom are orphans as the result of the war, arrive at Ellis Island.

Galveston, Texas.—The S. S. Ausable, carrying a cargo of cottonseed cake for Denmark, leaves under the stars and stripes. A British cruiser was believed to be lying in wait for this boat.

New York.—Mayor John Purroy Mitchel of New York City welcomes visit of Chicago's mayor, W. H. Thompson.

Marysville, Cal.—Bridge spanning the Yuba river is the scene of impressive ceremonies staged by the Marysville boosters.

Randolph, Mass.—American Fireworks company turns plant into veritable doll factory. After the dolls are dressed each is packed into a box marked "Made in U. S. A."

Chicago.—"Foolkiller" diving craft which was built but never successfully operated, is discovered by diver on bed of river. Two attempts were made before the strange submarine, which has been lost 20 years, was brought to the surface.

New York.—Traffic is resumed after delay caused by heaviest snow fall of the season. The young folks greet the snow with delight.

HEARST-SELIG NEWS PICTORIAL NO. 103 (Dec. 27).

New York.—The Manhattan, a large ferryboat, is smashed when a tramp steamer crashes into her stern during dense fog.

Charleston, S. C.—Troops, marines and bluejackets march in gorgeous line at the Southern Commercial Congress. Visitors are received aboard warships in Charleston harbor.

Omaha, Neb.—The Greater Omaha Roller Skate Hockey Team demonstrates lively playing on concrete walks.

New York.—Ruling granting steamers of alleged German interests freedom of the seas allows the Winneconne to depart for Norway.

Sacramento, Cal.—George A. Powell, a jeweler of this city, is frequently compelled to explain that he is not President Wilson.

Cincinnati, O.—Long struggle between organized baseball and Federal League ends in agreement. James A. Gilmore's Federal League goes out of existence. Charles Weeghman becomes owner of Cubs.

Mantoloking Beach, N. J.—Pere d'Alemquer, a Portuguese bark, after safely crossing the Atlantic, is beached where wind and waves pound her severely.

Lynnfield, Mass.—Forest creeks on the estate of J. H. Pierce are dynamited to prevent forest fires. William H. Vanderbilt, an explosive expert, exhibits his contempt for danger.

New York.—The summit of the Hotel Biltmore becomes a frozen garden, attracting many devotees of skating. Fancy skaters perform difficult and graceful feats on the smooth ice.

Venice, Cal.—Bellowing breakers besiege beautiful beach, battering the bare borderland and being bumped back.

HEARST-SELIG NEWS PICTORIAL NO. 104 (Dec. 30).

New York.—The liner California brings gifts and greetings from across the sea.

San Francisco.—Youngsters of Oriental empire enter into American games with zest and get a lot of joy out of life.

Omaha, Neb.—Mayor Dahlman aids an animal keeper in caring for a wild denizen of the forest whose illness makes him tame.

New York.—Henry Elionsky, who swims in a straightjacket, takes a roll in the snow. The chilling blasts of winter have no terrors for him.

Baltimore, Md.—Boat that will not tip over, and turns in very small space, "walks away" with a much larger launch of fifteen horsepower.

New York.—The only building in honor of Santa Claus in the world will be erected by the International Santa Claus Association.

San Francisco.—The liner Minnesota comes to anchor off Yerba Buena Island and officers of the United States examine her to see if she has been the victim of a war plot.

New York.—Business men of Rockaway Beach give yuletide festival for children and Old Saint Nick hands out presents lavishly.

Spokane, Wash.—Bridge costing $25,000 falls. Five men are killed and twelve others are rescued after being injured. A large girder ripped the upper part of one trolley car away.

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THE DEVIL-IN-CHIEF (Jan. 10).—The cast: Johann Szeckler (Tyrone Power); the Woman (Eugenie Besserer); the Naval Officer (Wheeler Oakman); the Girl (Edith Johnson). Written by Lanier Bartlett. Directed by Colin Campbell.

Johann Szeckler, an anarchist, lives with his mistress in a tenement building where he spends his time manufacturing infernal machines. The woman with whom Johann lives has a lust for gold, and for a stated price she delivers Szeckler into the hands of the police. Placed behind prison bars, Szeckler almost immediately makes his escape, because of a fire breaking out in the prison. He returns to his room, where he discovers the woman counting her illy gotten gains. There he slays the woman and writes in blood upon the wall his vow to reap vengeance upon members of her sex. Later, Szeckler embarks on a ship for foreign lands.

There is a shipwreck. The former anarchist is cast upon a lonely island where for a long time he lives alone. Then one day he discovers the almost lifeless form of a young girl which has been cast up by the sea. His brain again reverts to thoughts of the slaying of womankind. However, to better enjoy his vengeance, he concludes to wait until the girl grows up to young womanhood.

As the years pass the girl grows to beautiful young womanhood. Szeckler sits alone sharpening a knife which he proposes to plunge into the body of the young woman. When he endeavors to take her life, she defends herself. Szeckler dogs the woman about the island seeking for an opportunity to kill, and when it finally seems that her life must be sacrificed to the frenzy of this man, a young naval officer visits the island on a tour of discovery. He encounters the young woman while Szeckler hides nearby still seeking an opportunity to slay. Seeing his opportunity, Szeckler overcomes the naval officer, renders him unconscious with a blow, and seizes the girl, his intended victim, and rushes away to his hut.

The naval officer recovers his senses and goes in pursuit arriving in the hut just in time to stop Szeckler from killing the girl. He fires a shot from his revolver and the girl collapses upon a couch, apparently dead. Szeckler sees what he believes is the lifeless form of the girl, and remorse overcomes him. He forgets about his vengeance to kill and wishes himself dead. Then he springs to his feet and makes his escape from the hut. He runs to the edge of a cliff, hurls his knife into the sea and plunges after it.

The girl recovers her senses and is escorted to a ship. That night the soul of Johann Szeckler returns from the sea. It approaches the empty hut in grief-stricken appeal in memory of love that might have sweetened life

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NO SIR-EE BOB (The Chronicles of Bloom Center Series—Jan. 15).—The cast: Ezra Pash (John Lancaster); Constable Plum (Wm. Hutchison); Selina Tubbs (Martha Mattox); Phil Pickle (Lee Morris); Chubby Green (Ralph McComas); Johnny West (Sidney Smith). Written by Maibelle Heikes Justice Directed by Sidney Smith.

Ezra Pash, village storekeeper, receives a lot of Civil War relics which belonged to his father. When he hears a real war veteran rehearsing war stories, he goes the vet one better and tells of his own wonderful deeds in the conflict. Urged to apply for pension papers, Pash does so.

Constable Plum becomes suspicious when a stranger arrives and signs his name "Dobbs" on the hotel register. Miss Selina Tubbs immediately becomes infatuated with the newcomer. During an athletic meet, Pash forgetting that he is a pseudo war veteran, knocks down Dobbs in a boxing contest. Constable Plum arrests Dobbs for fighting a poor war veteran.

Upon his release, Dobbs leaves town. A few days later, Pash receives a letter which reads: "Do you get the pension? No Sir-ee Bob. The letter is signed, "Chester Dobbs, Chief Investigator." Pash is then left alone to mourn the fact that he failed to put one over on the government.

WHY LOVE IS BLIND (Multiple Reel—Jan 10). The cast: Bobby Stone (Jack Pickford), Peter Stone (Guy Oliver); John Stone (Wm. Scott), Mrs. Stone (Lillian Hayward), Bill Rogers (Frank Clark); Ruth Rogers (Betty Nathan). Directed by George Nichols. Written by Wm. A. McGuire.

Peter Stone and his wife have two boys, Bobby and John. John is a strong, energetic youth, while Bobby is a hunchback. The father favors John and when Bobby is abused by his brother, the father is always inclined to condone the offense. Finally Bobby leaves his home. The Rogers circus camps on the road to Ludlow, and Bill Rogers, proprietor, tells his daughter, Ruth, who is blind, that he will soon have the necessary $500 for an operation which will enable her to see her fond parent. Bobby applies to Bill Rogers for employment and joins the circus. He accompanies Ruth everywhere, and the sightless girl does not know that Bobby is a hunchback.

Rogers places his savings in a secret place, and telegraphs to the specialist to come and make an examination of his daughter's eyes. Bobby's interest in Ruth has developed into love, which is sincerely returned by the blind girl. He learns that Ruth's sight may be restored through the operation. Bobby concludes to steal the $500 rather than Ruth should see him as he is. The specialist arrives, examines Ruth's eyes and says: "A successful operation can be performed." When Bill Rogers reaches into the hiding place for the carefully hoarded $500 he finds it missing.

Bobby resolves to tear himself away from his beloved Ruth. But once again before his departure they go hand in hand to a trysting place. Bobby kisses Ruth's hand and says: "Why do you let me kiss your hand?" and the girl replies, "Because I love you." "You must not love me, Ruth," replies Bobby. "I am a hunchback. I am a selfish thief. I wanted you to be blind forever." In a frenzy Bobby leaves the sightless maid alone on the edge of a lake. And then it is that Ruth calls aloud for her beloved Bobby, and he cannot ignore the call. He returns to the maiden, who whispers to him: "Bobby, I love you, and the things we love are not the things we can see. I will always love you," and hand in hand they return together to the circus grounds.

WHEN THE CIRCUS CAME TO TOWN (One of the "Chronicles of Bloom Center" Series—Jan. 22).—The cast: Constable Plum (Wm. Hutchison); Ira Pash (John Lancaster); Phil Pickle (Lee Morris); Johnny West (Sidney Smith), Chubby Green (Ralph McComas), Selina Tubbs (Martha Mattox); Mrs. Plum (Lyllian Brown Leighton). Written by Maibelle Heikes Justice. Directed by Sidney Smith.

The Bloom Centerites arrive at dawn to greet the arrival of Footpaugh's Mammoth Circus and Menagerie. Dan Sykes, circus manager, selects Ira Pash and Phil Pickle to impersonate Ben Hur and Messala in the chariot race, and in so doing offends Johnny West, who aspires to participate in the act. A bareback rider becomes ill and Miss Selina Tubbs agrees to take her place. Johnny West puts a burr in the ear of Selina's horse and it breaks up the show. Amidst the wildest pandemonium the elephants and other wild beasts escape through the village of Bloom Center. The circus is ruined and in the night time Constable Plum slips in the scene with a big placard, which he nails on a low stake, reading: "No Show Tonight."

NESTOR.

MINGLING SPIRITS (One Reel—Jan 17). The cast: Mr Newly Wed (Edgar Lyons), His Wife (Betty Compson); Her Mother (Stella Adams); Jim Smith (Lee Moran).

After a quiet honeymoon, Mr. Newly Wed and his wife settle down. Newly Wed's mother is interested in Spiritualism and during a big meeting she decides to surprise the newly married couple with a long visit.

Mr. Newly Wed makes the acquaintance of Jim Smith, who spends the day being a "blind man," while at night he dresses in imitation of the devil and carries an advertising sign through the streets.

Mother-in-law arrives at the Newly Weds' home, while Mr. Newly Wed is away, and changes the arrangement of the different rooms and Mr. Newly Wed arrives in the midst of the confusion. He protests but he receives scant consideration, and mother-in-law asks to be shown about the house. She picks out Mr. Newly Wed's bedroom for her own and in spite of vehement protests proceeds to take charge. To cap the climax she informs the Newly Weds that on that night she intends holding a party for her friends with demonstrations from the spirit world.

To quiet his raging temper Mr. Newly Wed proceeds to a local bar and soon is filled with spirits himself. Outside he runs across his old friend, Jim Smith, dressed in his "devil" suit, and through the medium of a ten dollar bill persuades Jim to fall in with his plan.

At Newly Wed's home Mother-in-law has her chosen companions and is entertaining them with manifestations of the spirit world. She tells them that as a grand finale she will request a visit from a well known personage of the spirit world.

All are waiting expectantly when suddenly the door opens and Smith, in the costume of the devil, enters. There is a general stampede and Mr. Newly Wed shows Jim his mother-in-law, requesting that he keep on her trail. Mother-in-law makes a hasty retreat with the "devil" in close pursuit

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FLIVVER'S FAMOUS CHEESE HOUND (Jan. 21).—Summoned by the manager of an important bank, where a sensational robbery has just taken place, Flivver the world renowned detective, sets out to find the criminals. Having heard the facts of the case over the telephone he is at once convinced that this is an occasion on which he must make use of his celebrated blood-hound. In fear and trembling his man servant goes out to loosen the ferocious animal, a noted cheese-hound.

Arriving at the bank, the manager and his employees are told by Flivver that he must search them all. His hound proves most useful in it at once getting on the scent. It does not take long before he discovers the house of the criminals.

He decides to hide and await the arrival of the thieves. Before long they arrive staggering under the sack containing the million dollars. Unseen, Flivver follows them into the house, overpowers the guard and makes him prisoner.

Seeing a train passing, the prisoner escapes and, making a flying leap he manages to board it just in time, holding the dollar-filled sack firmly in his hands.

Flivver is distracted; all that now remains is for him to race the train. He hires a powerful car and the chase ensues. Crossing a railway bridge, Flivver drops on to the top of the train which is going at 60 miles an hour. He discovers the whereabouts of the thief who is anxiously looking out the window for his pursuer. Catching hold of him, Flivver drags him on to the top of the train.

After a hard struggle, Flivver knocks out his opponent. As soon as the unfortunate man regains consciousness Flivver drags him off, together with his booty, to the bank, where he restores the loot treasure to the grateful manager

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BROADWAY UNIVERSAL FEATURE.

THE MAN INSIDE (Five Reels—Jan. 17).—The cast: The Master Rogue; the Stranger (Edwin Stevens); Eleanor, his niece (Tina Marshall); Senator Carew (Charles Burbridge); Cynthia, his daughter (Justina Huff); Lieutenant Lane (William Armstrong); Winthrop (Sid Bracy); Hunter, diplomat (Harry Benham); Brett (Louis Leon Hall); Secretary of State (Gustave Thomas); Mlle. Yvette Deplau (Florence Crawford).

Dana Thornton has a niece, Eleanor. She is friendly with Cynthia Carew, the daughter of a Senator. After a ball one night, Cynthia finds her father dead in their machine.

While the ball was in progress we see Cynthia and Lieutenant Lane, a naval officer. Lane asks her father for her hand and is refused and a quarrel ensues. It later transpires that before going to the ball, Carew wrote a letter to the Secretary of State saying he knows a certain American who is selling his country's secrets in South America. The letter goes on to say that the name of the spy cannot be divulged yet. And immediately following the writing of this letter the old man was found dead—showing that someone thought him dangerous.

Cynthia, is prostrated and Eleanor Thornton and her uncle come over—the man to take charge of Carew's affairs and the girl to comfort her friend. Eleanor has a mysterious maid who is acting the part of the spy.

Douglas Hunter, a secret service agent, is sent to help Detective Brett on the Carew case. The lieutenant who quarreled with Carew is under suspicion and Cynthia feels that he must be guilty and refuses to see him. Carew's nephew, Phil, is also suspected, because he had been seen quarreling with the Senator.

Then the Stranger appears. He is Harry Thornton, brother of Dana, and his exact counterpart. Harry visits the Secretary of State, learns of Carew's death and has an attack of vertigo. When the Secretary goes to get him a drink he rushes down the hall.

Later Dana visits the Secretary, steals the important papers and the stranger, who rushed away, is suspected. Eleanor sees Barry shrinking in the grounds and aiming a gun at the window. This is during a visit of the whole party as the guests of Dana. Phil is seized with illness. It transpires that Cynthia and Eleanor have kimonas just alike. One of them, or so it seems, visits Phil and gives him medicine and he, in delirium, tells where the missing plans are. She goes downstairs and finds them and tears her kimona. Hunter, the detective, sees her as she goes upstairs.

The girl's kimonas are examined next day, but no trace of the tear can be found. Consequently it was not one of the girls that was downstairs the night before. Brett and Hunter search the maid's room. There is found the torn kimona and they believe that she was the mysterious girl of the night before.

The doctor discovers that Phil is being systematically poisoned. Lieutenant Lane, Cynthia's sweetheart, is arrested for the murder of Carew. Dana sees Eleanor's maid listening at the door and finds her stealing papers in the library.

That night Harry Thornton comes into the Thornton house and secrets himself in an untenanted room. No one sees him or knows he is there but an old colored servant. Cynthia tells Eleanor of a dream wherein she sees a door with panels in the shape of a cross. She goes to the door and tries to get out but cannot. She awakens screaming in terror. She also tells Cynthia that when she has this dream something terrible always follows.

The mysterious maid lies down for a sleep and an arm reaches through the wall and extinguishes her light, leaving the gas on. She dies. Cynthia, coming down, passes the door and seeing the panels in the shape of a cross, screams and several men, to quiet her, force the door open and the body of the maid is found. In the girl's closet is the torn kimona and the missing plans which she stole on the night Hunter saw her. The maid was a secret service spy.

All gather in the drawing room. Phil rushes in and accuses Eleanor of the murder of Carew and of poisoning him. He tells how he saw her go down to the machine on the night of the murder and return to the house frightened. She did this because she saw Dana, her uncle, commit the crime. A letter to the Secretary of State is found in a book. It was written by Carew before his death and forgotten. This is sent to the conference in the drawing room, where it is opened and the name of Dana Thornton is found therein. He is the spy. He jumps into a car and is followed by Detectives Brett and Hunter in another car. Dana jumps out of the car and hides, while the car then goes over a cliff.

He rushes home and comes face to face with Barry. Barry gives him a gun and tells him it is the only honorable way. Dana shoots himself and falls dead. The crowd rushes in and Barry says: "He has paid the penalty."

Eleanor recognizes Barry as her long-lost father and rushes to his arms. Barry tells about the time, years before, when he and Dana were in Panama. How he followed him to a saloon where friends of Dana's hit him on the head, and then he is sent to jail. He is offered his freedom by soldiers of the small republic for certain secret codes in his possession, but he refuses. He escapes by changing clothes with the guard of the jail. Then he goes to his own country to be revenged on his brother.

Hunter and Brett arrive and they learn that Dana did not go over the cliff in the machine, but that he lies dead in the drawing room. Cynthia and Lieutenant Lane are brought together and Hunter and Eleanor have fallen in love, and the long-lost father gives his blessing to their union.

UNIVERSAL SPECIAL FEATURE.

GRAFT, NO. 5 ("Grinding Life Down"—Two Parts—Jan. 10).—The cast: Tom Larnigan (Harry Carey); Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nanine Wright); Stanford Stone (Glen White); Roger Maxwell (Marc Fenton); Dorothy Maxwell (Jane Novak); C. Wood Ayers (Charles Bachman); Wilbur Ayres (Elmer Wilson); Dunn (E. P. Evers); Ben Travers (Jack Conally).

The experience of Bruce on the grain steamer has been a great shock to Dorothy. She thinks Stone responsible and breaks her engagement, despite the pleadings of her father.

Tom Larnigan is working for the Textile Trust in Lyndham. The low wages have caused a strike. Tom does what he can for the workers.

The hired thugs of the Trust attack an auto driven by Ben Travers. Tom goes to his assistance and finds an old friend from whom he gets money to help the workers.

Dorothy overheard Stone's plot to secure Tom by putting him out of the way, under cover of the strike excitement. One of Stone's underworld aids has seen Tom. She is to accompany the men and point him out. Dorothy presents herself at Dunn's office as this woman, her object being to see Tom and warn him. The thugs become suspicious and bind and gag her, throwing her in the bottom of the auto. In this chapter Dorothy's fate is left in doubt.

Ayers, the head of the Trust, has returned to New York and attends a meeting of the Graft Trust. Ayers sneers at the efforts to remove the Larnigan family.

Travers, who has been invited to Ayers' reception with Tom, as his mining partner, attends the social function. Tom picks up many pieces of information while posing as Travers' partner. Ayers, in conversation with Travers, pulls Tom's note from his pocket and remarks that he wants to meet the writer—is anxious to meet him, in fact. Travers points to his partner: "There is a man who knows him well," he says, laughingly: "In fact, he is Larnigan's best friend." Ayers asks Tom if he thinks he could induce Larnigan to visit him (Ayers). Tom thinks he could. Ayers begs Tom to bring Larnigan to his house that night. Promising to return with the wanted man, Tom takes his leave.

Ayers prepares for his reception; arranges a device to chloroform Tom while he sits at his desk. In the next room is a couch that will kill the sleeper and leave no trace.

Tom finds Ayres' son drunk, so picks him up and carries him to his home. Ayres is alone. He tells Tom to place him on the murder couch. Tom does so; Ayres starts machinery and draws Tom to library, closing the door. He and Tom sit at desk; Ayers is loud in praise of Tom's promptness—Tom cuts him short by

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giving him a paper to sign granting the increase of wages asked and the employment of the men now on strike. Ayers is dumfounded at such a request, Tom reveals his identity. Ayers starts back in astonishment and terror. "Then who is the man in the next room?" He rushes in, followed by Tom; reverses the machinery and finds his own son—dead.

GRAFT NO. 6 (Two Parts—Jan. 17).—The cast: Tom Larnigan (Harry Carey); Roger Maxwell (Mark Fenton); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Chas. Rockford (Burton S. Wilson); Kitty Rockford (Mina Cunard); Babcock (J. P. Evers); Bruce Larnigan (Hobart Henley); Ben Travers (J. F. Conolly).

Tom Larnigan, encouraged by his victory over the Textile Trust, turns his attention to the Railroad Monopoly. Tom receives warning from the Graft Trust to cease his activities or suffer the fate of his father and brother. This warning he shows to Ben Travers, his wealthy friend and to Stevens the reporter, who has enlisted on his side, with the suggestion that they let him proceed alone, as an alliance might bring harm to them. Tom's friends assure him that they will stick for whatever happens.

Tom learns that the President of the Railroad Monopoly, Rockford, is to leave for Boston that afternoon in his private car. Rockford is one of the members of the Graft Trust and one of the men to be brought to account for the death of his father.

Tom and Ben call on Rockford; Tom manages to slip a warning on his desk. Leaving the office, he scrapes an acquaintance with the engineer of the President's private car. Tom offers the engineer a bribe to take his place.

After Tom leaves, the engineer informs Rockford of the attempted bribery. Stone is present and tells the engineer, with Rockford's permission, to accept the bribe and allow Tom to take his run.

Stone arranges to send Dunn, Stone's criminal agent, to take the place of the draw bridge tender and open the bridge and let the car through.

Tom and Ben pay a large sum to the engineer and fireman, then run to the car, just in time to jump aboard and pull out at the command of the station master.

Dorothy Maxwell has been bound and gagged, and robbed by the two men with whom she set out to warn Tom of danger. Dorothy escapes and starts for New York. The men leave a road house in time to see her go and give chase. Seeing that they will soon overtake her, Dorothy abandons the auto near the sound; rushes to a small private dock, jumps aboard a motorboat and races out on the water to safety. The owner, who happens to be in the cabin, rushes to the dock as the boat is under way. The owner is Kitty Rockford, daughter of the Railroad president and Dorothy's best friend. Dorothy explains her adventures as the boat speeds towards New York. She was on her way to Lyndham to warn Tom Larnigan when overpowered by the two men. She wishes to go there as soon as possible. Kitty says that they will borrow her father's private car for the purpose.

Kitty sends a note to her father, informing him where she has gone. Rockford and Stone are enjoying a laugh together as they picture the car, but a few moments' distance from the open draw bridge, when Kitty's note is handed to Rockford.

In horror at the thought that his daughter's life must be sacrificed, he suffers a complete change of nature. He resigns from the trust and declares he will do all in his power to bring railroad matters to a normal condition.

When near the bridge, Tom stops the car to have a settlement with the president and is astonished to find, not the president, but Dorothy and Kitty. Explanations follow and all get off the car to make an investigation.

The girls are safely delivered to their fathers, whose delight and gratitude know no bounds. Tom is much taken by the vivacious Kitty.

Rockford promises Tom a complete reform and Tom reports his success to Bruce, who adds another name to the list—Charles Rockford "Reformed."

LAEMMLE.

JUST PLAIN FOLKS (Three Reels—Jan. 20).—The cast: King Stander (William C. Dowlan); Silas Benton (V. T. Henderson); Mrs. Benton (Helen Wright); The Orphan (Gloria Fonda); Constable (Frank MacQuarrie).

Silas Benton, landlord of a hotel in a little country village, has a son Martin and is married to a widow, who also has a son, Tom, of whom he is extremely jealous. He discovers Tom stealing through his office and upstairs to his room, when it is long past midnight and upbraids him severely.

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His own son, Martin, has robbed the cash drawer in the hotel just before Tom has been seen by his stepfather.

In the morning, when Silas finds that he has been robbed, he is convinced that Tom is guilty and despite the entreaties of Tom's mother, has him sent to jail.

King Stander, a drummer, registers at the hotel, and is interested in an orphan, who has escaped from the orphan asylum and has obtained work in the hotel. Martin tries to kiss her. King Stander pours a pitcher of water on the head of the tormentor.

That night Martin goes to the village poolroom and plays pool with a pool shark, Sam Twist, who gets Martin in debt to him. He then demands his money and he and Martin plan to rob Silas' safe the same night.

The orphan hears her kitten crying and steals down stairs and out doors to find it. The drummer sees her in the moonlight, and joins her. While they are outside Martin and Sam enter the hotel and get the money from the safe. The orhpan starts in with her kitten and the drumer remains outside with his cigar.

The orphan surprises the pair at the safe and Martin grabs her. She screams and Sam sneaks out, but is caught by the drummer, who rescues the orphan. The house is aroused and Silas is confronted with the proof that it is the son of his who is the thief. Freckles, the choreboy, has been aroused and has arrived with the constable and Silas is determined that his son shall pay the penalty, but Mrs. Benton pleads with him, and Silas decides he will temper justice with mercy and allow his son a better chance.

Mrs. Benton is happy that her son, Tom, is cleared from suspicion and she and Silas leave to obtain his freedom, leaving the drummer and the orphan alone.

HER DREAM MAN (Jan. 23).—The cast: Helen Wakefield (Myrtle Gonzales); Jack Armston (Frank Newburg); John Brandt (Alfred Allen); Helen's Maid (Josie Sedgwick); Mr. William Courtney (Val Paul); Mrs. Courtney (Franzi Gunn).

Helen Wakefield, the wealthiest, unmarried woman in the country, finds it difficult to secure as a husband one who does not care for her wealth, but for herself alone.

Prior to a long trip, she had placed her country property in the hands of her agent, with instructions to sell.

One day Jack Armston calls upon the agent with an offer to buy. Satisfactory arrangements are made and Jack sets out to look over his new property.

Helen and her maid, meanwhile, have become settled in the home when Helen hears a mysterious movement in one of the rooms; she investigates and finds a man prowling about the room. She covers him with a revolver, until one of the servants arrive. Helen is surprised that such a nice looking man should be a common thief and offers him the position of manager of her estate. The intruder, who happens to be Jack, is very much amused, but decides to carry on the deception. His mistress enjoys the company of her new manager and one day while they are shopping, she greets two of her old friends and Jack, in dismay, recognizes them as friends of his own. Helen invites the friend to call upon her.

The night of the dinner arrives and the new manager, who has been installed as cook, prepares the dinner. During its preparation his face becomes black, but when he hears Helen telling of having a burglar for a manager and offering to show him to her friends, he decides to leave. One of the servants see him making a get away and takes him in charge.

Jack is brought before the company and recognized by them. Explanations follow and the friends laughingly tell Helen that Jack would hardly be after her money as he has more than he knows what to do with himself.

Jack then tells of having bought the place and has some hope of her sharing the place with him.

GOLD SEAL.

LORD JOHN'S JOURNAL (No. 2, "The Grey Sisterhood"—Three Parts—Jan. 4).—The cast: Lord John (William Garwood); Roger Odell (Ogden Crane); Maida Odell (Stella Razeto); Head Sister (Laura Oakley; Dr. Rameses (Albert MacQuarrie); Three-Fingered Jenny (Carmen Phillips); Lord John's Valet (Doc Crane).

The Felborn theater is crowded to witness the first performance of Lord John's play, dramatized from his novel. Opposite the box in which sit Lord John and other guests of the manager are Roger Odell and Maida. Lord John notices a spasm of pain flash over Maida's face and traces her gaze to a sinister figure in the orchestra. It is Doctor Rameses.

Lord John hurries after this person, arriving at the curb just in time to see his automobile roll away, not, however, before Lord John jots down the number of the machine. This is seen by a veiled woman who sits far back in the

car. It is the Head Sister. Dr. Rameses and the Head Sister hasten to the former's house, the upper floors of which are given over to the doctor's lectures on hypnotism and Egyptian wisdom, the basement den being the place where he receives the criminals in his employ. Three-fingered Jenny, a trusty confederate of the Head Sisters—an inmate of the Gray Sisterhood Home—is waiting there with her son, Nickie, a dumb boy of ten, who is used by Dr. Rameses on special occasions. Jennie and Nickie are given hurried instructions about the night's work.

Roger Odell shows Lord John the wonderful mummy case belonging to Maida and the elaborate electric wiring system which surrounds it and prevents theft. As Roger is going away, and Maida will also be out of the house, he confides to Lord John the secret of the valuable curio's safety. He gives him two envelopes, one containing diagrams of the apparatus, the other the printed "key" to the secret system, one being useless without the other. While Lord John sleeps, after consulting and noting some deductions in his journal—chiefly his suspicions of The Gray Sisterhood, and the eagerness of the head of it to gain possession of the mummy—Nickie slips from under the bed. He cuts off the automobile number noted on Lord John's cuff—his chief object in coming. When Lord John later finds the box under the bed, misses the envelops and sees the severed cuff, he knows he has been tricked, but can do nothing.

In the early morning Lord John starts out in his motor to be at the point where he knows Maida will be met by the Head Sister and driven to the home. On the platform he sees a woman whom he recognizes by her garb to be the Head Sister. The wind tosses her veil from her face and she is seen to be wearing a gray mask. Word comes that Maida's train is stalled up the track. Lord John finds Maida troubled by the delayed train and in this condition persuades her to tell him what is and always has been the shadow of her life. Maida confides her story: Years before, her mother had jilted Roger Odell's father to marry an English Army Officer of whom nothing was known. Three years later the mother returns, dying, and begs Odell to take Maida. As a young girl she is loved by Lieutenant Granville, who is insanely jealous without cause. In the midst of a ball he enters the small anteroom where Maida is surrounded by young men. He then vents his jealous rage upon the girl, finally sinking into a chair, panting, asking Maida to get his handkerchief where it protrudes from his cuff. Maida draws it out. Granville starts and falls writhing to the floor as a muffled report rings out. Maida tears open his shirt, revealing a revolver with a string leading from the trigger to the handkerchief. The guests burst into the room and Granville's mother accuses Maida of murder. This is her tragic past—and the world has never let her forget it. She is entering the Gray Sisterhood in search of peace.

Lord John jots in his faithful journal: "My Maida's sorrows make her mine to save from the Gray Sisterhood—tonight." In the Sisterhood home Maida is asked if the mummy case will come with her trunk. She says it can never be removed from its shrine. Then a light beams from the half-globe of glass, and in the aperture Rameses' face appears. But Lord John had discovered the nunnery and is waiting for just such a contingency in his automobile outside the gate. He assists Maida to escape and then restores her to the Odells.

THE REWARD OF CHIVALRY—Three Reels—(Jan. 18).—The cast: Stanton Ware (Herbert Rawlinson); Doris King (Jean Taylor); Richard King (Alfred Allen); Wallace Aines, crook (Barney Furey); Horace Brighton (Scott Leslie); His Wife (Mrs. Kraft).

Stanton Ware, a young Southerner, holding the sacredness of woman's honor above everything else, is in love with Doris King, a vivacious Southern girl, but she holds Ware's impetuous advances off in spite of a real liking for him. Ware demands from Doris an answer one way or the other and she promises a definite answer on the opening of the social season. Doris' father, a gentleman of the old school, loves Ware like a son and does everything possible to help him along. Finally Doris gives Ware a tentative promise, but declines his engagement ring.

Horace Brighton, a power in newspaper circles, is conducting a crusade against graft in the northern city where he lives and is making things so hot for the gang of crooked politicians, that Dougherty, the boss, orders his "go between" Aines to frame up something against Brighton. Aines agrees and tells his boss that the only way to work Brighton is through his, the latter's wife. Brighton has promised to take his wife South for the winter. Aines learns of their contemplated trip and precedes them to the city, where he meets them on their arrival and makes such a good impression they accept him as a friend. Aines and Mrs. Brighton become intimate companions. Brighton meets King at a dinner, where Ware has brought Doris and her father. Brighton and King are old friends. Doris is introduced. Aines at once begins to cast about for a way to win her good graces.

Ware takes Doris and her father to the big masquerade ball, where they again meet the Brightons and Aines. Doris in a wilful mood flirts with Aines and Ware, coming upon him holding Doris' hand, demands an explanation. The girl tells him she will do what she pleases. Holding the happiness of the girl above everything else, Ware withdraws in Aines' favor, but warns the latter if he is just trifling with her, he will kill him later. Aines protests his good intentions.

The Brightons return home. Aines receives a cordial invitation from them to visit them. He reports his progress to Dougherty and they begin to weave their web to "get" Brighton. Ware, broken hearted decides to leave and is given a note to Brighton by King. He is given an assignment as reporter.

Dougherty and Aines meet at a road house to complete their plans and while there one of the girls resents Dougherty's advances. As she leaves she hears Aines and Dougherty planning their scheme and resolves to repay them in their own coin. Coming out on the street she is arrested. Ware takes pity and goes her bond, gives her money and helps her out to a cab. She tells him of Dougherty and Aines' planning and if he wants to make a scoop to be at a certain road house that night.

Doris, meanwhile, has repented and makes her father bring her North to locate Ware. They meet the Brightons and are told of Ware's occupation, but as he is out on an assignment, Brighton promises to bring him to the house. Ware has arranged to be at the road house that night.

Aines induces Mrs. Brighton to take an auto ride and gets her into the road house. She is "doped." Dougherty then calls up Brighton and tells him that unless he calls off his graft investigations, he will make known the fact of Mrs. Brighton being with her lover at a famous road house.

Brighton is entertaining King and Doris when he receives the message. He tells of the message. They all set out for the place.

As Mrs. Brighton revives Aines enters her room. When she screams Ware breaks through the window. He is about to choke Aines when he recognizes him and still thinking Doris loves Aines, kicks him out. He is trying to soothe Mrs. Brighton when Brighton, King and Doris burst in. Ware, trying to save Mrs. Brighton, refuses to make a statement and he and King are about to shoot, when Doris rushes in and pushes her father's arm aside. Aines is aiming through the window to kill Ware, when Doris sees him and pointing her father's arm, forces him to pull the trigger. Mrs. Brighton has explained to her husband and Ware receives his reward in the surrender of Doris.

L-KO.

SAVING SUSIE FROM THE SEA (Jan. 19).—The cast: The Rivals (Dick Smith and Jos. Moore).

Susie is loved by Dave and Joe. She prefers Dave, although he is poor and Joe is rather well to do.

The father insists upon her marriage to Joe and Susie despairs.

Dave becomes a street cleaner. One day he sees his sweetheart in an auto with her father and the rival and hitches his street sweeper's little barrow to the auto axle and is wheeled down the avenue to the beach.

Dave gets employment as a life saver. Susie hires a boat and loses her oars. Dave thrusting aside the father and the rival jumps into a boat and rigidly rows to her. He lifts her into his boat and rows her ashore, where the

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rival attempts to wrest her from him. Dave knocks the father and rival down and gets in an auto and rides away with her. They summon the police and follow in various conveyances. The furious ride continues through fences, around sharp corners, up and down hills, along the edge of precipices and finally ends in the swimming tank.

MR. McIDIOT'S ASSASSINATION (Two Reels—Jan. 23).—The cast: Mr. McIdiot (Ray Griffith); Chief Assassin (Dan Russell); The Woman (Louise Orth).

Whether to asphyxiate himself outright, or hire someone to put him out of the world and thus relieve himself of the suspense of death, was the question Mr. McIdiot had to decide for himself. This was on account of Mr. McIdiot's lady friend refusing to marry him. At first he decided on self destruction, but when he attempted to throw himself into the lake, several hungry alligators were cruising about therein, and he changed his mind. He then hired the Chief Assassin of the Murderers' Association to do away with him within twelve hours. Same assassin agreed to the bargain, but unfortunately in the meantime Mr. McIdiot's lady friend decided she had made a mistake and told Mr. McIdiot she wanted him back again. He went to cancel his bargain with the assassin, but unluckily the assassin was out on a killing expedition, and Mr. McIdiot couldn't find him. To make matters worse the Chief Assassin had a fit of remorse and decided to give up his old life. He chose the same minister to confess to who was marrying Mr. McIdiot and the meeting was not pleasant. Mr. McIdiot ran up a high ladder, and the Chief Assassin fell off the same ladder into shallow water. Mr. McIdiot finally got the girl, but he was in such nervous condition he forgot to kiss her at the close of the wedding ceremony.

VICTOR.

HER BETTER SELF (Two Reels—Jan. 19).—The cast: Yvette (Grace Cunard); Jack Trevor (Jack Holt); Paul (Irving Lippner); Bride (Genevieve Abbot); Groom (Roy Russell).

Yvette, known as a society woman, but in reality a leader of a gang of crooks, sits at the telephone, laughing at the impulsive young man at the other end. Yvette still laughs when Ralph threatens to kill himself if she does not promise to marry him. Hearing her mocking laugh over the wire, he pulls the trigger and ends his life just as the crook robbing his safe a few feet away sees him and pulls his own gun to protect himself should Ralph see him. At the other end of the wire, Yvette stops laughing long enough to pick up the receiver to tell the young man he may call; unaware of the tragedy.

Jack Trevor, in his studio just above his brother Ralph's library, is about to bid his friends goodnight when they are startled by a shot. They burst into the library to find his brother on the floor dead, with a still warm revolver clasped tightly in his hand. Rushing to his brother, he finds him dead, just as his friends discover the open safe, and all come to the conclusion that he was shot in self defense.

Jack asks his friends to leave him to himself, and he continues his search for some evidence of the murderer, when he finds on his brother's desk a half finished note reading:

"Yvette: I can't stand it any longer. If you don't marry me, I'll kill myself."

Yvette meets Jack, and not knowing he is a brother of Ralph, becomes strangely attracted to him. He asks to paint her portrait. Yvette is surprised to find herself really in love with him. Knowing it would hurt him if he knew that she cared but was unworthy, she assumes a careless air.

Arriving home, she is about to break down, when she hears someone enter the room. It is Jack. He pleads, but she only laughs. He is about to go, when he notices on a small table a portrait of his brother. He reads the inscription: "To Yvette, with love from your boy." He denounces her. As Jack leaves by the front door, several of the crooks of her gang enter by the secret panels in the back of the room, and tell her of a big haul that can be made at a society wedding the next day. She decides to help the gang for the last time.

The next evening Yvette goes to the fashionable wedding. On the outside of the house several of her gang wait for her signal that the coast is clear for the robbery.

Yvette sneaks to the French windows, and unlocing them, she gives a signal to the awaiting crooks. The theft is discovered and confusion reigns over the place.

Jack, with two of the plain clothes men, discovers a secret door in the crook's dive, and opening it, is surprised to find himself in Yvette's own room, just as she enters by the front door. She tries to plead with him that he is accusing her unjustly and that she really loves him, but he only throws her from him. A crook secreted behind the curtains, sees and overhears this; and really in love with Yvette himself, determines to avenge her. Drawing a gun, he awaits an opportunity to get Jack. Yvette sees Paul's hand with the gun come through the curtains and take aim at Jack. Realizing it is too late to stop him, she throws herself in Jack's arms as Paul pulls the trigger, and Yvette falls limply to the floor.

A SEA MYSTERY (One Reel—Jan. 21).—The cast: Husband (Robert Lee); Mary (Mary Fuller); John (Paul Panzer); Ralph (Ralph Belmont).

A shot is fired in the darkness of the cabin on an ocean liner—a man falls prostrate across the table while a frightened woman throws a revolver from her and rushing out on deck she flings herself over the rail into the waves. The man was not badly hurt. The woman was washed ashore next morning on the beach of a fishing village.

The man traces the girl to be revenged upon her. Meantime in the hut of some fishing folk, Mary, the girl, is happy.

Two fishermen love her—one, big and stalwart—the other weak of mind and weak of body. The big fellow, John, proposes to Mary and she accepts him. Ralph, the other boy, sees the progress of this love affair and smiles upon it, although it breaks his heart.

The man of the boat arrives at the fishing village and one day as Mary is dancing over the sands to meet John she comes face to face with this visitor from her past. He asks her to go away with him back to the old life.

Mary protests and tells him she has a chance for happiness and begs him to go away and leave her free. He laughs at her; he taunts and goads her into a rage.

Ralph comes to the girl who sits sadly on the sand and asks her the trouble. "That man makes you unhappy," asks the boy. She nods. "Then I will take him where he can never make you unhappy again."

That night Mary determines to confess all to John. Ralph steals out and finding the stranger, suggests that he row him to the mainland. The stranger jumps into the little craft that sets out on its last voyage.

Mary confesses to John, telling him of the past of the days when she was the accomplice of the man on the boat, and how, finally unable to stand the life, she pleaded for a chance to go away and be free and when the beast laughed in her face, she shot him.

John soothes her and when he learns that the man has come to disgrace her he vows to kill him. But the dawn breaks on two bodies washed in by the tide—Ralph and the stranger side by side.

JOKER.

THE WHOLE JUNGLE WAS AFTER HIM (Jan. 22).—Paul (Paul Bourgeois); Rosita (Mme. Bourgeois); Her Uncle (T. D. Crittenden).

Paul, a gilded youth, and his friends are out on the boulevard, when they see Rosita with her uncle. Rosita is an heiress and her uncle is owner of a large circus. The girl is accustomed to circus life and frequently assists the trainers in their occupation. Rosita makes a strong impression upon Paul and he determines to make her acquaintance.

Through a mutual friend Paul and Rosita meet and Paul becomes madly in love with the heiress. She holds him off, however, and tells him that her husband must be a brave man. Paul, to make a good impression, tells that he has often hunted wild beasts and narrates some

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vivid encounters. To carry out his boasts, he gets a collection of wild animal trophies which he distributes around his rooms.

That night Paul has a vivid dream in which the different stuffed animals come to life and he is finally treed by a ferocious tiger and just as the animal starts to devour him, wakes up with a scream.

Rosita has a vivid dream the same night and in it Paul proves to be a coward, the girl determines to prove the valor of her admirer. Securing a pet lion cub, she slips the beast into Paul's house and just as Paul starts out the door he comes face to face with it. With a terrified yell he drops hat, coat and cane and takes to his heels. The merry laughter of Rosita and the trainer halts him and he comes back ruefully. Rosita, having found her admirer wanting in bravery, refuses to have anything more to do with him and leaves him with the admonition that "Faint heart never won fair lady."

IMP.

VANITY, THY NAME IS? (Jan. 21).—The cast: Jane (Jane Gail); Harry (Matt Moore); Her Mother (Leonora Von Ottinger); The Boob (Al De Ball).

Harry and Jane are happily married, but Harry is worried over his wife's extravagance. He says nothing about it until, one day, on returning home, he finds his wife admiring several new gowns and hats.

He is horrified, protests at her extravagance and tells her he can't afford to pay the bill. This leads to a quarrel and Jane goes home. Harry follows, and finds her in her mother's arms.

The mother understands the situation, and plans a reconciliation. After getting her daughter out of the room, she tells Harry to leave it to her, and that he must not see Jane for one week.

Harry protests, but he leaves for home. The mother makes the daughter comfortable and pets her until dinner time. After dinner has been served she discharged the servant, and gives her daughter the servant's apron, telling her that she must wash the dishes.

Jane refuses, but it told that she must or return to her husband. In the throes of her false pride she determines to remain with her mother and begins her housework, but after having washed the dishes, she is taken to the servant's room and told she must sleep there.

From then on life is made so uncomfortable for her that one day she steals out of the house and returns repentant to her husband.

POWERS.

UNCLE SAM AT WORK, NO. 3 ("Are We Prepared?"—Jan. 8).—Many of the scenes thrown on the screen in this picture show phases of naval activities never before photographed. They are authentic pictures of the daily work of the sailors and officers in the North Atlantic Squadron, with close-up views of all the big ships of this fleet. All the drills, both on board the powerful dreadnoughts and while on land, give a clear idea of the routine life of the sailor in our navy.

The men are shown first at the Naval Training School, where they are being taught to heave the lead to determine the depth of the water and the nature of the bottom of the sea. Then there are numerous drills to perfect the new man in his duties. Many feet of this remarkable picture treats of our submarine fleet. A splendid view of a submarine going under the surface, a rare picture, is but one of the many features of this reel.

Most of the scenes on shipboard were taken on the battleships Delaware, Montana and New Jersey, three of the largest and most modern of all our fighting vessels. Not a single incident of interest in the lives of the men on board the ships has been left out, and the complete picture is an education to the uninitiated in the ways of the service.

One of the most wonderful pieces of photography in existence comes near the end of the reel. The photograph of a broadside was taken just after sunset. In the dusk and flashing through the heavy clouds of black smoke are seen spurts of flame from the mouths of the big guns.

REX.

THE SILENT MEMBER (One Reel—Jan. 18).—The cast: The Silent Member (Robert Leonard); Mr. Hangover (Marc Robbins); the Friend (Kingsley Benedict).

The silent member of the club is the occasion of many a conjecture because whenever the day is rainy he becomes sad and unhappy. One rainy day Mr. Hangover, who has indulged a little too freely in liquor, proposes to the silent man that he tell him his story. The silent man consents, and tells him that rainy days seem to always bring him bad luck. How, one rainy day, he had found a long lost friend, gave him money and helped him along; later on another rainy day he had run the same friend down with his automobile. After the accident the silent man paid all the expenses, saw that the friend's wife was made happy and even gave money for her household expenses.

Some time later, on a rainy day, he was served with a summons to answer to the complaint of his friend, who was suing him for damages, and that seemed to be the breaking point of all his troubles; rather than go through the routine of court work, the silent man settled the matter out of court and administered a sound thrashing to his friend, in addition to the money paid.

He closes his story and tells the members that whenever it rains he thinks of the misfortunes that happened to him on these days.

BISON.

BUCK SIMMONS, PUNCHER (Two Reels—Jan. 22).—The cast: Buck Simmons (Leon Kent); Sheriff Adams (Pat Rooney); Jessie Adams (Edna Maison); Dan Watson (Malcolm Blevin); Ted (Hart Hoxie).

Buck Simmons has long been calling on Jessie Adams, the sister of the sheriff. Buck has the middle watch of the night herd; and the pleasant thoughts of Jessie make the time pass quickly.

A stranger comes to the little Western town and announces to the sheriff that he is on the square and intends to conduct a "gentleman's game."

Jessie meets the gambler and finds much to admire in him.

As time goes on Jessie becomes infatuated with the gambler and neglects Buck.

Buck determines to watch the gambler as he realizes that the girl is attracted by the glamour which surrounds the man.

One day Big Ted is called down by the sheriff and words follow. Both men draw and the sheriff is mortally wounded. Big Ted escapes. Buck arrives at that moment and sets out upon the bad man's trail, determining to bring him back, dead or alive. He tracks the fugitive down, succeeds in wounding him, and later brings him back. The sheriff dies, begging the boys to elect Buck Simmons to fill the vacancy. Buck is elected, and gives satisfaction.

A short time after he takes the office, a sheriff from a neighboring county calls for aid in tracking a criminal and displays a postal giving a picture and description of the man. Buck recognizes the man as the gambler, whom Jessies seems to love. He decides to give the gambler a chance, and posts notices in such a manner that the gambler be warned. The gambler hurries to Jessie, and tells her that he is being hounded by Buck.

Buck follows the gambler to the girl's house, and Jessie hides the gamoler in a closet. Buck commands the man to come forward. The gambler runs out, and Buck confronts him. The gambler tries to brazen out, but finally confesses that he is guilty. Buck agrees to give him an hour's start toward the border. The gambler takes advantage of this, and is successful in reaching the border unharmed.

Buck returns to the house, and finds comfort in Jessie, who has decided that Buck is the one she has loved all along.

Mutual Film Corp.

AMERICAN.

THE SILENT TRAIL (Two Parts—Jan. 18).—The cast: Frank Martin (Ashton Dearholt); Joe Mandott (Jack Prescott); John Hayward (Charles Newton); Helen Hayward (Nan Christy). Directed by Charles Bartlett.

Joe Mandott and Frank Martin are woodsmen. They come to work in a strip of wood, where John Hayward, an aged trapper, and his daughter Helen lead their lonely lives. The trapper is caught by the steel jaws of one of his own traps. Joe, hearing his cries for help, comes to his rescue. This leads to a friendship and the trapper often invites Joe to his cabin. Helen and Joe meet and eventually the girl promises her heart to the sturdy woodsman. Circumstances at length throw Frank, Joe's partner, into Helen's life. She finds she has more love for Frank than she has for Joe, but her sense of fealty and honor holds her to her betrothal.

Helen and Joe are married, and from the beginning of their life together Joe shows Helen nothing but insult and continual abuse. Frank knows how things are going, but is powerless to interfere. Driven to desperation, Helen leaves Joe's cabin and returns to her father. The old trapper is beside himself with anger when he hears the girl's story; and he vows that vengeance shall fall upon the head of his daughter's husband. Joe, euraged by Helen's desertion, goes in search of her. He and Joe meet and a fight ensues and Joe is given a thorough beating. He starts for his home alone in his canoe.

The aged trapper from a point on the bluff sees Joe paudling across the lake. He lifts his gun and is about to shoot when the sheriff of Mendino County arrives. He is searching for an escaped murderer, one John Bates, who had killed his wife some years before in his Eastern home. The old trapper recognizes the portrait that the sheriff shows him as that of Joe Mandott. He points out Joe to the sheriff and the officer shouts to Joe to surrender. Realizing that he has been discovered, Joe attempts

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to escape. The sheriff lifts his gun and fires. Frank and Helen, standing together at a point not far distant overlooking the lake, see Joe's canoe drifting by carrying his lifeless body along "the silent trail."

THE THUNDERBOLT (Jan. 21).—The cast: The Outcast (Helene Rosson); The Outlaw (E. Forrest Taylor); The Man (Charles Bartlett); The Sheriff (Frank Thorne). Directed by William Bertram.

The Outcast and the Outlaw, common victims of the Man's duplicity, are thrown together at a frontier saloon, where the Outcast, sick and hungry, goes for help. The Outlaw, taking advantage of the Sheriff's absence, goes for provisions. The Outcast finds no sympathy and is ordered out. The Outlaw champions her and holds up the place until she is fed and the men are made to dig up for her benefit. She recognizes the Man, who has just arrived to inspect his mines. The Outlaw gets away with the Outcast, in the face of the Sheriff, and carries her to his cabin, where she tells him the story of the Man whose lying promise has made her what she is. Under the friendly Outlaw's care, the Outcast recovers her strength and goes to take her vengeance on the Man, refusing the Outlaw's offer to avenge her, because she feels the vengeance must be hers. The Man falls a willing victim to her lure and follows her. They leave the town as the Sheriff starts on another search for the Outlaw. A storm comes up. The Man is induced to seek shelter at the Outlaw's cabin. As the men face each other the Outlaw recognizes his enemy and exclaims, "The vengeance is mine! His lying testimony made me what I am!"

The Man is given ten minutes to live and make what reparation he can for ruining two lives. His money is spurned. He writes a statement as the Outlaw's watch measures off his earthly moments, acknowledging that the sins of the Outlaw and the Outcast are on his own soul. Out in the rain, a shadowy figure rides ever nearer the object of its pursuit. The statement is finished. The Man awaits the inevitable moment. The Outlaw raises his gun to take his vengeance. Suddenly a bolt of lightning spits from the storm-swept sky and vengeance is removed from the hand of both Outcast and Outlaw.

Awed by this stroke of fate, they stumble out into the night and the sheriff, reaching the cabin, finds only a dead man lying across the table alone with his confession. Dawn discovers the Outlaw and the Outcast, whose destinies a common wrong had so strangely drawn together, riding to freedom and a new life.

BEAUTY.

JOHNNY'S BIRTHDAY (Jan. 19).—The cast: Johnny (John Sheehan); Carol (Carol Halloway); Motorman (John Steppling). Directed by James Douglass.

It is Johnny's birthday and his sweetheart, Carol, is giving a party in his honor. Johnny drops in at the club, en route to Carol's home to have "just one little drink." He breaks away a dozen times, but always is induced to return to have just one more, until at last Johnny and his friends are sadly the worse for alcoholic wear and tear. He musters his army of friends and insists that they accompany him to visit "the sweetest girl in all the world."

Outside is a string of taxis, which Johnny has ordered one at a time on the occasion of his various efforts to break away. His friends climb in and the procession moves off. Johnny's car bumps into a motorman, who is saloonward bound with a can in his hand. The motorman is plied with champagne and urged to attend the party, which he does.

They arrive at Carol's several hours late. The family is horrified at Johnny's condition and Carol promptly returns his ring. Meanwhile the motorman takes a personal dislike to a dapper young man, who is paying an evening call, and throttles that individual and "climbs all over his frame." Johnny departs, weeping alcoholic tears on the bosoms of his sympathetic friends. He takes the motorman with him to his home.

Next morning he is so sorry for the poor working man who must be on the job at 6:30 that he decides to substitute himself in the motorman's place and let the poor fellow sleep. Donning the motorman's clothes, Johnny sallies forth. He drives the street car madly down the street, injecting thrills of all sorts into his passengers and open-mouthed pedestrians who watch the flight of the wildly careening car.

Carol signals the car to stop. She and a minister step aboard; then Johnny sees his chance. Locking all the doors, he throws on full speed ahead and vows he will not touch a brake until Carol consents to marry him. She is not altogether unwilling and at length accepts, and there, in the speeding street car, the minister ties the knot. By this time the motorman has "slept it off" and he arrives and resumes his job without penalty, for Johnny's father is president of the street railway.

MISCHIEF AND A MIRROR (Jan. 23).—The cast: Maud (Neva Gerber); Fred (Wallace MacDonald); Tom (Dick Rosson); Maud's Father (William Carroll); Madame Pazzauzes (Lucille Ward). Directed by Archer McMackin.

Both Fred and Tom are head over heels in love with Maud, and she, poor girl, is at a loss as to which of the pair she will accept. She is advised to consult a fortune-teller, and goes forthwith to the tent abode of Madame Pazzauzes, a dusky reader of the past, present and future. The swarthy seeress shuffles the cards, then turns up three—the Jack of Clubs, Jack of Diamonds and Queen of Hearts. After a series of occult passes, Madame Pazzauzes instructs Maude to go to her home and at the hour of midnight to gaze into a mirror. There she will see reflected the face of the man she is to wed.

It is Hallowe'en. Maud gives a party. There are ghosts galore and sprightly fairies. As the witching hour of midnight approaches the guests depart and Maud hastens into her room to gaze into her mirror. Fred, who had overheard the fortune-teller's instructions, clambers in through a window and makes his way to Maud's boudoir. Tom, in the distance, sees Fred enter the window, thinks he is a burglar and calls a policeman. He and the bluecoat enter Maud's room and as Maud peers into the glass the face of Tom is reflected. The policeman pounces on Fred and Tom, coldheartedly, tells the minion of the law to do his duty. The commotion arouses Maud's father, who rushes into the room, pajama clad, to find his daughter in Tom's arms and Fred in the arms of the law.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (No. 8—"A Life in Peril"—Two Parts—Jan. 10).—Helen learns the railroad stock left to her by her father is worthless. Segrue, given the location through a memorandum of Spike's, finds the missing survey. He renews his proposals to Helen, who, as before, refuses his attentions, whereupon Segrue pretends to tear up her stock, but is restrained by Waldo, who says, "Some day that stock will be worth its value."

Meantime, Spike is in jail for attempted murder. He writes Segrue that unless he is immediately liberated he will "squeal." Segrue hurries to the jail. As they talk Spike sees the possibility of escape in the jailer's key. Hurriedly crushing some bread which he has been eating into dough, he covertly covers the key to his cell. He then passes the dough to Segrue with a significant glance.

The following day the trickery of this is apparent when Segrue passes into Spike a key made from the dough mold, also a linen duster and auto cap and goggles. It is a matter of an instant for Spike to put his arm through the bars and open the cell door. Spike lets himself down from the jail wall and makes his escape in Segrue's machine.

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A financial reverse has come to Helen. She is forced to abandon her home and tearfully dismisses her maid and servants. Her uncle offers her a home, but this she declines as she realizes she must make her own living now. The superintendent of the railroad establishes her as assistant to the agent at Signal.

Waldo in order to recoup his own and Helen's fortune again seeks to locate the survey. Segrue and his crowd in possession of the stolen survey plan begin work. Construction material, including two cars of dynamite and one car of powder, are shipped to Signal on a train of which Storm is the engineer.

Segrue, determined to harass Helen, sends Spike up to Signal station to commit any sort of deviltry that will interfere with the operations of Waldo's forces. When Storm brings in his train Spike sets fire to the axle box of one of the cars.

The crew unsuspectingly starts out with the train. Too late the fire is discovered, having spread so that two cars are enveloped in flames. The burning cars are cut off and backed under a water spout, but one of the cars was filled with crude oil and this the water spread over other cars. Suddenly the four cars start down the grade, two loaded with dynamite and one with powder.

Storm is on top of one of the cars with the crew. The cars picking up headway, the crew except Storm jump to the ground. A message is sent back to Signal warning of the runaway burning cars. Helen receives the warning and immediately evolves a rescue plan. She takes a rope and rushing outside climbs a tree, where she makes it fast. The other end is dexterously landed over a telegraph pole. As the burning cars come down the grade Helen climbs out on the rope. Storm, still fighting heroically to stop the cars with hand brakes, sees rescue ahead and as the cars speed underneath he makes a frantic leap and grasps the rope. Just as he does so the fire reaches the explosives and with a terrible din the four cars are rent to pieces.

THE GIRL AND THE GAME (No. 4—"Helen's Perilous Escape—Two Parts—Jan. 17).—Seagrue visits Helen Holmes, now operator at Signal Station, and finds her deeply interested in the promotion of Storm to drive "the pride of the road"—the fast express. Rhinelander, her uncle, is having difficulty in relocating the survey over Superstition Range, resulting in threats from his financial backers to withdraw their support.

Seagrue, grown arrogant by the apparent progress of his conspiracy against Rhinelander and Helen, sends the latter a photograph of himself taken in his office. Helen is about to tear the photograph to pieces when she notices the missing survey, shown in the photograph, lying on the desk at Seagrue's elbow. It was a trick of fate. Her first impulse was to telegraph the news to her uncle, but reflection gave her a plan. She would wait, feed Seagrue's egotism, obtain entrance to his office-hut and obtain the survey.

A party was arranged and Helen is received by Seagrue in his construction office. Helen searched the interior of the place with her eyes for a trace of the survey, but it was all in vain. Seagrue later opening a desk, Helen spies the survey tucked in a corner, but Seagrue, ever cunning, carefully locked the drawer again. Helen was growing nervous, for Seagrue was getting entirely too familiar. He dismissed the man who had been serving their dinner and Helen knew a test of courage was being rapidly forced upon her.

Despite his protests, Helen started to clear the table of its array of dishes. A scuffle followed and Helen, driven to desperation, with a superhuman effort brought a water bottle full across her assailant's forehead. He sank to the floor and Helen, quickly forcing open the desk, seized the survey and rushed out into the night. Arrived at the depot, she telegraphed Rhinelander: "Have blue print of survey. Will be on Limited."

But Seagrue was not yet undone. Recovering from the blow, he followed her to the depot. Seeing him she closed and locked the station door. Now another battle was on. Seagrue threw his weight against the door, but Helen had no thought of remaining a prisoner. She climbed out of a window and ran down the track. Seagrue followed. On the top of a cliff she was brought to bay. Seagrue advanced. She warned him back, but on he came. Then Helen plunged off the cliff into the ocean below.

Seagrue, spellbound, ran back and boarded the Limited for Oceanside after seeing Helen weathering her mad plunge, climb into a speed launch and start, as he had anticipated, for the same place. Then there ensued a race between the Limited and the sped launch. Aided by powerful glasses Helen saw Storm at the window of the Limited engine's cab. Grasping the cord of the air whistle, Helen screamed out "H—e—l—p!" in the Morse code. Storm hurriedly glanced back over his train, then at his whistle and finally his attention was attracted to the speed launch dropping gradually behind the train. He recognized Helen. Then came another whistled message from the launch: "Have survey. Seagrue on your train. Delay so I can reach Oceanside first."

Almost immediately the big Mogul slowed down. The fireman tried to persuade Storm it would cost him his job, but Storm laughingly replied, "My job is nothing compared to the help I must give that girl." Seagrue in his seat in the last car was plainly disturbed. Dashing forward with the conductor, Storm was encountered coolly working with wrench and hammer, while in the distance a speed launch was making the best of the delay. In Oceanside, Rhinelander was having the argument of his life with his backers. What they wanted was the survey, not telegrams about it. Seagrue instituted an inquiry as the self-appointed passengers' chairman and the fireman disclosed the messages between the speed launch and Storm. Seagrue and Storm mixed it a bit and finally the conductor ordered the fireman to take the train into Oceanside, landing then at the same time Helen clambered onto the dock and rushed to the office of the directors of the road where Rhinelander was awaiting her.

But Seagrue had Helen arrested and obtained the survey. Rhinelander was beaten. Storm, meantime, was suspended indefinitely. Very disconsolate Helen, her uncle and Storm boarded the launch to return to Signal. Suddenly her eyes became focussed on the canvas covering the deck of the boat. When she boarded the launch earlier in the day she had carefully laid the blue print out to dry. Now on the canvas she saw a reproduction of the survey. The launch was turned back to Oceanside and a pocket knife quickly gave them the much sought survey. The directors decided, upon seeing the canvas copy of the survey, to continue their support.

MUSTANG.

WILD JIM, REFORMER (Two Parts—Jan. 21).—The cast: Wild Jim (Jack Richardson); Helen (Lizette Thorne); Bill (E. Forrest Taylor); Bert (Frank Coolley). Directed by Frank Coolley.

Wild Jim is a bandit whose depradations have terrorized the Western country and for years has foiled the armed minions of the law who sought to capture him. Bill is a young prospector from the East, who has gone West to seek his fortune in the rugged mountains at civilization's border.

Helen, a mountain school teacher, has come West that she might escape the brutality of her husband, from whom she was forced to flee because of the weakness for alcohol displayed by this gentleman. Helen and Bill meet and become friends. Helen befriends Wild Jim, not knowing who he is, and the young woman's kindness makes an indelible impression upon the bandit.

Later, Bert, Helen's lawful husband, arrives at her cabin, having in some manner managed to trace her. He finds her in conversation with Bill, who has come to pay a call, and he covers them both with his pistol. Then Wild Jim happens on the scene and his formidable rifle muzzle deters Bert from carrying out his threat to shoot. Wild Jim then leads Bert away and the two agree to fight a duel. Fifty paces are measured off. The men face each other. Their weapons speak and Bert falls, never to rise again. Helen and Bill come upon Wild Jim as he is cutting another significant notch in the butt of his gun. With Bert dead, Bill declares his love and Helen accepts him. Helen urges Wild Jim to mend his evil ways and he promises. That night he leaves the scene of his depredations never to return.

Years elapse. Helen and Bill have grown gray. They are forced to seek lodging in a mountain cabin far from any other habitation. They sit before the fire with the aged mountaineer and relate the old story of their acquaintance with Wild Jim. As the narrative is finished the bent old mountaineer rises and from the wall he takes a weapon, which he hands to Helen. On the stock are fourteen notches. She recognizes the gun and then its owner. It is Wild Jim and he has kept his promise made to her those many years ago.

CUB.

JERRY IN MEXICO (Dec. 31).—The cast: Jerry (George Ovey); Black Gomez (George George); Sheriff (Jefferson Osborne); Mexican (Jefferson Osborne); first Mexican (Louis FitzRoy); second Mexican (Arthur Jackson); third Mexican (Joseph Von Meter); Farmer Brown (Robert Kenyon); Butler (Arthur Jackson); Bartender (Gordon MacGregor); Constable (Gordon MacGregor); Juanita (Belle Bennett); Agie (Louise Horner); Mexican Woman (Janet Sully).

Jerry has lost his job in the movies and is chased out of the United States into Mexico. He sneaks back over the line. His only support is a tree against which he is leaning. Here he reads and appropriates for future use a notice tacked thereto which offers a reward of $500 for the capture of Black Gomez, a bandit. At the boundary line post, one side reading "U. S." and the other "Mexico" he meets Farmer Brown who is staggering along the road under a heavy load of trouble. Jerry learns that Gomez has captured Brown's daughter Agie and robbed him; if Jerry saves his daughter he may have her for his wife, and Brown produces her photo. Jerry throws a sickly smile when he looks at it. With the reward in mind Jerry promises Brown, leans exhausted against the sign post, which, not being well secured, turns as he keeps turning with it, until the signs are in reverse position.

Jerry reaches a Mexican roadhouse which happens to be owned by Gomez. Gomez has brought in Agie and sent her to a room. All the girls fall in love with the flirtatious Jerry, but Juanita takes him to herself and entertains him royally. On reaching his room Jerry writes a note to Juanita saying he will be at her window later and fly with her. By

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mistake he slips the note under Agie's door. Garbed in a female costume he finds in his room, Jerry boldly attempts to leave the house through the only exit, the barroom, but is chased by the irate Gomez and his pals. He evades them, returns and plants a ladder at what he believes Juanita's window. Just as he reaches the top of the ladder Juanita lets fly the contents of a water pitcher onto his head. Thinking he had made a mistake in the room, Jerry plants the ladder at another window, which proves to me Agie's, for she had found the note and was ready to flee and is heavily veiled. Close to the United States border they are held up by Gomez. Jerry points to the sign, Gomez is astonished to read "U. S.," weakly yields his gun to Jerry and obeys orders to step over the line—but really into the land of the free. Meeting a constable a little further on Jerry tells him about Gomez being in the United States, aids in his capture and gets the reward. With Agie still veiled Jerry hurries to a Justice of the Peace, but when she raises her veil he is almost prostrated, but manages to make a safe getaway on a constable's bicycle.

CASINO STAR.

HAM AND EGGS (One Reel—Jan. 16).—The cast: Willie Wandermind, a poor young artist ("Budd" Ross); the banker's daughter (Marie Weirman); her father (Phin Nares); the landlady (Katherine Sheldon).

Willie Wandermind, an impecunious young artist, loved Lucile, the banker's daughter, but his poverty was a handicap to his proposal.

When Lucile and her father came to call, Willie wished to conceal his poverty and painted a picture of Ham and Eggs on his plate for food. Lusile noted the deception.

When Willie asked her father for Lucile's hand, the banker told him he must accomplish something worth while within a week. Going to sleep, Willie dreamed that he had an order to paint the words "Ham and Eggs" all over New York. In his dream he painted these words everywhere—on the sidewalks, on top of the Woolworth Building, in Times Square, on the sky, etc., etc. He received a check for ten thousand dollars for his services, which was sufficient to win Lucile's hand.

Then he woke up to find his landlady about to eject him for not paying the rent. Just at that time, however, Lucile and her father arrived. She had told her father of Willie's straits, and the banker felt that the young artist was plucky enough to be taken into the family.

To fill Willie's cup of happiness to overflowing, a waiter then appeared on the scene bearing a large tray with real Ham and Eggs.

THANHOUSER.

THE PHANTOM WITNESS (Three Reels—Jan. 19).—The cast: Girl (Kathryn Adams); Her Lover (Edwin Stanley); Her Guardian (William Burt); Officer Quinn (Samuel Niblack).

A miserly man, guardian of a girl, soon to be married has had charge of his ward's property so long that he regarded it as his own.

The girl's fiancee was the district attorney. She often came to the court room. Suddenly she died.

Her guardian had been very solicitous regarding her health. But there was the very significant fact that she bought the poison herself. No one had any reason to suspect the apparently heartbroken uncle, and a verdict of suicide was brought in.

As the district attorney sat alone in the court room the spirit of his sweetheart appeared to him, and told him the true story of her death. Her guardian had played upon her fears by placing rats under the flooring of the house. Nervous and terrified she had readily accepted the old man's suggestion that she go to the drug store and buy a drug to dispose of them, and then he contrived to slip part of the drug into the glass of water.

An inquiry was instituted, but all witnesses were positive that the girl had committed suicide until the old guardian was called to the stand. The merciless cross-examination of the district attorney surprised and terrified the guilty man. Facts concerning the girl's death which he thought no one else knew were in the possession of the relentless prosecutor. It seemed to the murderer that the dead girl stood beside him as her sweetheart hurled question after question at him. Finally, terrified and cowering, the guilty wretch was imprisoned.

MUTUAL.

MUTUAL WEEKLY, NO. 54 (Jan. 13).—Oakland, Cal.—Frank Steinbacher thrills thousands in daring "slide for life."

Seville, Spain.—The Infanta Isabelle comes here on a visit.

Brooklyn, N. Y.—Explosion on steamer kills 9. Naphtha fumes on oil tanker "Aztec" ignite with disastrous results.

Barcelona, Spain.—King Alfonso's artillery in action. Manoeuvers of the 9th regiment.

San Francisco, Cal.—Magnificent new city hall is dedicated. Subtitle: Mayor Rolph opens the doors of the new building.

Revere, Mass.—New England swept by hurricane. Terrific Nor'easter wrecks roller coaster here.

Washington, D. C.—Congressman Frank Buchanan is charged with conspiracy to foment strikes in American munition plants. His arrest is delayed.

Winchendon, Mass.—New York and Boston society folk at winter carnival. Snow sports season in full swing.

Washington, D. C.—Lord and Lady Aberdeen attend American civic convention here.

San Francisco, Cal.—U. S. Army has new commander. Major-General Bell takes command of the Department of the West.

Boston, Mass.—"Fido" visits the dentist to have his teeth fixed up. The world's only dental clinic for animals is conducted by the Angell Memorial Hospital.

Alexandria, Egypt.—P. & O. liner torpedoed. The "Persia," unwarned, sank in five minutes. Late reports indicate over 300 pessengers perished, among the number being U. S. Consul McNeely.

Cambridge, Mass.—Harvard athletes start first outdoor winter practice.

London, Eng.—British cruiser sunk. "The Natal" goes down with over 300 of her crew.

New Orleans.—Sport of Kings takes center of stage. Winter race meeting opens here. Subtitle: They're off!

Philadelphia, Pa.—Day laborer's invention passes official tests. Poor negro invents R. R. mail receiver and expects to become a millionaire.

Chicago, Ill.—Fred Fulton, the Rochester giant, says he will vanquish Jess Willard. Title match will take place at an early date. Subtitle: Mr. Fulton demonstrates some of his punches exclusively for the Mutual Weekly.

Clinton, La.—Minnesota's Governor dies suddenly. Winfield Scott Hammond dies while visiting here.

Birmingham, Ala.—Sheriff Batson destroys 5,000 gallons of liquor here. State-wide prohibition for eight states during 1916.

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FALSTAFF.

GRACE'S GORGEOUS GOWN (One Reel—Jan. 18).—The cast: Grace (Louise Emerald Bates); Young Lifeguard (Bert Delaney); Lawyer (Riley Chamberlin); Old Maid (Frances Keyes).

Grace was a poor stenographer. Among Grace's relatives was an aunt of a peculiar disposition. She owned a dressmaking business, and had plenty of time to hate her various kinsfolks. She hired a lawyer by the month and kept him busy making out new wills. When she finally died eleven wills were found, and the heir under No. 11, a disagreeable old maid, took possession. But soon afterward a later will was found, and under this Grace inherited.

Grace was delighted with her inheritance. It consisted of many pretty dresses, and she determined to wear them all herself. So she hired a maid, engaged a private express car, and went to Whirlpool Beach to astonish the natives. In the course of her visit she met a handsome young lifeguard, and it was a case of love at first sight. Will No. 13 was found, and the cousin she had dispossessed, again inherited. The vengeful woman went to Whirlpool Beach, seized all Grace's gowns, and left her alone in the world, with only a bathing suit and an unpaid hotel bill. Then the lifeguard said tenderly, "Marry me. You can help in my work, and you will need no other clothes until winter."

She accepted him and they were married.

PETE'S PERSIAN PRINCESS (One Reel—Jan. 20).—The cast: Pete (Claude Cooper); Princess (Ethel Jewett); Millionaire (Arthur Bauer).

Before the mansion of the millionaire rug collector, Pete, the tramp, decided that it was time to get some food. He saw an auto coming from the house and decided to get "run over." He does; but the driver never notices. He then makes love to a Persian beauty in another car and is induced to help steal back a sacred rug from the millionaire. Pete showed to the beauty's armed servants the millionaire in a high hat. The princess gives her orders; but a sudden gust of wind blew off the hat. Pete tried to return it, but the millionaire was so impressed with the honesty of the tramp he refused to take it. Then the Persians jumped for the hat. Poor Pete got it good and was rescued by the millionaire. At that the princess falls into the millionaire's arms.

Then the rug collector took the girl for a bite to eat at a convenient inn. Pete, tired of his bumps, went to sleep on the rug while the princess was enjoying herself. He proposed and she accepted. They are married.

The faithful Persians went back to the home of the millionaire and stole the rolled-up rug, not noticing that the sleeping Pete was rolled up inside of it. They brought it back at the conclusion of the wedding ceremony and dumped the tramp on the floor at the foot of the princess.

BY EXHIBITORS, FOR EXHIBITORS

Here are the details about

THE GRAND EXHIBITORS' MEETING at Hotel Ten Eyck, Albany, N. Y., March 1 and 2

Every Motion Picture Exhibitor in New York State is cordially invited

The One Object: To Protect Our Investment, *Large or Small*

PROGRAM

The meeting will be called to order at the Hotel Ten Eyck at 10.30 A. M., by State President Lee A. Ochs

Address of Welcome, by state or city official.

Organization of the meeting, election of officers of the meeting, appointment of committees.

Recess at 1 o'clock.

Address, "The Present Perils of Censorship in New York State," by W. Stephen Bush.—Discussion and Suggestions.

Address, "Constructive Legislation for the New York State Exhibitor," by Lee A. Ochs, State President.

Address, "State Organization," by Samuel H. Trigger, National Vice-President.

MARCH 2nd

10:00 A. M.—Address, "Organization," by Frederick J. Herrington, National President of the Motion Picture Exhibitors' League of America.

Discussion and Applications for Membership.

11:30 A. M.—Address, "The Sunday Entertainment in New York State," by a prominent clergyman whose name will be announced later.

Recess

2:30 P. M.—"The Needs and the Just Grievances of the Exhibitor." Address by Mr. L. F. Blumenthal, a New York exhibitor.

On this subject general discussion is invited. Methods of payment, protection of exhibitor in contracts and other vital matters will be taken up and some definite action will be taken.

Meeting Will End With Banquet at 8 P. M.

There are Two Bills threatening the welfare of the industry in this State: Censorship and Sunday Closing

This Grand Meeting of Motion Picture Men will be proof to the lawgivers at Albany that the exhibitor knows his rights and will fight for them

LEE A. OCHS,
President New York State Exhibitors' League.

MASTERPICTURE DE LUXE.

VENGEANCE IS MINE! (Centaur—Five Reels—Jan. 31).—The cast: John Loring, candidate for Governor (Crane Wilbur); Richard Loring, his brother (Carl VonSchiller); Stanley Clark, a social gangster (Brooklyn Keller); Robert Grey, a merchant (William Jackson); Marion Grey, his daughter (Gypsy Abbott); District Attorney (A. B. Ellis); Warden of the Penitentiary (H. C. Demore); Assistant Warden (C. A. Foster); Officers (M. D. Moran, S. Murphy); City Editor (F. A. Johnson); Priest (C. W. Mills); Prisoner (B. H. Benny); Mrs. Decker (Miss Roberts); Telegraph Operator (R. M. Iliff); Governor's Aide (Capt. James Gunn); Governor's Staff (W. H. Morrison, E. Hunt, W. K. Fletcher, W. A. Aubrey).

Stanley Clark, a social gangster, holds evidence of a compromising episode in the early life of Marion Grey, later the wife of John Loring, Governor of the State. In return for his silence Clark demands blackmail. Richard Loring, the governor's brother, overhears Clark's threats and, on the night the money is to be turned over, follows Mrs. Loring to Clark's chambers.

Mrs. Loring has been unable to raise the sum and pleads with Clark for time. Richard Loring, at the door, knocks. Mrs. Loring is hidden by Clark behind a pair of velvet curtains. Clark refuses Richard's demand for the return of the evidence and a fight follows, in the course of which Clark is heavily thrown against the curtains, exploding the gun which Mrs. Loring has just picked up from a desk, and killing him.

Richard assumes full responsibility and faces a charge of murder. He is tried, convicted and sentenced to be electrocuted.

Richard's brother, the governor, finds he is helpless to interfere.

Meanwhile Marion has remained silent and the day set for Richard's execution approaches. No longer able to bear the strain and seeing Richard's last hopes dying, Marion, on the eve of the day of execution, hurries to her husband. She tells the truth of the accident.

The governor demands the complete story. As it is unfolded he is horrified at thought of the sacrifice of his innocent brother. He tries to telephone the penitentiary but the warden and an attendant, mortal enemies of the governor, have cut the wires. He then jumps into his automobile and races against time to the prison, arriving just before the fatal current is applied.

Soon after the newspapers report that following the pardon of his brother the governor relinquished his office and disappeared with his family who, as the picture closes, are seen on their way to a place where the past will be forgotten.

THE BAIT (Centaur—Five Reels—Jan. 22).—The cast: Margot, "the bait" (Betty Hart); Bruce Powell, a trapper (William Clifford); Ed. Mitchell, "a stranger," who plays a part in the drama (Oliver C. Allen); Tom Sloan, a gambler, Margot's husband (Frederick Montague); "Old Bill" Prewitt, Margot's father (Edward Alexander); Greta, a child of the neighborhood (Marvel Spencer).

Symbolisms:

"The Trap."

Scene 1—A bear trap on the ground; a man's hand enters the picture from above, presses down the jaws, shows how they work, and as they spring back into place his hand begins to scatter the leaves over the trap.

Scene 2—Close-up of a saloon doorway, showing the swing doors opening in and springing back to place. The movement is the same as the bear trap.

"The Bait."

Scene 3—A bear trap is shown on the ground covered with leaves. A man's hand enters from above with a leg of meat. He holds it above the trap for a moment then lays it gently on the trap.

Scene 4—The saloon swing doors are again drawn back by unseen hands and as they open just wide enough to make a panel in center of picture "Margot, the bait," is shown sitting on the edge of a table, and talking and laughing to unseen people.

"The Game."

Scene 5—Close-up is shown of rocky background. A puma is shown coming from behind the rocks with a snarl.

Scene 6—Close-up of exterior of barroom doors. Camera shows Ed Mitchell, the stranger, half intoxicated and a man's hand on his shoulder trying to lead him into the barroom. He registers disinclination, laughs in maudlin manner. Man's hand urges him in. Camera then shows Tom, the gambler, with his arms reaching out toward Mitchell; he opens doors and gently pushes Mitchell through.

The story opens in a symbolic vein—the bait, the game, the trap. The analogy is drawn between the catching of big game with the usual bait in the trap, and the luring of big game with the bait of lovely but pathetic Margot, victim of a low man whom she believes to be her husband, and who has her in his power through a hold upon her father.

The bait is sent into the saloon to fleece "the stranger" with the big roll. He discovers the game, the trap and the bait and a shooting fray takes place. Tom, the gambler, is badly wounded, and his partner in the game, "Old Bill," is slightly injured. Margot, believing Tom dead, escapes with her father.

The scene then switches to the big trapping vicinity of which Bruce Powell, the trapper is the big man. He is shown trapping pumas.

"Old Bill" and Margot make their way across country. A trap has been laid for game and "Old Bill," stumbling with exhaustion and illness, falls into it. Margot's screams attract Powell, who hurries to the scene. He carries the old man to his cabin where he expires after confessing to Margot that Tom was not her husband.

The trapper soon learns to love the girl. Four months later they are happily married when the vultures, headed by Tom, arrive in the community, having exhausted the old fields.

The wages have been dissipated and the next check being belated the trappers mutter and rebel against Powell, the paymaster, holding him responsible. Powell draws his own earnings from the bank and by anouncing that the money is forthcoming stems the tide of rebellion.

The father of Greta, the child of a neighbor, cared for by Margot, spends his hours in the saloon gambling and drinking. Margot, with Greta, goes to the saloon to get the derelict and is discovered by Tom. He follows her to her cabin. Powell has placed his money in his home for safekeeping. Tom makes Margot give him the money while Powell is absent.

Arriving home he discovers his loss and attributes the crime to some outsider. The men, hearing of it, are calmed by the arrival of the belated payroll.

Meantime, Tom fleeces the trappers of their remaining wages.

Powell comes to the saloon and announces that the men are to be paid. Tom recognizes the purse of Margot, which Powell carries, and makes reflections upon Margot's character. Powell threatens to kill him if he finds he lies.

In the meantime the trappers have left the bunk house for the paying station. Tom steals the money which the trappers have pooled from their earnings, leaving the big knife of Powell to deflect the blame.

Tom then goes to Powell's cabin and demands that Margot turn over the money to him. She promises to meet him later with the money. Mitchell, the stranger, who also comes to the community, overhears the conversation.

Margot meets Tom. The scene is witnessed by Powell from the distance. Margot leads Tom to a trap, killing him.

The trappers, receiving no money and finding their fund stolen, suspect Powell trough finding his knife. They hurry to string him up and find him lifting the dead Tom from the trap. Mitchell suggests that they search the body of Tom. The stolen money is found.

Mitchell then looks at the fainting Margot and the stricken trapper. He leads the mob away from the scene, saying that the settlement is between these two souls. Powell's arm goes around Margot in love and protection and they go toward their cabin.

Pathe Exchange, Inc.

PATHE NEWS NO. 1 (Jan. 1):

New York City.—A thousand-foot pier, costing $2,600,000 and capable of berthing the largest ocean liner, is being constructed in the North River. Subtitle: (1) Great difficulty is encountered in blasting for the foundations below the river level.

Vosges Mountains, France.—The famous Alpine Chasseurs are rushed by train to help repel a concentrated German attack. Subtitle: (1) After detraining the troops are quickly on the move.

Washington, D. C.—Delegates of the Pan-American Union gather in the Capital to discuss the war's effects on our trade relations with South America. Subtitle: (1) John Barrett, Director of the Union.

Spokane, Wash.—Bridge over Spokane River collapses under weight of traffic, killing six persons and injuring many others. Subtitle: (1) Street cars, with their human freight, fall fifty feet into the wreckage.

Aboard a French Submarine in the Dardanelles.—Exclusive pictures taken by Pathe's Correspondent with the French Fleet. Subtitle: (1) The $5,000 Whitehead torpedo, driven by a delicate compressed air engine, is tested before being placed aboard the submarine; (2) A special exploding cutter is the latest device to enable the torpedo to pierce defensive nets; (3) Keeping a nerve-racking watch for enemy mines and warships, the cruising submarine sights her prey and immediately submerges; (4) Only the periscope, the precious eye of the submarine, remains above the water; (5)

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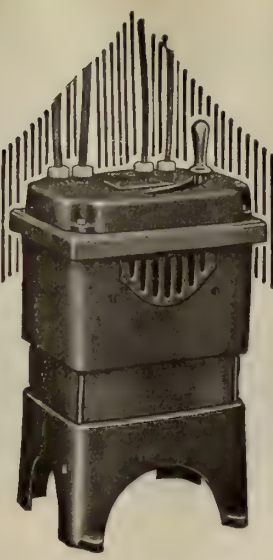

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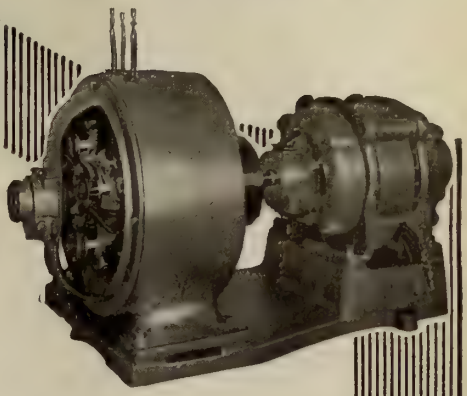

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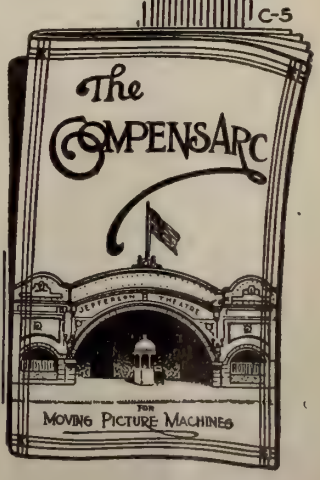

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Piedras Negras, Mexico.—Carranza troops formally take possession of Villista headquarters after Villa abandons the town. Subtitle: (1) Box cars with holes cut in the side provide crude "armored cars" and also traveling homes for the soldiers.

Revere Beach, Mass.—Scenic railway is completely wrecked when a violent 70-mile-an-hour hurricane sweeps this famous summer resort.

PATHE NEWS NO. 2 (Jan. 5):

Chicago, Ill.—Mysterious explosion, followed by fire, destroys oil company's plant, which covered four city blocks.

Mansfield, Ill.—A huge shipment of 32,000 live geese starts for New York to satisfy the Eastern demand for the succulent bird.

Spring Fashions.—Courtesy of Lesher Whitman & Co. Subtitles: (1) A simple costume of Angora taffeta with pleated back; (2) Green and white awning striped afternoon costume of Spanish origin with highstanding Velasquez collar; (3) A costume of grey military suiting with full organ pipe folds and two pockets; (4) A beautiful three-piece costume of Spanish 17th century design with Toreador shoulder cape and full cuff.

Philadelphia, Pa.—Multi-colored costumes of beauty and burlesque appear in the Annual Mummer's Parade. Subtitles: (1) Jack McGalester of the Klein Club is one of the leading ladies; (2) A gruesome attempt at an original costume; (3) Fourteen "war brides" distribute their "easy money" along the route; (4) The peace party is well represented.

Aboard a Russian Seaplane.—Special pictures by the Pathe Correspondent with the Russian Navy. Subtitles: (1) With pilot and observer on board, the seaplane starts on a reconnoitering trip; (2) Flying at a low altitude, the observer watches for any sign of military activity in the town below; (3) The results of his observation are signaled to a Russian gunboat; (4) Its mission accomplished, the seaplane returns.

Cambridge, Mass.—Harvard's hockey team takes advantage of the ice for the first outdoor practice of the season.

Troy, N. Y.—State dam on the Hudson River near here is destroyed by dynamite to allow the pent up waters to flow into the new Barge Canal.

Centralia, Wash.—Many families are driven from their homes when the Skookum Church river overflows its banks and floods the town.

Ocean Park, Cal.—Fire destroys this popular resort for the second time in three years, causing $200,000 damage. Subtitle: (1) All that is left of the Esquimau village.

Los Angeles, Cal.—Auto speed kings contend for prizes at opening of the new Ascot Motor Speedway. Subtitle: (1) Barney Oldfield races with a curious forward drive machine.

MADAME X (Gold Rooster—Five Parts—Jan. 14).—It is just one year after her marriage to Floriet that Jacqueline feels the first pangs of regret. They are really happy with their son Raymond, but she wants the attention, love and caresses which Floriet is unable to give because of the time and attention he gives his law books—for her sake. Craving the love her husband is too busy to supply, she clandestinely meets Eugene, a former lover, and Floriet sees everything. Disregarding her pleas, Floriet sends her away. A very short time later Eugene meets with an accident and poor Jacqueline is left alone. She returns to Floriet's house to see little Raymond and again Floriet drives her away. Unable to secure work, and desperate for want of food, she accompanies Manuel Garcia, a disreputable Cuban, to Havana. Sweethearts are plentiful and Garcia soon tires of Jacqueline.

In the depths of degradation, she is about to end it all, when she meets Laroque, a runner for Perrisard and Merrival, shyster lawyers in Bordeaux. With him she returns to France. In Bordeaux, in the Hotel of the Three Crowns, she tells him her past, omitting to give her husband's name. When the lawyers come to the hotel to transact business with their employee, he tells them of Jacqueline, of her former social position in Paris, and most important of the dowry which her husband failed to return to her. Laroque's preparations to go to Paris to search for her husband crazes her with the thought that her son will know of her degradation and she kills him.

Raymond Floriet, her son, now an advocate, is appointed to defend Jacqueline, who, because of her refusal to divulge her identity, is known to the police as Madame X. Before his father as judge, Raymond defends Madame X, his own mother.

Thanks to the eloquent pleading of her son, Jacqueline is acquitted. Then in a tragic scene old Floriet holds out his arms, a light of forgiveness in his eyes—but too late for her to see. She no longer sees, nor hears, nor will she—"here below."

THE RED CIRCLE NO. 5 ("Weapons of War"—Two Parts—Balboa—Jan. 15).—The red circle, a birthmark peculiar to the criminal Borden family and thought to be extinct, is seen on the back of a woman's hand by Max Lamar, crime specialist. This woman is June Travis, interested in social reforms and well known to Lamar. June steals some usurious notes from a loan shark and notifies his victims of the destruction of the paper, which relieves them of obligations to the broker. Mary, June's old nurse, sees the red circle on her ward's hand and tells her that she is the daugher of old Borden. At June's home, on a friendly visit, Lamar sees a piece of one of the lost notes and June offers to show him where she found it.

Mary diverts attention from June by donning the latter's coat and goes on the street. Max sees and pursues her, but she makes her escape. However, in taking refuge in a garage, the coat catches in the door. But June, while Lamar is not near, tears the label off the garment. Later, in man's garb, Miss Travis by a clever ruse obtains the coat from the police. Lamar, baffled, tries to obtain from "smiling" Sam Eagan, a cobbler, reformed crook and jewel fence, some knowledge of the Borden clan, but fails. Eagan later sends a confederate. Alma La Salle, having painted a red circle on her hand, goes to the ball at the Hotel Surfton. The Travises have come to Surfton for the season, and while on the beach one day June comes across in a shanty two men dickering for the sale of a high explosive. Thrusting her hand through the open window, she gets the formula and disappears. But the red circle on her hand is seen by the man. Lamar is sent for and what he discovers will be told in the next episode. It is called "False Colors."

RAILROAD CONSTRUCTION ON THE DARK CONTINENT (Photocolor—Jan. 17).—Railroad construction in Africa as shown by these pictures is decidedly primitive in comparison with the European and American methods. The difficulties of transporting machinery and the cheapness of native labor make it inadvisable to install modern machinery. Notwithstanding the handicap of unskilled labor and the inadequate facilities, these pictures show that many commendable feats of engineering are performed.

THE LIZARD (Colored—Globe—On same reel as foregoing),—Those of us who were fortunate enough to enjoy a ramble through the woods at some time or other may have seen a bright green little reptile scurry across our path. This spot of color usually marked with several white stripes across the back is the green lizard. This picture shows the most interesting points in connection with this well known but little studied reptile. It shows that it is insectivorous, is easily trained, and is valuable to farmers, etc.

LONESOME LUKE LOLLS IN LUXURY (Phunphilms—Jan. 19).—Luke and his companion, Tin-horn Tommy, are now able bodied seamen cast away on the rocks of some unfamiliar island. While sunning themselves on a large boulder musing of the biscuits, salt pork and lime-juice that were stored away in the ship's poop they are set upon by two vicious-looking individuals who with spears in their hands order them to do a double quick away from the beach.

Soon they are brought before the chief of the place, who orders the two to guide a large palm leaf through the air above the heads of his wives, who total in all about six, so that the ladies might not feel the effects of the tropical sun. The men soon lose control of their optics and the ladies are very willing that they stop work and sit down to a little tete-a-tete. This so angers the chief that he orders them to amuse his baboon-like wife who has been ostracised by the others. Luke in his turn shows resentment and forces the chief to abdicate in his favor. As chief he seeks the good graces of a pretty white girl, but her sweetheart nearby offers very sturdy objections. The chief again becomes master and our heroes are glad of the opportunity to swim toward home and we leave them returning to our shores.

THE LOVE TRAIL (Jan. 21).—Lynette Mildare, an orphan, was thrown into the hands of an unscrupulous tavernkeeper. It was at the age of six that she became a nameless kitchen maid. Despite the humble surroundings she grew up into beautiful womanhood, and was compelled to flee to escape the sordid life of her master.

She wandered about the Veldt for hours, until hungry and exhausted, she sank into a slumber. A group of nuns discovered her lying prostrate on the field and took her to their convent, where she was educated and mothered by the only friends she had ever known since her parents' death.

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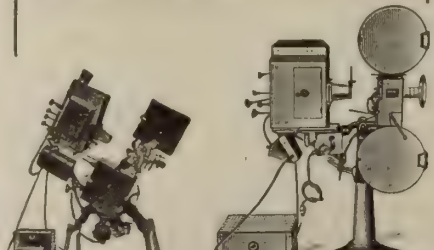

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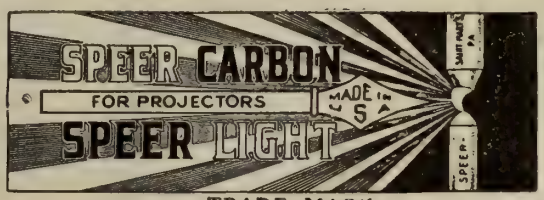

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War came and the frontier town was garrisoned by British troops. Lynette had reached the stage of womanhood, when she met Lord Beauvayse, who came to order the evacuation of the convent. He wooed and won her, obtaining the sanction of the nuns.

In that town there lived a ruin of a man named Dr. Owen Saxham. His reputation as a drunkard earned for him the title of "The Dop Doctor." His evil instincts were conquered by his love of the beautiful Lynette and soon after, at the death of Beauvayse, who, it developed, was already married, Lynette and "The Dop Doctor" were betrothed.

TWO FOOLS THERE WERE (King Cole—Jan. 22).—The "two fools" endeavor to gain admittance to a lodge meeting but are unable to give the countersign. The men within, wishing to manhandle the two for disturbing them, admit one at a time and treat them to a drubbing. Gaining the street, they hie themselves to the main thoroughfare of the town so that they might mark time with the members of one of our social organizations out on parade. They enter the long line of marchers about twenty different times and at as many points and the welcome they receive at each assault is on par with what they received at headquarters.

Triangle Film Corp.

KEYSTONE.

A MODERN ENOCH ARDEN (Keystone—Two Reels—Jan 16).—The cast: Joe Jackson (Viva Edwards); Mack Swain (Dora Rogers), and Hank Mann.

"A Modern Enoch Arden" returns to his home to find his wife married to another man. He recognizes his wife, but doesn't give himself away to her. Viva Edwards, as the wife, has married a lawyer named Mack Swain. He cleverly rescues his own child from a runaway motorboat, and then finds out that the tramps with whom he is associated are going to kidnap the child with the connivance of Swain and at the instigation of a grafting lawyer, Hank Mann. He reveals his identity to his former wife and tries to convince her of the villainy of Swain. She does not believe him and when she sees him near a tree, where some money was to be paid, accuses him of being in the plot. He afterwards squares himself by making a daring rescue of the child by entering a hut, just before it is blown up with dynamite. His wife takes him back and Swain goes to jail.

BECAUSE HE LOVED HER (Keystone—Two Parts—Jan. 16).—The cast: The Chef (Sam Bernard); Cafe Proprietor (Glen Cavender); The Cashier (Mae Busch); A Cook (Harry McCoy).

"Because He Loved Her," the new Triangle-Keystone, shows Sam Bernard working as chef in the cafe of Glen Cavender. Sam steals Glen's private stock whiskey and Glen cuffs and kicks the hilarious chef when he discovers the larceny. This arouses Sam's ire, and he puts what he thinks is poison into a mince pie he bakes for Glen. Mae Busch, the cashier in the restaurant, has a pretty sister. Glen sends the pie to the sister. When Sam finds where the pie is gone, he is remorseful and confesses his guilt to Glen. Sam gets a taxi and races for the sister's house. He is wrecked on the way and jumps on a motorcycle. He runs through a brick building and then a lunch wagon, strewing bricks and woodwork in all directions. He finally comes to the place, but the girl has eaten some of the pie. Sam takes out a bottle labeled poison and drinks a liberal amount. It all comes out right when Glen rushes in with the word that he had put some of his private stock in the bottle with the death's head.

THE WOOD NYMPH (Fine arts—Five Parts—Jan. 23)—The cast: Marie Doro (Frank Campeau); Wilfred Lucus (Charles West); and Cora Drew.

The locale of the play is among the redwoods of California. The Nymph has grown up under the care of a mother who has foresaken civilization to live in a log house in the timber. There is a stalwart Amazon-like servant, who guards the girl jealously. The Nymph has known nothing of men's society. She is taught the ancient stories of the Greek divinities and plays hymns to these personages on her harp. But the restless girl is not content to stay at home. She runs and dances through the forest, her head filled with the wonderful stories that she has read. She gives the trees the names of the gods. One day she clasps her arms around a tree and calls on the divinity that inhabits it to appear. As the tree remains stolid to her impassioned cries, she clasps her hands and calls again for Apollo. A young hunter, who happens to have come on the scene, steps forward. The girl can hardly reconcile his hunting clothes and high boots with the picture of the half-draped Greek god. He wins her interest, however. There is a thrilling fire scene afterwards and the girl is rescued from danger and restored to her adorer.

THE CONQUERER (Kay-Bee—Jan. 23).—The cast: Willard Mack, Enid Markey, J. Barney Sherry, Louise Brownell and Margaret Thompson.

Mark Horn is a self-made millionaire. His ruthless methods have gained him the name of "The Wolf."

At a social affair, Horn meets Wayne Madison. Horn despises Madison for depending upon his lineage for respect. When Madison tells a story at which a little group of toadies laugh hilariously, Horn causes consternation by saying he had heard it ten years before and that it was old then. Madison has invested heavily in West Central stock. Horn determines to ruin the social luminary and manipulates the stock so that it keeps falling. Facing disaster, Madison sends for Horn and wants to know what his terms will be to save him financially. Horn has become interested in Viva Madison, the daughter of the society man. He demands the hand of the girl as the price for rescuing the father.

For the sake of the family he tells the girl of Horn's terms. She is enraged at the proposal, but the tears and pleadings of her mother and her sister prevail, and she reluctantly accepts. Horn brutally asks her if she knows what price had been put on her by her father. This insult so works on the sensitive girl that she calls a servant to show Horn out, and he causes the West Central stock to go up and the Madison family rejoice because their fortune is restored. Horn writes to the girl saying that he took her dismissal as final but that had she accepted him under the conditions, he would have left her father to his fate. Though hopeless of winning her, he tells her of his deep love and respect.

Understanding the test Horn had made of her and realizing his high ideal of womanhood, the girl called him up on the 'phone and asked him to tea the following afternoon. Gladdened by the good news, Horn smiles and whistles for the first time in years.

Miscellaneous Feature Film

METRO.

HER DEBT OF HONOR (Five Reels—Jan. 24). The cast: Marie Delmar (Valli Valli); John Hartfield (William Davidson); Olin Varcoe (William Nigh); Crawford Granger (J. H. Goldsworthy); Doctor Glade (Frank Bacon); Mrs. Varcoe (Mrs. M. Brundage); Niatana (Ilean Humo); Kalatin, her lover (Frank Montgomery); Pierre Leroux, her father (David H. Thompson); Old Wolf (R. A. Bresee); Swiftwind (Jack Murray).

Marian Delmar's father, an architect, has died without an estate, though it seems to the girl that he has left a settlement of some sort on her. From the time of his death, a certain Varcoe, a member of her father's profession, has sent her a monthly remittance, which enables her to live decently and study painting.

Varcoe dies, leaving no instructions regarding the remittance and no reason why his son, Olin, should continue it.

John Hartfield, whose father has been a lawyer of doubtful integrity, but unquestionable shrewdness, is now the friend of Marian, to whom she goes, when her remittance fails to arrive. He subsequently informs her that the remittance seems to have been a matter of charity on the part of the late Varcoe, and, incidentally, that his son Olin is dying from his wild dissipation and morbid excesses.

Marian's independent nature revolts at the idea that she has been an object of charity, and against the pleading of John, determines to pay the debt by nursing Olin back to health. She offers her services as nurse, and is engaged by Olin, who exhibits a wicked joy. All repair to the old Varcoe home on the St. Lawrence, where lives Mrs. Varcoe, whom her supposed son has never seen.

Mrs. Varcoe has been for years an invalid. The old family physician has been her faithful attendant for thirty years, in a house, with Indian servants and queer furnishings, that must have been the expression of a morbid brain.

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When Olin meets Mrs. Varcoe, whose son he is supposed to be, he seems to inspire her with fear and misgiving. She is immediately impressed with Marian, whose attentions are now directed to the old lady's health. The aged doctor's jealousy of Marian in her efforts to relieve Mrs. Varcoe creates frequent friction.

Through the finding of certain plans in a secret compartment, John finds that Marian's father has been the real brains behind the elder Varcoe's success; hence, the remittance by agreement. Olin's morbid nature drives him to take advantage of an Indian girl in his household, and the consequence is the exposure of the secret, that he himself is the offspring of such an affair on the part of his father.

John, meanwhile, is constantly trying to dissuade Marian from continuing in this atmosphere, but between the kindly old lady and Marian a strong affection has developed, and furnishes the incentive to her to remain.

Olin is determined to have one more big fling before he passes away, and invites a number of his dissipated friends from the city to spend a week-end with him.

Olin traps Marian in a secret passage, but John and another Indian rescues her and wound Olin. Olin crawls to the Indian huts on the estate where the remainder of his mother's tribe dwell, and dies in the arms of his Indian grandfather.

Marian and John determine to travel the road of life together, while the old doctor gives evidence that his devotion to his equally venerable patient was not purely of professional interest.

RAVER FILM CORP.

THE OTHER GIRL (Five Parts).—Frank Sheldon, known professionally in the prize ring as "Kid Garvey" (James J. Corbett); Rev. Clifton Bradford (Paul Gilmore); Henry Waterman, banker (Horace Vinton); Thaddeus Fulton (Mortimer Martini); Judge Newton Bates (Louis Thiel); Reginald Lumley (Rawland Ratcliffe); Arthur Taylor (Harry Redding); Thomas Robinson, butler (Ten Eyck Clay); Mrs. Waterman (Mona Ryan); Catherine Fulton (Becky Bruce); Estelle Kittredge (Edith Luckett); Myrtle Morrison (Frances Thompson); Anne Murphy, the cook (Lizzie McCall); William Muldoon (himself). Scenario by G. D. Proctor. Directed by Percy Winter.

Rev. Bradford seeks the health resort conducted by William Muldoon. "Kid Garvey," who has known Mr. Muldoon for many years, calls on his old friend. Rev. Bradford arrives and he chooses the "Kid" as his trainer, believing him to be one of the regular trainers of the institution. Garvey seeks an opportunity of breaking into "swell society" and requests that he be introduced by his right name, Frank Sheldon. Besides Rev. Bradford, Mr. Thaddeus Fulton, his daughter Catherine and her chum Estelle are stopping with the Waterman's and friends of the minister. The minister and the Kid are boxing on the front lawn. The children of the neighborhood learn of this and peek over the hedge at the combatants. There is one, however, the cook, who does not think that this is quite the proper conduct of a minister and plainly demonstrates it in her attitude toward the two pugilists. Catherine, not to be denied the acquaintance of the minister's new found friend, seeks an introduction. It is evident there is a mutual attraction. In the meantime, Reginald Lumley, a society fop, has told Judge Bates, an old friend of the Waterman's, that he is engaged to Catherine Fulton. The Judge reminds him of Myrtle Morrison, a vaudeville headliner whom the Judge persuaded to give him up.

"Kid Garvey" has known Myrtle for many years. He meets her to take her for an auto ride, when Rev. Bradford happens along. The minister is introduced to Myrtle under her right name, Miss McCarthy, and is invited to accompany them for a ride. Their drive takes them to a restaurant, where Taylor, a reporter on the Times, spies them. The next morning the family is shocked when they discover a news item telling of Rev. Bradford dining with a prize fighter and a vaudeville headliner. Mr. Waterman and Rev. Bradford explain things to Judge Bates and instruct him to demand a denial of the article or institute suit immediately. The reporter is sent to the Waterman home upon receipt of the letter to explain that the story is true and that the paper will not print a retraction. Frank Sheldon is announced and when he reads the articles he is annoyed that they stated Myrtle was at the Pleasure Palace, because she is playing at the Orpheum, a high-class house.

A theater party is arranged, but Catherine slyly tells Garvey that she wants to see him and pleads a headache as an excuse not to join the party. Estelle, suspicious that the headache is feigned, volunteers to stay at home with her chum. All symptoms of a headache disappear when Catherine hears the honking of an automobile horn. She hurries down and admits Garvey. Estelle follows and secretes herself behind a screen. When Garvey asks Catherine to marry him she shows him the engagement ring she is already wearing. This does not deter him. He replaces it with a larger one. She, however, complains that he is a pugilist. He tells her of his home, how he was expelled from school for fighting, his elation when he won his first battle, and then his training for his title bout, explaining that he had lived a cleaner life than most society gentlemen.

An elopement is planned. The plot is overheard by Estelle and she plans to outwit the lovers. When Catherine reaches the library prepared to go she pleads with her not to marry the pugilist, and at a moment when Catherine is not looking Estelle runs out a side door, locking it on the other side. With a veil over her face Garvey does not recognize her and speeds away with the other girl. In her frantic efforts to get out Catherine kicks a glass panel of the door, breaking it and arousing the whole household. In the meantime the theater party is enjoying the show. The headliner is the next attraction. The judge, looking at his program, calls Lumley's attention to the fact that Myrtle is the next player to appear. He hastens from the theater and in crossing crowded Broadway is run down by the speeding elopers. They are arrested, but are released on the promise of Mr. Muldoon that they will appear in the morning. They, however, forgot their traveling bag and when Taylor, the reporter, enters the entry on the blotter of "Kid" Garvey and Myrtle Morrison does not fool him, as he connects the initials, "C. F.," on the handbag with Catherine Fulton.

When he calls at the house for the story everyone is a bit surprised, as Catherine has not left the house. Garvey and Estelle enter and things are explained. Lumley staggers in and tells that he is the one who was run over. Garvey phones Myrtle to call in the morning to the police court, as he sees a possibility for some publicity for her. When morning breaks explanations are in order. Lumley gives Catherine up. The minister declares his affection for Estelle and Lumley discovers that Myrtle

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is really the girl he loves. Catherine and Garvey plan for their wedding to take place immediately after Garvey's appearance at the police court.

EQUITABLE.

HER GREAT HOUR OF TRIUMPH (Five Parts—Jan. 17).—The cast: Nan Perrine (Molly McIntyre); Violet Kirby (Gerda Holmes); Robert Kirby (Richard Lynn); James Irwin (Martin Alsop); Ralph Barrett (P. J. LeMae). Directed by S. E. V. Taylor.

Nan Perrine, a shop girl in the S. & X. Department Store, of which Irwin is the manager, is unjustly accused of stealing a ring which has been placed in the pocket of her coat by Jenny, another employee of the store. Kirby is the prosecuting attorney of the town and his wife, Violet, is in love with Irwin. Nan declares her innocence. Kirby, who was a friend of Nan's father, thinks she is innocent, but Irwin insists that she is guilty. Kirby agrees to take her as maid for his wife and hold up the indictment for a time.

Violet is having a flirtation with Barrett when Nan is taken into the house. Kirby gets a letter warning him of his wife's flirtations. At a party in the evening Nan sees Barrett and Violet go to the piazza and Kirby discovers them. He expostulates with her, and when she answers indignantly he shows her the letter he has received. Nan, after they disappear, finds that she is standing on the note which Kirby has dropped and reads the line, "A scandal would ruin him." Barrett and Violet later meet on the rocks at the shore with Nan and Kirby both watching, unseen by each other, and they go separate ways after Barrett and Violet disappear. At night Kirby 'phones his wife that he will be at the court late and she 'phones to Barrett, who is out when she rings up, and Nan is surprised to see Irwin calling. While he is there Barrett calls up. Irwin demands to know who is calling. She refuses to tell; they struggle for the 'phone; she strikes Irwin with it and kills him.

A burglar breaking into the house sees the affair but is unseen. Nan and Violet start to take the body out to the road, but Kirby drives up in his car. Violet, trapped, tells him that Nan has killed Irwin. Nan pleads with him not to have her arrested and, when his back is toward her, escapes through a window. Kirby and his wife have an affectionate scene, while the burglar follows Nan. Nan on the rocks writes a letter indicating suicide, with the burglar watching. Removing the body, detectives find Irwin's note to Violet. The burglar reads Nan's note, catches her and tries to make her agree to join his gang. Violet tries to bluff Kirby about any connection between the note and the murder. He threatens arrest; she aamits that she killed Irwin and he reproaches her with allowing an innocent girl to be charged with the crime.

Detectives come back with Nan's coat and note and Kirby orders the search stopped as Nan is innocent. Detectives learn that it was his wife and tell him that the girl has faked a suicide; that no one will suspect his wife, and they let matters rest until morning.

Then Violet packs up her jewels to go to Barrett. Nan is taken to a tough dance. Barrett is there and Nan appeals to him to save her. Barrett is attacked and the whole crowd fights. Barrett and Nan escape, aided by a dancing girl. He takes her to his rooms. Violet goes to Barrett's room and is shocked to see him come in with Nan. She faints. Kirby at home finds Violet away. Nan tells Barrett they must get Violet home. Nan will take her there. As they get there in a cab, Kirby comes out and sees the driver carrying the body with Nan beside him; he slips back into the house and opens the door when Nan rings. She tells him the story. Doctors declare Violet died from heart failure. Kirby tells Nan this is the second time that night she has sacrificed herself to save him and he knows now that she did not commit the first crime, the theft.

FOX FILM CORPORATION.

A PARISIAN ROMANCE (Five Parts—Jan. 9).—The story, in brief, tells of Baron Chevrial, whose whole interest in life centers in women and his one big hobby, the censoring of female loveliness. He is smitten with the charms of Rosa, the incomparable dancer of the Opera Comique. He pays homage to her beauty by establishing her in the most luxurious quarters and lavishing upon her the major part of his income. Rosa toys with the Baron, even curtailing his liberty, which extends only so far as her whim or caprice will permit. The Baron, however, true to his nature, finds that Rosa does not entirely fill his craving for feminine companionship and seeks new fields to conquer. Therese Beauchamp, a beautiful girl, prominent in society, meets with his approval and he marries her, but keeps up his interest in Rosa, making no effort to conceal his relations with the ballet dancer from his wife.

And then a new woman enters his life and for a time he is oblivious to everything else until visions of his former ballet girl charmer arise and he returns to Rosa. He decides to give a party in honor of her birthday and their reunion, and throws open the magnificent Chevrial banquet hall for the occasion. Rosa and ballet girls, still in costume, being brought from the opera house in motor cars. During the progress of the dinner the Baron rises to propose a toast to Rosa, when he is stricken with apoplexy and drops dead.

PARAMOUNT PICTURE CORP.

THE TONGUES OF MEN (Morosco-Five Parts—Jan. 6).—The cast: Jane Bartlett (Constance Collier); Rev. Dr. Penfield Sturgis (Forrest Stanley); Rev. Dr. Darigal (Herbert Standing); Georgine (Elizabeth Burbridge); Winifred Leeds (Helen Eddy); Dr. Lyn Fanshawe (Lamar Johnstone); Mrs. Kearsley (Lydia Yeamans Titus); Mme. Sternberg-Reese (Miss Marlborough); Mr. Goaby (Charles Marriot); Mr. Loughran (John McKinnon).

Rev. Dr. Penfield Sturgis, of fashionable St. Martins-in-the-Lane, finds himself face to face with Jane Bartlett, a grand opera prima donna whose opera he has denounced on grounds of morality, and who comes to his very vestryroom to make him "eat his sermon word for word."

Out of the encounter a strange acquaintance develops, Jane Bartlett interested through vindictive reasons, the rector through the challenge to his church. She prevails upon him to visit the notorious opera, which but deepens his previous convictions, but meanwhile he discovers a surprising humanity in the woman herself. Just as it is beginning to dawn upon him that maybe he takes himself a shade too seriously, word comes that the Mayor has closed "Zaporah" on the strength of his own condemnatory sermon.

Repentant, Sturgis decides to apologize in an open letter to the newspapers, at which his vestry and congregation, already perturbed by the ascendency of the Bartlett woman, are up in arms. To preserve her dignity the young rector offers to marry her, and she accepts him, thus at last making him "eat his sermon word for word," as she had set out to do.

But her vanity appeased, Jane Bartlett proceeds to make peace between her young rector and Georgine Darigal, daughter of the rector emeritus and formerly his fiancee, and the reconciliation assured, Jane Bartlett gracefully withdraws.

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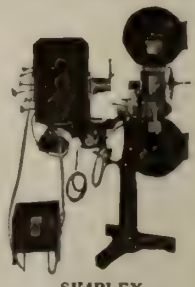
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INDEX

TO CONTENTS

Advertising for Exhibitors.. 418
Albany Convention, The 380
Among the Picture Theaters..... 411
Analyzing a Winner..... 432
At Leading Picture Theaters..... 398
Audience Applauds Bernhardt..... 395

Ball St. Valentine's Day..... 453
Berst Appoints Division Managers..... 392
Blackton Denies Rumors..... 388
Board of Trade Holds Annual Meeting ... 391
"Bond Within, The" (Lubin)..... 438
British Notes..... 433
"Britton of the Seventh" (Vitagraph).... 430

Calendar of Daily Program Releases..460, 468
"Catspaw, The" (Kleine-Edison)..... 439
Caught in a Blizzard..... 400
Censorship Hearing at Washington..... 391
Chicago Gets Exhibitors' Convention for 1916..... 389
Chicago News Letter..... 406
"City of Failing Light, The" (Lubin)..... 438
Coming Keystones Brilliant..... 403
Comments on the Films..... 441

Death of A. Arthur Calile..... 390
"Devil's Prayer Book, The" (Kleine)..... 437
Diversity of Subjects..... 399
"Down in Front"..... 415

Enigmatic Secret, An..... 386
Essanay Serial Through General Film..... 388
Exchanges Working for Better Express Service..... 452
Exhibitor Elected Alderman, An..... 405

Faction in Portland, Oregon, Censor Board 464
Facts and Comments..... 385
Famous Players Mary Pickford Co ... 394
Findlay Ruth, Star of "The Salamander"... 392
"Five Faults of Flo, The" (Thanhouser).. 438
From Picture Beginnings in Louisville.... 454

General Opens Showrooms..... 390
German Trade Notes..... 434
Golden, Mary Fuller..... 394
Good Faith and a Bad Reward..... 387
"Green Eyed Monster, The" (Fox)..... 436
Grey, Katherine 398

Helen, a Circus Rider..... 405
"Her Great Hour" (Equitable)..... 435
Hoffman, M. H., Talks on Bluebird..... 402
Horkheimer on the Job..... 399
How Films are Censored in Minneapolis... 461

Incompetent Censor, An..... 465
Industrial Moving Picture Company..... 401

"King's Game, The" (Pathe)..... 435
Kleine-Edison Program for January..... 429

Lasky Releases for February..... 402
Leading Stars in Pallas Pictures..... 396
"Life's Whirlpool" (Brady-World)..... 435
List of Current Film Release Dates..502, 504, 506
Louisville Opens Fight..... 454

Manufacturers' Advance Notes..... 444
Mayor of Detroit Revokes Theater License. 457
"Mice and Men" (Famous Players)..... 440
Motion Picture Costume Ball..... 388
Motion Picture Educator..... 416
Motion Picture Photography..... 446
Motion Silhouette Pictures 429
Music for the Picture..... 407
Mutual's Six-a-Week. 396

New Directors for Famous Players..... 397
New New Reel Well Received 397
News of Los Angeles and Vicinity..... 408
New Theaters this Year..... 462
New Thirty Minute Bill..... 450
Notes of the Trade..... 448

Observations by Man About Town..... 414
Ohio League Alive..... 435
Organize in Spokane..... 464

Paramount House Warming..... 393
Philipp, Adolf, With World Film..... 404
Photoplaywright, The. 421
Picture Theaters Projected..... 449
Pictures to Instruct Bankers..... 401
Projection Department 422
Prominent New Orleans Man Defends Film Shows. 460
Prospects for 1916..... 452

Right of Appeal Upheld..... 451
Rothapfel to Direct Knickerbocker..... 405
"Ruse, The" (Vitagraph)..... 439

Seattle's Coliseum Opens..... 463
Selby, Gertrude..... 430
Six Biograph Reviews..... 436
Snell, Anita..... 432

"Soul Enslaved, A" (Universal)..... 438
Southard, Bennett..... 400
Splendid Music for "The Black Crook"..... 430
Stories of the Films..... 470
Suit Over Rights in Wisconsin..... 401

Taft, Lucille. 395
Thanhouserites to Florida..... 398
"Tongues of Men, The" (Morosco)..... 437
Too Many Features..... 457
To Protect Scenarios..... 431
Tree as Macbeth..... 403
Two Lubin Releases..... 438

Universal's Far Eastern Itinerary..... 431

Vitagraph Shows Two Good Dramas..... 439
Vitagraphs for Next Week..... 404
V-L-S-E in Canada..... 397
V-L-S-E in New Home..... 430

With St. Louis' Elite..... 459
Work Against Myers' Law..... 456
World Offers Strong Program..... 401

TO ADVERTISERS

ASBESTOS SUPPLIES.
Johns-Manville, H. W. Co..... 512

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack..... 512
Kiewert, Chas. L..... 507
Reisinger, Hugo 512
Speer Carbon Co..... 403

CHAIR AND SEATING MANUFACTURERS.
American Seating Co..... 513
Andrews, A. H., Co..... 513
Steel Furniture Co..... 513

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co 508
Cushman Motor Works..... 513
Detroit Theater Equip. Co..... 510
Electric Products Co 509
Erker Bros. 501
Fidelity Electric Co..... 512
Fort Wayne Electric Works..... 491
Fulton, E. E..... 477
General Electric Co 513
Hallberg, J. H..... 492
Herther Electric & Mfg. Co..... 509
Hommel, Ludwig & Co. 475
Kleine Optical Co..... 490
Lears Theater Supply Co..... 490
Lucas, Harry K..... 484
Northwestern Motion Picture Equip. Co.... 482
Picture Theater Equip. Co..... 498
Porter, R. F. 501
Stern Mfg. Co 513
Strelinger, Chas. A..... 474
Sturtevant, B. F., Co..... 507
Swaab, Lewis M..... 512
Typhoon Fan Co..... 512

FILM EXCHANGES.
Bradenburgh, G. W..... 475
Central Film Co..... 474
Film Export 475
Greater N. Y. Film Rental Co.....460, 506
Wisconsin-Illinois Feature Release Co..... 480

LENS MANUFACTURER.
Gundlach-Manhattan Optical Co..... 503

MANUFACTURERS OF MOVING PICTURES.
American Commercial Film Co..... 510
American Film Co., Inc..... 302-03

Biograph Co. 467
Ellmoord Photoplays, Inc 344-46
Bosworth, Inc. 353
California Motion Picture Co..... 371
Edison, Thos. A., Inc..... 374
Educational Films Corp..... 482
Essanay Film Mfg. Co 331, 340-43
Equitable Motion Picture Corp..... 334-35
Famous Players Film Co..... 338-39
Gaumont Co. 367
Great Northern Film Co..... 512
Hanover Film Co..... 505
Hearst-Vitagraph 381
Horsley, David, Productions 368
Ivan Film Productions..... 474
Kalem Co 382-84
Kleine, George 375
Knickerbocker Star Features..... 376
Larrat Films 370
Lasky, Jesse L., Feature Play Co..... 352
Lubin Mfg. Co..... 373
Mittenthal Film Co..... 470
Mutt & Jeff, Inc..... 483
Mutual Film Corp 358-61
Paramount Pictures Corp..... 330-37
Pathe Exchange, Inc 347-51
Picture Playhouse Film Co., Inc..... 477
Radio Film Co., Inc..... 357
Razer Film Corp..... 372
Rolin Film Co 484
Selig Poly-scope Co..... 497, 513
Selig Tribune 514
Signal Film Corp 364-65
Sterling Camera & Film Co..... 477
Thanhouser Film Corp 336-3939
Triangle Film Corp 478-79
Universal Film Mfg. Co..... 332-33
Vim Comedies 377
Vitagraph Co. of America..... 378-80
V-L-S-E, Inc. 479
Vogue Films, Inc 396
War Film Syndicate..... 481
World Film Corp. 356

MISCELLANEOUS.
Automatic Ticket Selling & C. R. Co..... 495
Bioscope, The. 512
Buyers' Directory for Exhibitors..... 489
Calile Bros. 480
Classified Advertisements 499
Commercial Motion Pictures Co..... 474, 484
Corcoran, A. J..... 475
Eastman Kodak Co..... 507
Erbograph Co. 477
Evans Film Mfg. Co..... 501
Exhibitors Send for These..... 510
Gunby Bros 477
Il Triso Al Cinematografo..... 512

Industrial Moving Picture Co..... 486
Kinematograaf, De..... 512
Kinematograph Weekly, The..... 480
Kraus Mfg. Co..... 490
Manuscripts Universal..... 484
Metro Pictures Corp 497
Motion Picture Electricity..... 509
M. P. W. Anti-Censorship Slides..... 513
M. P. W. Circulation Coupon..... 505
M. P. Directory Co..... 512
Moore, Wm. N..... 513
National Ticket Co..... 473
Quaker City Co..... 477
Richardson, F. H..... 511
Rogers' Got M P World 503
Standard Motion Picture Co..... 513
Trade Circular Addressing Co..... 511
Vim Comedies Corp..... 508

MOVING PICTURE CAMERAS.
Los Angeles M. P. Co..... 480
Universal Camera Co..... 509

MUSIC AND MUSICAL INSTRUMENTS.
Deagan, J. C..... 508
Harmo Pipe Organ Co..... 512
Schirmer, G., Inc..... 508
Seeburg, J. P., Piano Co..... 483
Sinn, Clarence E. 513

POSTERS AND FRAMES.
Goes Lithographing Co..... 482
Monger & Ring 480
Newman Mfg. Co..... 484

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Mch. Co..... 508
Enterprise Optical Co..... 503
Power, Nicholas, Co..... 516
Precision Mch. Co..... 487

PROJECTION SCREEN MANUFACTURERS.
D-D Screen Paint Co..... 508
Genter, J. H., Co., Inc..... 501
Gold King Screen Co..... 512
Minusa Cine Products Co..... 505
Radium Gold Fibre Screen, Inc..... 494
Simpson, A. L., Inc..... 488

STEREOPTICON SLIDES.
Niagara Slide Co..... 449

THEATRICAL ARCHITECTS.
Atherton, Thomas 508
Decorators' Supply Co..... 511

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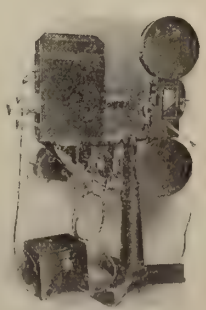

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 466, 468.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Dec. 15—Number 197 (Topical).
Dec. 22—Number 198 (Topical).
Dec. 29—Number 199 (Topical).
Jan. 5—No. 200 (Topical).
Jan. 12—Number 201 (Topical).
Jan. 19—Number 202 (Topical).
Jan. 26—Number 203 (Topical).

BIG U.

Dec. 30—Babbling Tongues (Drama).
Jan. 2—The Honor to Die (Three parts—Dr.).
Jan. 6—No release this day.
Jan. 13—"X 3" (Three parts—Detective—Dr.).
Jan. 15—Across the Rio Grande (Three parts—Western—Drama).
Jan. 20—No release this day.
Jan. 27—No release this day.

BISON.

Jan. 8—On the Trail of the Tigress (Two parts—Animal—Drama).
Jan. 15—Across the Rio Grande (Three parts—Drama).
Jan. 22—Buck Simon's Puncher (Two parts—Western—Drama).
Jan. 29—A Daughter of Penance (Two parts—Mexican—Drama).

BROADWAY UNIVERSAL FEATURES.

Dec. 27—The Nature Man; or A Struggle for Existence (Five parts—Drama).
Jan. 3—Landon's Legacy (Five parts—Drama).
Jan. 10—Love's Pilgrimage to America (Five parts—Drama).
Jan. 17—The Man Inside (Five parts—Drama).
Jan. 24—A Soul Enslaved (Five parts—Dr.).

GOLD SEAL.

Dec. 28—As the Shadows Fall (Two parts—Human Interest—Drama).
Jan. 4—Lord John's Journal (Adventure No. 2, "The Gray Sisterhood" (Three parts—Drama).
Jan. 11—The Boob's Victory (Two parts—Comedy—Drama).
Jan. 18—The Reward of Chivalry (Three parts—Drama.)
Jan. 25—Discontent (Two parts—Psychological—Drama).

IMP.

Dec. 28—No release this day.
Dec. 31—A Tribute to Mother (Two parts—Psychological—Drama).
Jan. 4—No release this day.
Jan. 7—The Law of Life (Three parts—Human Interest—Drama).
Jan. 11—No release this day.
Jan. 18—No release this week.
Jan. 21—Vanity Thy Name Is (Two parts—Comedy—Drama).
Jan. 25—Hired, Tired and Fired (Comedy).

JOKER.

Jan. 1—Lemonade Aids Cupid (Comedy).
Jan. 8—Those Female Haters (Comedy).
Jan. 15—No release this day.
Jan. 22—The Whole Jungle Was After Him (Animal—Comedy).
Jan. 29—Mrs. Green's Mistake (Comedy).

LAEMMLE.

Dec. 28—The Evil of Suspicion (Drama).
Dec. 30—The Little Upstart (Three parts—Drama).
Jan. 5—The Underworld (Comedy—Drama).
Jan. 6—Missy (Two parts—Modern—Drama).
Jan. 9—Blind Fury (Drama).
Jan. 13—No release this day.
Jan. 16—No release this day.
Jan. 20—Just Plain Folks (Three parts—Rural—Drama).
Jan. 23—Her Dream Man (Drama).
Jan. 27—The Red Lie (Three parts—Mystery—Drama).
Jan. 30—No release this day.

L-KO.

Dec. 29—A Scandal at Sea (Comedy).
Jan. 2—Pants and Petticoats (Comedy).
Jan. 9—Billie's Reformation (Two parts—Comedy).
Jan. 12—Gertie's Busy Day (Comedy).
Jan. 16—Flirting a la Carte (Comedy).
Jan. 19—Saving Susie From the Sea (Comedy).
Jan. 23—Mr. Mcidiot's Assassination (Two parts—Comedy).
Jan. 26—Knocks and Opportunities (Two parts—Comedy).
Jan. 30—Cupid At the Polo Game (Comedy).

NESTOR.

Dec. 31—Flivver's Terrible Past (Comedy).
Jan. 3—Jed's Trip to the Fair (Comedy).
Jan. 7—Flivver's Art of Mystery (Comedy).
Jan. 10—The Boy, the Girl and the Auto (Comedy).
Jan. 14—Flivver's Good Turn (Comedy).
Jan. 17—Mingling Spirits (Comedy).
Jan. 21—Flivvers Famous Cheese-Hound (Comedy).
Jan. 24—Her Steady Carfare (Comedy).
Jan. 28—Flivvers in the Dance of the Shivvers (Comedy).

POWERS.

Jan. 8—Uncle Sam At Work, No. 3, "Are We Prepared?" (Educational).
Jan. 13—The Rubber Rompers (Vaudeville Act).
—Transporting Timber in Sweden (Educational).
Jan. 15—Uncle Sam at Work, No. 4, "Uncle Sam's Proteges at Work and at Play" (Educational).
Jan. 20—Building Up the Health of a Nation, No. 2 (Educational).
—The Aerial Buds (Vaudeville Act).
Jan. 22—Uncle Sam At Work (No. 5, "Protecting the Ships At Sea"—Edu.).
Jan. 27—Sammie Johnsin, Hunter (Cartoon—Comedy).
—Fishing River Lampreys (Educational).
Jan. 29—Uncle Sam at Work, No. 6, "Saving Wealth and Building Health (Educational).

REX.

Jan. 2—No release this day.
Jan. 4—Shattered Nerves (Comedy).
Jan. 9—No release this day.
Jan. 11—His Return (Drama).
Jan. 14—Her Defiance (Two parts—Heart Interest—Drama).
Jan. 16—The Little Mascot (Two parts—Dr.).
Jan. 18—The Silent Member (Drama).
Jan. 23—No release this day.
Jan. 25—No release this day.
Jan. 20—In His Own Trap (Three parts—Modern—Drama).

VICTOR.

Dec. 31—No release this day.
Jan. 5—The Heart of a Mermaid (Three parts—Sea Drama).
Jan. 7—No release this day.
Jan. 12—Man and Morality (Three parts—Dr.).
Jan. 14—The Ring and the Rajah (Drama).
Jan. 19—Her Better Self (Two parts—Drama).
Jan. 21—A Sea Mystery (Drama).
Jan. 26—Across the Line (Drama).

UNIVERSAL SPECIAL FEATURE.

Dec. 27—Craft (No. 3, "The Traction Grab") (Two parts—Drama).
Jan. 3—Graft (No. 4, "The Power of the People" (Two parts—Drama).
Jan. 10—Graft No. 5, "Grinding Life Down" (Two parts—Drama).
Jan. 17—Graft No. 6, "The Railroad Monopoly" (Two parts—Drama).
Jan. 24—Graft, No. 7, "America Saved From War" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Dec. 27—The Tragic Circle (Two parts—Society—Drama).
Dec. 31—The Mender (Drama).
Jan. 3—Matching Dreams (Two parts—Comedy—Drama).
Jan. 7—Time and Tide (Drama).
Jan. 10—Viviana (Two parts—Drama).
Jan. 14—The Secret Wire (Two parts—Drama).
Jan. 14—Spider Barlow Meets Competition (Crook—Drama).
Jan. 16—The Gamble (Two parts—Drama).
Jan. 18—The Silent Trail (Two parts—Sociological—Drama).
Jan. 21—The Thunderbolt (Drama).

BEAUTY.

Dec. 28—Kiddus, Kids and Kiddo (Comedy).
Jan. 1—Settle Out of Court (Comedy).
Jan. 4—Billy van Deusen's Shadow (Comedy).
Jan. 8—To Be or Not to Be (Comedy).
Jan. 11—The First Quarrel (Comedy).
Jan. 15—Getting In Wrong (Comedy).
Jan. 19—Johnny's Birthday (Comedy).
Jan. 23—Mischief and a Mirror (Comedy).

CASINO.

Dec. 26—Hunting (Comedy).
Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).
Jan. 16—Ham and Eggs (Comedy).

CENTAUR.

Dec. 23—The Winning of Jess (Two parts—Animal—Drama).
Dec. 30—The Terror of the Fold (Two parts—Drama).
Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Dec. 11—Curly (Three parts—Drama).
Jan. 1—The Wraith of Haddon Towers (Three parts—Psycio—Drama).

CUB.

Dec. 31—Jerry's Revenge (Comedy).
Jan. 7—Jerry in the Movies (Comedy).
Jan. 14—Jerry In Mexico (Comedy).
Jan. 21—The Girl of His Dreams (Comedy).

FALSTAFF.

Dec. 23—Toodles, Tom and Trouble (Comedy).
Dec. 27—Una's Useful Uncle (Comedy).
Dec. 30—Foolish Fate Flora (Comedy).
Jan. 3—The Optimistic Oriental Occults (Comedy).
Jan. 6—Hilda's Husky Helper (Comedy).
Jan. 10—Belinda's Bridal Breakfast (Comedy).
Jan. 13—Reforming Rubbering Rosie (Comedy).
Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy).

GAUMONT.

Dec. 28—See America First, No. 16, Chicago, Ill. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 4—See America First No. 17, "Chicago Industries" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 11—See America First (No. 18, "Milwaukee, Wis.) (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 23—See America First, No. 19, "The Dells of Wisconsin"—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases cotninued on page* 504.)

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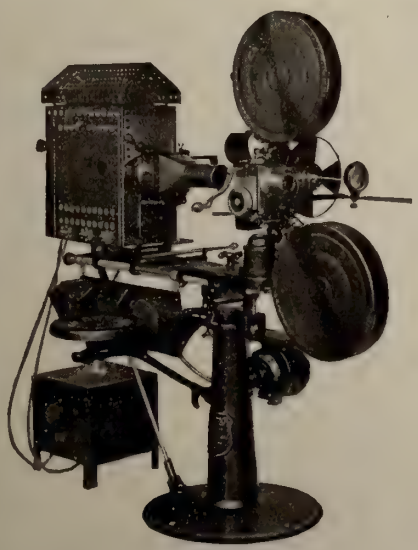

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 466, 468.)

(*Mutual Releases continued from page 502.*)

MUSTANG.

Jan. 7—The Hills of Glory (Two parts—Western—Drama).
Jan. 15—"Water Stuff" (Three parts—Comedy—Drama).
Jan. 21—Wild Jim Reformer (Two parts—Western—Drama).

MUTUAL WEEKLY.

Jan. 6—No. 53 (Topical).
Jan. 13—No. 54 (Topical).
Jan. 20—No. 55 (Topical).
Jan. 27—Number 56 (Topical).

NOVELTY.

Dec. 29—No release.
Jan. 21—Mr. Bumps, Commuter (Comedy).

RELIANCE.

Jan. 2—The Law of Success (Two parts—Drama.)
Jan. 5—The She Devil (Three parts—Melo-Drama).

RIALTO.

Dec. 29—A Prince of Yesterday (Three parts—Domestic—Drama).
Jan. 12—The Secret Agent (Three parts—Secret Service—Drama).

THANHOUSER.

Jan. 4—The Bubbles In the Glass (Three parts—Society—Drama).
Jan. 11—In the Name of the Law (Three parts—Drama).
Jan. 19—The Phantom Witness (Three parts—Mystery—Drama).
Jan. 26—The Burglar's Picnic (Three parts—School—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Jan. 17—The Thoroughbred (American—Five parts—Drama—No. 56).
Jan. 20—The Five Faults of Flo (Thanhouser—Five parts—Society—Drama—No. 57).
Jan. 22—The Bait Centaur—Five parts—Drama—No. 58).
Jan. 24—As a Woman Sows (Gaumont—Five parts—Drama) (No. 59).
Jan. 27—Lord Loveland Discovers America (American—Five parts—Dr.) (No. 60).
Jan. 29—Betrayed (Thanhouser—Five parts—Race—Drama) (No. 61).

MUTUAL MASTERPICTURES.

Jan. 6—The Other Side of the Door (No. 54—Five parts—Romantic—Drama).

SIGNAL FILM CORPORATION.

Jan. 3—The Girl and the Game (No. 2, "The Winning Jump") (Two parts—Drama).
Jan. 10—The Girl and the Game (No. 3—Two parts—Drama .
Jan. 17—The Girl and the Game (No. 4—Two parts—Drama).

THANHOUSER MASTERPICTURE.

Jan. 8—Society Wolves (Five parts—Political Drama).

VOGUE.

Jan. 10—Oh, for the Life of a Fire Man! (Comedy).
Jan. 12—A Bum Steer (Comedy).
Jan. 20—A Baby Grand (Comedy).
Jan. 23—Sammy's Dough-Full Romance (Com.).
Jan. 27—Subject not yet announced.
Jan. 30—Subject not yet announced.

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Jan. 1—The Red Circle (No. 3—"Twenty Years Ago" (Two parts—Drama.).
Jan. 8—The Red Circle (No. 4—Two parts—Drama).
Jan. 15—The Red Circle No. 5, "Weapon of War" (Two parts—Drama).
Jan. 22—The Red Circle, No. 6, "False Colors" (Two parts—Drama).

GLOBE.

Jan. 3—Quaint Dances of Japan (Dances).
Jan. 10—Unfamiliar Fishes (Educational).
Jan. 17—Railroad Construction on the Dark Continent (Industry).

GOLD ROOSTER PLAYS.

Dec. 31—Excuse Me (Five parts—Drama).
Jan. 7—Tue King's Game (Five parts—Dr.).
Jan. 14—Madame X (Six parts—Drama).
Jan. 21—The Love Trail (Five parts—Dr.).

KING COLE.

Jan. 22—Riding the Goat (Comedy).

PATHE.

Dec. 28—Col. Heeza Liar, Nature Faker (Cartoon—Comedy).
Jan. 3—New Adventures of Wallingford (No. 14—Two parts—Comedy).

PATHE NEWS.

Dec. 29—Number 104, 1915 (Topical).
Jan. 1—Number 1, 1916 (Topical).
Jan. 5—Number 6, 1916 (Topical)
Jan. 8—Number 7, 1916 (Topical).

PHOTOCOLOR.

Jan. 3—Old, Unchanging Holland (Colored—Scenic).
Jan. 10—From Kabylia to Constantine (Scenic).
Jan. 17—The Lizards (Colored—Educational).

PHUNPHILMS.

Jan. 5—Luke Leans to the Literary (Comedy).
Jan. 12—Luke Lugs Luggage (Comedy).
Jan. 19—Luke Lolls in Luxury (Comedy).

STARLIGHT.

Jan. 1—Chasing 'Em Out in the Open (Com.).
Jan. 8—Ach! Such Crimes! (Comedy).
Jan. 15—From Bad to Worse (Comedy).

Miscellaneous Feature Releases.

AMERICAN BIOSCOPE.

January—The Making of Fulton (Three parts—Drama).

AMERICAN CORRESPONDENT FILM CO.

Dec.—The Warring Millions (Topical).
January—The Battles of a Nation (Six parts—Topical).

AURORA FILM PLAYS CORPORATION.

January—The Waif (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORPORATION.

Jan. —The Salamander (Drama).

COSMOFOTOFILM CO.

January—His Vindication (Four parts—Dr.).

EAGLE FILM MANUFACTURING & PRODUCING. CO.

January—Ocena's Pearl (Drama).
January—Pirates of the Sky (Drama).
January—Grogan's Alley (Comedy).
January—The Adventures of Suffy (Comedy).

EQUITABLE—FILM CORPORATION.

Jan. 10—Her Great Hour (Triumph—Five parts—Drama).
Jan. 17—The Ransom (Triumph—Five parts—Drama).
Jan. 24—Babette of the Bally Hoo (Five parts—Drama).
Jan. 31—The Clarion (Five parts—Drama).

JOE W. FARNHAM.

January—Race Suicide (Six parts—Drama).

FOX FILM CORPORATION.

Jan. 2—The Green-Eyed Monster (Five parts—Drama).
Jan. 9—A Parisian Romance (Drama).
Jan. 16—The Fourth Estate (Drama).
Jan. 23—The Serpent (Drama).
Jan. 30—The Ruling Passion (Drama).

FRENCH OFFICIAL WAR FILMS.

January—Fighting With France (Topical).

GREAT NORTHERN FILM COMPANY.

January—Sins of a Great City (Four parts—Drama).

ARTHUR S. KANE.

January—Somewhere in France (Five parts—Topical).

MEDUSA FILM.

Jan. —His Daughter's Second Husband (Five parts—Drama).

METRO PICTURES CORPORATION.

Jan. 6—What Will People Say (Popular Plays & Players—Five parts—Drama).
Jan. 10—The Turmoil (Columbia—Five Parts—Drama).
Jan. 17—A Rose of the Alley (Rolfe—Five Parts—Drama).
Jan. 24—Her Debt of Honor (Columbia—Dr.).
Jan. 31—Man and His Soul (Quality—Drama).

WM. MORRIS.

January—On the Battlefields of France (Top.).

THE NEW YORK WORLD.

January—Fighting in France (Topical).

PARAMOUNT PICTURES CORPORATION.

Jan. 6—Tongues of Men (Morosco—Five parts—Drama).
Jan. 10—Mice and Men (Famous Players—Five parts—Comedy—Drama).
Jan. 13—The Golden Chance (Lasky—Five Parts—Comedy—Drama).
Jan. 17—My Lady Incog (Famous Players—Five parts—Comedy—Drama).
Jan. 20—Nearly a King (Famous Players—Five parts—Comedy).
Jan. 24—The Call of the Cumberlands (Pallas—Five parts—Drama).
Jan. 27—The Spider (Famous Players—Five parts—Drama).
Jan. 31—Pudd'nhead Wilson (Lasky—Five parts—Comedy—Drama).

SUPREME FILM CO.

Jan. 1—The Cow Puncher (Six parts—Drama).

TRIANGLE FILM CORPORATION.

(Releases for week of Jan. 9):
Let Katy Do It (Fine Arts—Five Parts—Drama).
Great Pearl Tangle (Keystone—Two Parts—Comedy).
The Corner (Kay-Bee—Five Parts—Drama).
Fatty and Mabel Adrift (Keysto —Two Parts—Comedy).

Releases for week of Jan. 16:
The Missing Links (Fine Arts—Five parts—Drama).
Because He Loved Her (Keystone—Two parts—Comedy).
The Beckoning Flame (Kay-Bee—Five parts—Drama).
A Modern Enoch Arden (Keystone—Two parts—Comedy).

WORLD FILM CORPORATION.

Jan. 3—Camille (Shubert—Drama).
Jan. 10—Life's Whirlpool (Brady—Drama).

V-L-S-E, INC.

Jan. 3—The Misleading Lady (Essanay—Six parts—Drama).
Jan. 3—Thou Art the Man (Vitagraph—Six parts—Drama).
Jan. 10—No Greater Love (Selig—Five Parts—Drama).
Jan. 10—Green Stockings (Vitagraph — Five parts—Drama).
Jan. 17—Gods of Fate (Lubin—Five Parts—Drama).
Jan. 17—Captain Jinks (Essanay—Comedy).
Jan. 17—My Lady's Slipper (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Jan. 5—The Devil's Prayer Book (Kleine—Drama).
Jan. 12—The Catspaw (Edison—Five parts—Drama).
Jan. 19—Wild Oats (Kleine—Drama).
Jan. 26—The Innocence of Ruth (Edison—Dr.).

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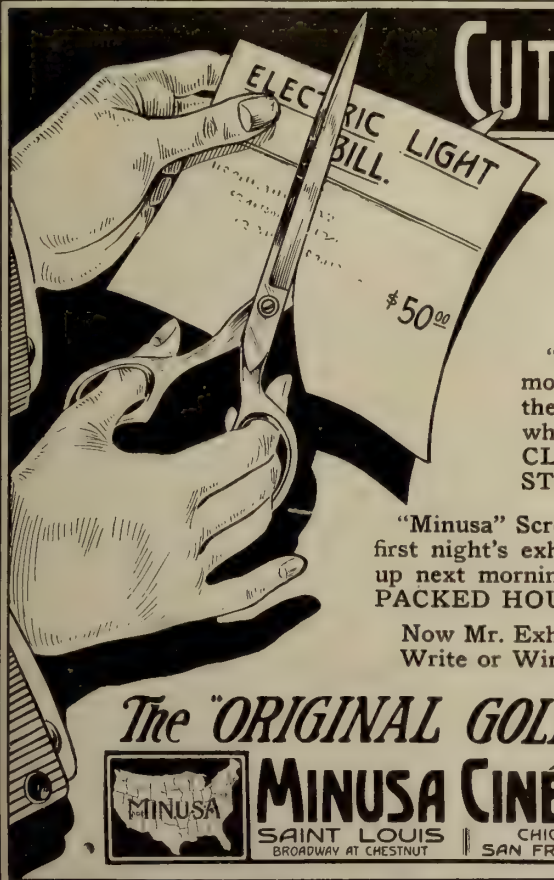

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 466, 468.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Mina, Selig.

Friday—Kalem, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Dec. 29—The Woman of Mystery (Three parts—Drama).
Jan. 3—The Lesser Evil (Drama—Biograph Reissue No. 31).
Jan. 4—The Avenging Shot (Two parts—Dr.).
Jan. 5—The Skating Rink (Three parts—Comedy).
Jan. 10—In the Aisles of the Wild (Drama—Biograph—Reissue No. 32).
Jan. 12—The War of Wealth (Three parts—Drama).
Jan. 17—The Miser's Heart (Drama) (Biograph—Reissue No. 33).
Jan. 18—The Angel of Piety Flat (Two parts—Drama).
Jan. 19—A Life Chase (Three parts—Drama).
Jan. 25—An Adventure in the Autumn Woods (Drama) (Biograph Reissue No. 34).
Jan. 26—Stronger than Woman's Will (Three parts—Drama).

EDISON.

Dec. 15—History of the Big Tree (Educational).
—The Black's Mysterious Box (Cartoon—Comedy).
—The Hicks in Nightmare Land (Cartoon—Comedy).
Dec. 17—The Hand of the Law (Special—Three parts—Drama).
Dec. 18—Santa Claus Versus Cupid (Comedy-Drama).
Dec. 24—Blade o' Grass (Three parts—Drama).

ESSANAY.

Dec. 17—Broncho Billy's Marriage (Drama).
Dec. 18—A Christmas Revenge (Special—Two parts—Drama).
Dec. 21—The Danger of Being Lonesome (Two parts—Drama).
Dec. 22—Canimated Nooz Pictorial No. 3 (Cartoon—Comedy).
Dec. 25—The Woman with a Rose (Three parts—Drama).
Dec. 28—Brought Home (Two parts—Drama).
Dec. 29—The Fable of "The Heir and the Heiress" (Comedy).
Jan. 1—The Prisoner at the Bar (Three parts—Drama).
Jan. 4—The Lesson (Two parts—Drama).
Jan. 5—Mile a Minute Monty (Cartoon—Comedy).
—A Scenic Subject on the same reel.
Jan. 8—The House of Revelation (Three parts—Drama).
Jan. 11—Angels Unawares (Two parts—Comedy—Drama).
Jan. 12—The Fable of "The Two Philanthropic Sons" (Comedy).
Jan. 15—Pieces of the Game (Three parts—Drama).
Jan. 18—The Book Agent's Romance (Two parts—Drama).
Jan. 19—Canimated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
Jan. 22—The White Alley (Three parts—Dr.).

KALEM.

Dec. 28—The Taking of Stingaree (No. 6 of the "Stingaree" Series (Two parts—Drama).
Dec. 31—The Spy's Ruse (No. 10 of "The Ventures of Marguerite" Series (Dr.).
Jan. 1—At the Risk of Her Life (No. 60 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 4—The Missing Mummy (Comedy).
Jan. 5—The Honor of the Road (No. 7 of the "Stingaree" Series—Two parts—Drama).
Jan. 7—Crossed Clues (No. 11 of "The Ventures of Marguerite" Series—Dr.).
Jan. 8—When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series—Drama).
Jan. 11—Guardian Angels (Burlesque—Com.).
Jan. 12—The Purification of Mulfera (No. 8 of the "Stingaree" Series) (Two parts—Drama).
Jan. 14—The Tricksters (No. 12 of "The Ventures of Marguerite" Series (Dr.).
Jan. 15—The Haunted Station (No. 62 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 18—The Tale of a Coat (Burlesque—Com.).
Jan. 19—A Duel in the Desert (No. 9 of the "Stingaree" Series) (Two parts—Drama).
Jan. 21—The Sealskin Coat (No. 13 of "The Ventures of Marguerite" Series) (Drama).
Jan. 22—The Open Track (No. 63 of the "Hazards of Helen" Railroad Series) (Drama).
Jan. 25—Snoop Hounds (Burlesque—Comedy).
Jan. 26—The Villain Worshipper (Tenth of the "Stingaree" Series (Two parts—Drama).
Jan. 28—The Fate of America (No. 14 of "The Ventures of Marguerite" Series—Drama).
Jan. 29—"Tapped Wires" (No. 64 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Dec. 22—Heartaches (Four parts—Drama—Unit Program).
Dec. 22—Otto's Cabaret (Comedy—Unit Program).
Dec. 23—Beyond All is Love (Three parts—Drama).
Dec. 25—No Smoking (Comedy).
Dec. 29—Saved from the Harem (Four parts—Drama—Unit Program).
Dec. 29—This Isn't the Life (Comedy—Unit Program).
Dec. 30—The Convict King (Three parts—Dr.).
Jan. 1—A Ready Made Maid (Comedy).
Jan. 5—Sorrows of Happiness (Four parts—Drama—Unit Program).
Jan. 5—His Lordship (Comedy).
Jan. 6—Vengeance of the Oppressed (Three parts—Drama).
Jan. 8—Billie's Headache (Comedy).
Jan. 10—The Lost Bracelet (Drama).
Jan. 10—The City of Failing Light (Four parts—Unit Program).
Jan. 10—A Bath Tub Mystery (Comedy).
Jan. 11—The Old Watchman (Two parts—Dr.).
Jan. 13—The Bond Within (Three parts—Dr.).
Jan. 15—A Skate for a Bride (Comedy).
Jan. 17—The Little Sister of the Poor (Dr.).
Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).
Jan. 24—The Evangelist (Four parts—Drama—Unit Program).
Jan. 24—Fooling Uncle Tom (Comedy—Unit Program).

MINA.

Dec. 9—Forty-Five Minutes from Nowhere (Comedy).
—Why Hubby Grows Bald (Comedy).
Dec. 16—When the Show Hit Watertown (Comedy).
Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 6—Caught With the Goods (Comedy).
Jan. 13—Title not yet announced.
Jan. 20—A Misfit Baron (Comedy).
Jan. 27—A Special Delivery (Comedy).

SELIG.

Jan. 3—Selig Tribune News Pictorial No. 1, 1916 (Topical).
Jan. 6—Selig Tribune News Pictorial No. 2, 1916 (Topical).
Jan. 8—The Chronicles of Bloom Center (No 7, "Spooks"—Comedy).
Jan. 10—The Devil-in-Chief (Drama).
Jan. 10—Selig Tribune News Pictorial No. 3, 1916 (Topical).
Jan. 13—Selig Tribune News Pictorial No. 4, 1916 (Topical).
Jan. 15—The Chronicles of Bloom Center No. 8, "No Sir-ee Bob!" (Rural Com.).
Jan. 17—Why Love Is Blind (Drama).
Jan. 17—Selig-Tribune News Pictorial No. 5, 1916 (Topical).
Jan. 20—Selig-Tribune News Pictorial No. 6, 1916 (Topical).
Jan. 22—Chronicles of Bloom Center No. 9, "When the Circus Came to Town" (Comedy).
Jan. 24—Tom Martin—A Man (Drama).
Jan. 24—Selig-Tribune News Pictorial No. 7, 1916 (Topical).
Jan. 27—Selig-Tribune News Pictorial No. 8 1916 (Topical).
Jan. 29—Apple Butter (No. 10 of the "Chronicles of Bloom Center" (Rural Comedy).

VIM.

Dec. 24—Mixed and Fixed (Comedy).
Dec. 31—Ups and Downs (Comedy).
Jan. 7—This Way Out (Comedy).
Jan. 14—Chickens (Comedy).
Jan. 21—Frenzied Finance (Comedy).
Jan. 28—Busted Hearts (Comedy).

VITAGRAPH.

Jan. 3—Who Killed Joe Merrion? (Four parts—Drama-Unit Program).
Jan. 7—When Lin Came Home (Drama).
Jan. 8—Tried for His Own Murder (Broadway Star Feature—Three parts—Dr.).
Jan. 10—The Surprises of an Empty Hotel (Unit Program—Four parts—Dr.).
Jan. 10—A Cripple Creek Cinderella (Unit Program—Comedy).
Jan. 14—When Two Play a Game (Comedy).
Jan. 15—By Love Redeemed (Broadway Star Feature—Three parts—Drama).
Jan. 17—Mrs. Dane's Danger (Four parts—Drama—Unit Program).
Jan. 17—Bittersweet (Drama—Unit Program).
Jan. 21—A Telegraphic Tangle (Comedy).
Jan. 22—The Secret Seven (Three parts—Dr.—Broadway Star Feature).
Jan. 24—Britton of the Seventh (Four parts—Military-Drama—Unit Program).
Jan. 24—Jane's Husband (Comedy).
Jan. 24—The Cold Feet Getaway (Comedy).
Jan. 28—Peace at any Price (Comedy).
Jan. 29—The Ruse (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 8—Tried for His Own Murder (Three parts—Drama).
Jan. 15—By Love Redeemed (Three parts—Dr.).
Jan. 22—The Secret Seven (Three parts—Dr.).
Jan. 24—The Ruse (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Dec. 31—The Mysterious Bride (Three parts—Drama).
Jan. 7—Paying the Toll (Three parts—Dr.).
Jan. 14—A Daughter of the Woods (Three parts—Drama).
Jan. 21—House of Mystery (Three parts—Dr.).

UNIT PROGRAM RELEASES.

Jan. 3—Who Killed Joe Merrion? (Vitagraph—Four parts—Drama).
Jan. 3—Sorrows of Happiness (Lubin—Four parts—Drama).
Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 10—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Jan. 10—A Cripple Creek Cinderella (Vitagraph—Comedy).
Jan. 17—The Evangelist (Lubin—Four parts—Drama).
Jan. 17—Fooling Uncle Lubin (Comedy).
Jan. 17—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Jan. 17—Bittersweet (Vitagraph—Drama).
Jan. 24—Britton of the Seventh (Vitagraph—Four parts—Military Drama).

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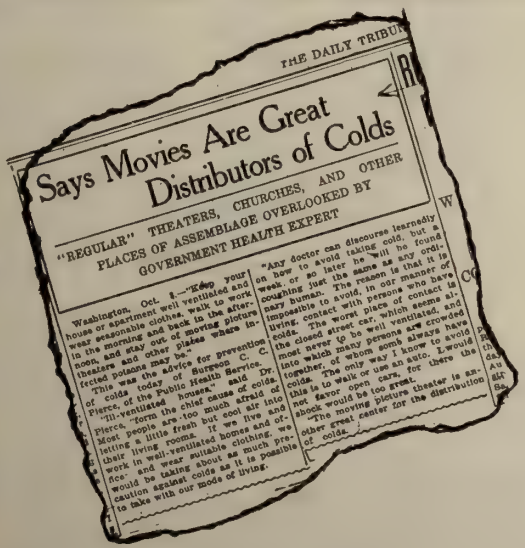
THE DAILY TRIBUNE

Says Movies Are Great Distributors of Colds

"REGULAR" THEATERS, CHURCHES, AND OTHER PLACES OF ASSEMBLAGE OVERLOOKED BY GOVERNMENT HEALTH EXPERT

Washington, Oct. 5.—"Keep your house or apartment well ventilated and wear seasonable clothes, walk to work in the morning and back to the afternoon, and stay out of moving picture theaters and other places where infected poisons may be."

This was the advice for prevention of colds today of Surgeon C. Pierce, of the Public Health Service, "ill-ventilated houses," said Dr. Pierce, "form the chief cause of colds. Most people are too much afraid of letting a little fresh but cool air into their living rooms. If we five and work and wear suitable clothing, we would be taking about as much precaution against colds as it is possible to take with our mode of living.

"Any doctor can discourse learnedly on how to avoid taking cold, but a week or so later he will be found coughing just the same as any ordinary human. The reason is that it is impossible to avoid, in our manner of living, contact with persons who have colds. contact with persons who have colds. The worst place of contact is the closed street car, which seems always to be well ventilated, and into which many persons are crowded together, of whom some always have colds. The only way I know to avoid this is to walk or use an auto. I would not favor open cars, for there the shock would be too great.

"The moving picture theater is another great center for the distribution of colds.

Disarm Criticism

A hot, stuffy, and ill-ventilated house is always the object of suspicion and creates the impression that all "movies" are distributors of colds. This is not the case if the theatre is properly heated and ventilated. If your theatre is liberally supplied with pure, fresh air, patrons will be comfortable and satisfied and you will disarm criticism.

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Scates—**Roses and Rue**	.60	Barthelemy—**Love's Wilfulness**	
Mouton—**Enchanted Hour**	1.00	Richardson—**Hezekiah**	.60
Balart—**Ideal**	.75	Lack—**Idille**	1.00
Carvel—**Daffodils**	.80	Mildenberg—**Arabian Night**	
Baynes—**Destiny Waltz**	.60	Daniele—**Love's Triumph**	.60
Godard—**Scenes Poetiques**	1.25	Herbert—**Sweethearts Waltz**	.75

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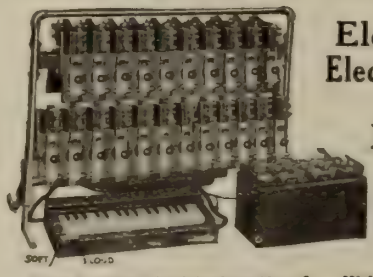

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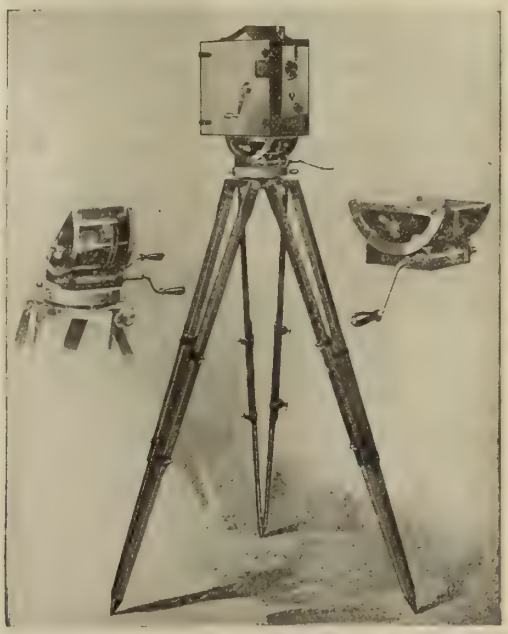

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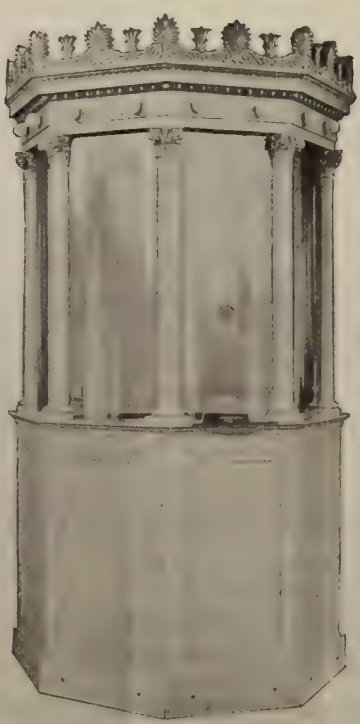

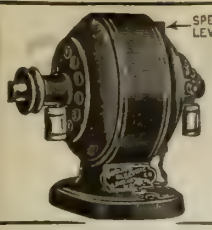

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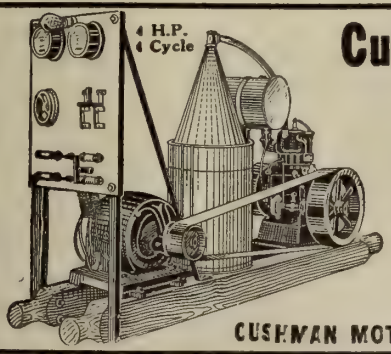

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WILSON'S ADVISER SAILS!

New York, N. Y.—Colonel E. M. House, confidential adviser to President Wilson, leaves for Europe to confer with U.S. Diplomats. Captain Boy-Ed, recalled by the German Government, and Brand Whitlock, U. S. Minister to Belgium, are passengers aboard same ship.

SENATE PAGES DINE WITH VICE PRESIDENT

Washington, D. C.—Pages of U. S. Senate enjoy bountiful Christmas dinner with Vice President Marshall.

GEORGIA WOMEN WEAR OVERALLS

Savannah, Ga.—Georgia women have adopted overalls for house work.

TEST NEW WAR PLANE IN ARMY

Readville, Mass.—U. S. Army experts test new war plane the first to carry two gun turrets.

NAVY HOLIDAY SPIRIT

Boston, Mass.—Blue Jackets on battleship Nebraska are hosts to poor children.

DANIELS SAYS DREADNAUGHTS REACH LIMIT

Washington, D. C.—Secretary Daniels says Panama Canal causes battleships to reach limit in size.

WAR MUNITION PLANTS ACTIVE

Aetna, Ind.—War munition manufacturing companies are guarded owing to disturbances

KEWPIE, BABY ELEPHANT, TAKES BREAKFAST

Selig Tribune Feature Picture—Kewpie, baby elephant at Selig Zoo, gets his breakfast.

HARVARD FRESHIES ACTIVE

Boston, Mass.—Harvard Freshmen get in form for hockey games.

PRETTY DAMSELS SWIM IN ICY WATER

Chicago, Ill.—Pretty girls take usual plunge in Lake Michigan on Christmas morning.

GERMAN TROOPS BRAVE WINTER

Vilkomir, Russia—German reserve forces dig themselves in for a Russian winter.

HOUSES RAZED BY A COASTER

Revere Beach, Mass.—A roller coaster wrecked by a gale destroys two houses and injures people.

NEW SOUTHERN GATEWAY

Memphis, Tenn. — $8,000,000 bridge opening Southern gateway, nearing completion.

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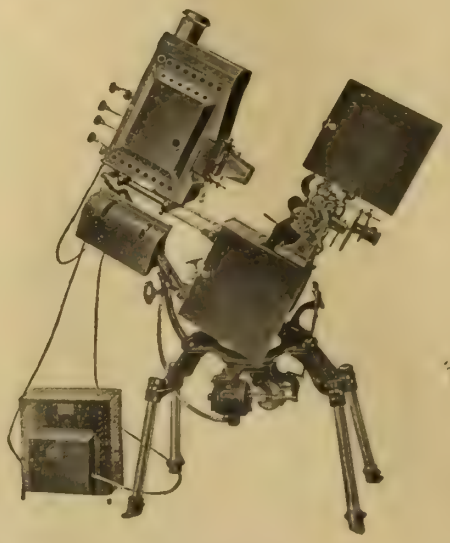

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MOVING PICTURE WORLD

THE FILM INDEX

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Augustus Thomas	Joe Mitchell Chapple
Lois Weber	Hal Reid
Louis Joseph Vance	Frederic S. Isham
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Peter B. Kyne	Vera Tyler
Lottie Blair Parker	Phil Hunt
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Harry Myers and Rosemary Theby
Alice Howell and Harry Coleman
Mina Cunard and Malcolm Blevins
Paul Panzer and Edith Roberts
Baby Early
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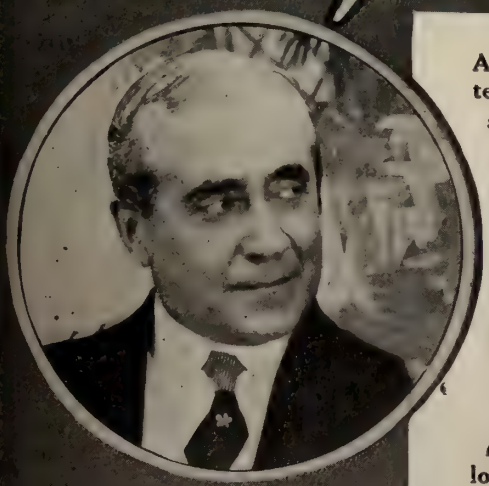

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FOUR EIGHTY FIVE FIFTH AVENUE at FORTY-FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

1916 1916

Mary Pickford

Has signed a new contract with the

Famous Players Film Co.

It costs Paramount one-half million dollars to put Mary Pickford's pictures in the Paramount Theatres during 1916.

$500,000.00

Real Money! Just one star! For one year! This is only possible because so many millions of people each week select Paramount Theatres when they go to see high class photoplays. The reason is plain—
The people know theatres showing Paramount Pictures, as the best theatres—
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Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

123-91

The Strange Case of MARY PAGE

By FREDERICK LEWIS, Author of "What Happened to Mary"

FIFTEEN POWERFUL EPISODES

With

HENRY WALTHALL and EDNA MAYO

Directed by J. Charles Haydon
Gowns by Lucile (Lady Duff Gordon)

THESE NEWSPAPERS ARE PRINTING THE STORY

The Albany Times-Union.
The Atlanta Constitution.
The Baltimore News.
The Binghamton (N. Y.) Press.
The Birmingham Age-Herald.
The Buffalo News.
The Chicago Daily News.
The Cincinnati Commercial Tribune.
The Cleveland Plain Dealer.
The Columbus State Journal.
The Dallas Times-Herald.
The Dayton Herald.
The Denver Post.
The Des Moines Register and Leader.
The Detroit Free Press.
The Erie (Pa.) Dispatch.
The Harrisburg Patriot.
The Houston Chronicle.
The Indianapolis Star.
The Lincoln Star.
The Los Angeles Express.
The Louisville Herald.
The Memphis News Scimitar.
The Milwaukee Evening Wisconsin.
The Minneapolis Journal.
The Mobile Item.
The New Haven Union.
The New Orleans Item.
The New York World.
The Omaha Bee.
The Philadelphia Telegraph.
The Pittsburgh Press.
The Portland (Me.) Express.
The Portland (Ore.) Telegram.
The Richmond Times-Dispatch.
The Rochester Union and Advertiser.
The Salt Lake Herald-Republican.
The San Francisco Chronicle.
The Springfield (Mass.) Union.
The St. Louis Republic.
The Syracuse Herald.
The Trenton Times.
The Utica Press.
The Washington Times.
The Wilkes Barre Times-Leader.
The Wilmington (Del.) Journal.
The Worcester Telegram.
AND HUNDREDS MORE.

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Geo. K. Spoor, President

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The Strange Case of

MARY PAGE

Presents a

WALTHALL-MAYO FEATURE EVERY WEEK FOR FIFTEEN WEEKS

First Release
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Book through the General Film Co.

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The Famous Novel by
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Third Release

"UNDINE"
with
Ida Schnall

The magnificent dramatic spectacle from the famous French Classic of the Sea
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Directed by Henry Otto

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METRO challenged the field to match the best pictures of all programs with Metro's regular productions. The challenge was definite, specific and made in good faith. No company or group of companies accepted the challenge. Metro, therefore accepts, in all modesty, the leadership of the world of motion pictures.

Metro Pictures Corporation

METRO
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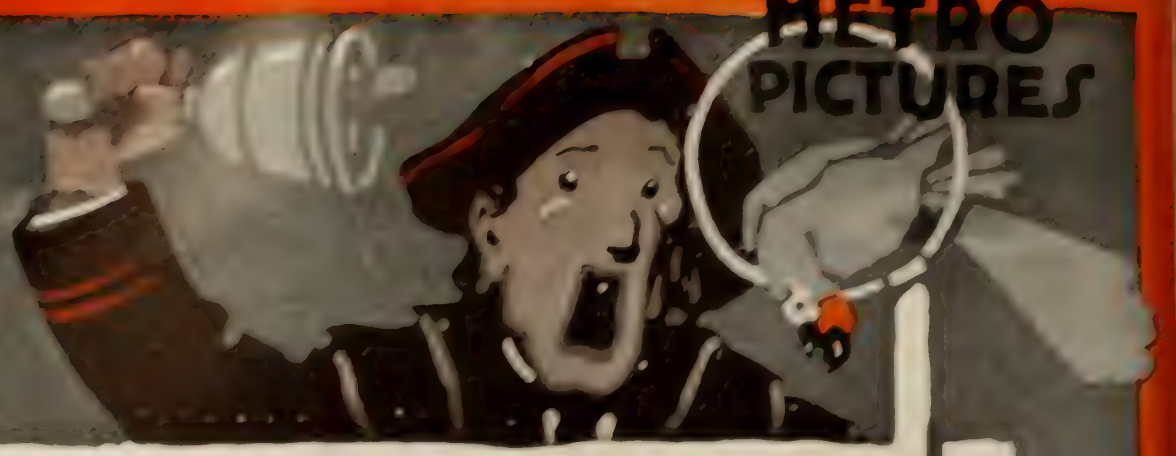
FRANCIS X. BUSHMAN

and BEVERLY BAYNE in

MAN and HIS SOUL

A 5 Act METRO wonderplay
of extraordinary power
Directed by John W. Noble
and produced by
Quality Pictures Corporation

Released
on the
Metro Program
January 31.



ANNOUNCING

Bookings for Metro-Drew Comedies

We recommend that exhibitors get in touch with any of the following offices to arrange now for bookings on the great Metro-Drew one-reel comedies. The releases begin in February.

N. Y. Metro Film Service, Inc.,
110 West 40th St., New York

N. Y. Metro Film Service, Inc.,
25 Church St., Buffalo, N. Y.

N. J. Metro Film Service,
71 West 23rd St., New York

Metro Pictures Corp. of N. E.,
182 Tremont St., Boston, Mass.

Metro Film Exchange,
1321 Vine St., Philadelphia, Pa.

Metro Pictures Service,
212 Fourth Ave., Pittsburgh, Pa.

Metro Pictures Service,
9th & D Sts., N. W., Washington, D. C.

Southern Metro Pictures Corp.,
7 Chamberlain Bldg., Chattanooga, Tenn.

Metro Pictures Corp. of Texas,
1905½ Commerce St., Dallas, Texas

Metro Pictures Service,
416 Mullers Bldg., Chicago, Ill.

Metro Pictures Service of Mich.,
200 Equity Bldg., Detroit, Mich.

Metro Pictures Corp.,
925 Walnut St., Des Moines, Iowa

Metro Pictures Service of Minn.,
207 Produce Exchange, Minneapolis, Minn.

Metro Pictures Corp.,
1720 California St., Denver, Colo.

Metro Pictures Service,
3618 Olive St., St. Louis, Mo.

Metro Pictures Service of Ore.,
217 S. Main St., Butte, Mont.

Metro Pictures Corp. of Calif.,
738 S. Olive St., Los Angeles, Calif.

Metro Pictures Service, Inc.,
922 Main St., Kansas City, Mo.

Southern Metro Pictures Corp.,
Nola Bldg., New Orleans, La.

Metro Pictures Service of Ore.,
72 Broadway, Portland, Oregon

Metro Pictures Corp. of Calif.,
69 Jones St., San Francisco, Calif.

Metro Pictures Service of Ore.,
1214 Third Ave., Seattle, Wash.

Starbins, Ltd.,
Phillips Square, Montreal, Canada

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9 Long Acre, London, England

METRO PICTURES CORPORATION

PARAMOUNT PROGRAM

THE NAME OF

LASKY

MEANS

PERFECTION

IN

PHOTOPLAY PRODUCTIONS

The New York Evening Sun said about **Geraldine Farrar** in **"Temptation"—**

"The motion picture must be more than it has been and in this case, with the gracious aid of Geraldine Farrar, one motion picture shines forth, a guide for all."

Lasky Productions Exclusively on the PARAMOUNT PROGRAM

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Famous Players Film Service, (ltd)
Toronto. Montreal. Calgary.

LASKY

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FOUR EIGHTY-FIVE FIFTH AVENUE NEW YORK CITY

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DE LUXE EDITION

MUTUAL FILM CORPORATION
offers —

THE DRIFTER

A DRAMA OF DEEP HUMAN INTEREST, DEALING WITH ONE OF LIFE'S MOST COMPLEX PROBLEMS. A MASTERFUL PRODUCTION — FIVE REELS

featuring the Charming Actress

LUCILLE TAFT

And

ALEXANDER GADEN

Released the Week of FEB. 7
Produced by GAUMONT

MUTUAL MASTERPICTURES
DE LUXE EDITION

MUTUAL FILM CORPORATION
offers —

POWDER

AN ALTOGETHER STARTLING PRODUCTION - A DRAMA UNIQUE IN THEME AND ABSOLUTELY AMAZING IN ITS INTEREST-COMPELLING QUALITIES

Featuring.....

ARTHUR MAUDE

THE STAGE FAVORITE OF TWO CONTINENTS

Released the Week of FEB. 7TH.
Produced by AMERICAN

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THE SOUL'S CYCLE

A SENSATIONAL PHOTODRAMA BASED ON THE THEORY OF TRANSMIGRATION OF THE SOUL...THE SCENES ARE LAID IN ANCIENT GREECE. FIVE REELS

Featuring the Alluring Star

MARGARET GIBSON

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BOSTOCK LIONS

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offers
A CLIPPER STAR FEATURE

LILLO OF THE SULU SEAS

AN INTENSELY GRIPPING AND SPECTACULAR PRODUCTION PRESENTING BIG SCENES OF TROPICAL SPLENDOR. THREE POWERFUL REELS

Featuring the Eminent Star
HAROLD LOCKWOOD
Supported by
A GREAT CAST - INCLUDING
MAY ALLISON AND WILLIAM STOWELL
Released the Week of FEB. 7TH:
Produced by American

MUTUAL PICTURES

The BROKEN CROSS

With Harold Lockwood and May Allison

The *thrills* and *heart-throbs* of this strong Western drama bring out the best work of these splendid co-stars—amid settings of supreme beauty! A pendant—a "broken cross"—decides the romance of the disinherited son and winsome Red Cross Nurse. Another "Flying A" two-part play that hits the high mark.

Directed by Thomas Ricketts

Released Feb. 1st

Mammy's Rose

Neva Gerber and Frank Borzage One Reel

Directed by James Douglass

Released Feb. 4th

Billy Van Deusen's Fling

John Steppling—Carol Halloway and John Sheehan

One Reel "Beauty" Comedy

Released Feb. 2nd

The Extra Man and the Milk Fed Lion

Three-Reel "Mustang" Comedy

Released Feb. 4th

The Laird O'Knees

"Beauty" Comedy

with

Orral Humphrey

One Reel

Released Feb. 6th

American Film Company, Inc.

Samuel S. Hutchinson, President

Chicago, Illinois

All "Flying A" "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

MUTUAL PICTURES

SAMMY'S DOUGH-FULL ROMANCE

THE new screaming hit of the "Sammy" series. The dough flies and the fun follows the dough! Ludicrous situations, sparkling with the inimitable comedy of Sammy, develop fast and furiously into convulsing climaxes. Absolutely a novelty, as are all Vogue Comedies, with new stuff, new stunts and new comedians—a whole company of them that produce laughs at a record-breaking rate.

Released—January 20

And Another Sure-Fire Vogue Comedy

A BABY GRAND

Released—January 22

Slapsticks With a Reason

VOGUE COMEDIES

BOOK Vogue funny films—they become a ***habit*** with your patrons. Vogue nights are over-flow nights. Cash in on the cleverest screen comedy.

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

VOGUE FILMS, Inc.

Executives

JOSEPH H. FINN SAMUEL S. HUTCHINSON

Publicity Offices: 222 South State St., Chicago, Ill.

THE GIRL AND THE GAME

"THE GIRL AND THE GAME is a remarkable series of rap id-fire thrills. A half million do lars were spent on these smashing Fifte Chapters—or over $33,000 on each cha ter! Each chapter is a marvelous produ tion in itself.

Thrills Guarantee In Every Chapter!

President Hutchinson of the producin company definitely guarantees the thrills every chapter. Every chapter is an individual triump Book "The Girl and the Game" and your patrons w cheer each sudden, terrific climax.

IAL FEATURE

MENDOUS!

SCENES-CROWDS-RECEIPTS

From thousands of theatres comes the same report of record-breaking attendance and boundless enthusiasm overflowing at each electrifying exploit of daring Helen Holmes in "The Girl and the Game". Each chapter is a ten-strike, jammed with hair-raising situations and *tremendous thrills!* In Chapter Five, this surprising star leaps from the top of a telegraph pole onto a speeding train. Then she settles a sensational fight on a coal car. Climax follows climax, bringing the big crowds to the edges of their seats.

Book Fifteen Weeks of Big Profits!

Book "The Girl and the Game"—fifteen two-act chapters that crowd your house. One chapter is released each week. Five now appearing. Beautiful Helen Holmes is a fearless heroine who is immensely popular. She is seen in vastly differing situations—in beautiful gowns — then in the humble frocks of a telegraph operator.

Make *big* money out of this two-mile-a-minute railroad film novel. The thrills on the screen mean jingling thrills in the box-office. Make your house the community center of the greatest in motion pictures. *Act now.* WIRE your nearest Mutual Exchange.

Over 1000 Newspapers

are publishing, for millions of readers, week by week, Frank H. Spearman's story of "The Girl and the Game." The leading newspapers all over the United States are giving more than *twice the cooperation* ever given before to any film production.

The story is graphic—vivid—describes the lightning-like scenes with remarkable realism and all the power of the great word-painter. It is being followed by enormous numbers of people eager to see the enthralling tale pictured for them on the screen.

New York World	*San Francisco Chronicle*
Pittsburgh Press	*St. Louis Globe-Democrat*
Atlanta Constitution	*Cleveland Leader*
Omaha Bee	*Louisville Herald*
Buffalo Courier	*Philadelphia North American*
Indianapolis Star	*Memphis Commercial Appeal*
Chicago Evening Post	*Milwaukee Sentinel*
Detroit Journal	*New Orleans Times-Picayune*
Baltimore American	*Los Angeles Tribune*
Boston Globe	*Dallas Journal*
Cincinnati Times-Star	*Seattle Post-Intelligencer*
Kansas City Journal	*and One Thousand Others.*

For booking information apply to "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 South State Street CHICAGO, ILLINOIS

MUTUAL MASTERPICTURE
DE LUXE EDITION

EDWIN THANHOUSER PRESENTS

"BETRAYED!"

A DRAMA OF THE ETERNAL CLASH OF HUMAN FORCES

IN 5 REELS

RELEASED JAN. 29TH

Featuring

GRACE DE CARLTON

AND A SPECIALLY SELECTED CAST

STORY BY PHILIP LONERGAN STAGED BY HOWARD M. MITCHELL

THANHOUSER FILM CORP.
NEW ROCHELLE N.Y.

MUTUAL WEEKLY

First Page News!

Get any newspaper man to compare current releases of motographic weeklies, and he will unquestionably tell you the leader is

THE MUTUAL WEEKLY

Compare the latest release, Mutual Weekly No. 54, and see how much MORE FIRST PAGE NEWS it gives than any other News Reel.

You Get These Only in the Mutual Weekly

Mutual Weekly No. 54—FIRST PAGE NEWS—The British cruiser, "Natal," mysteriously sunk with loss of over 400 of her crew.

Mutual Weekly No. 54—FIRST PAGE NEWS—P. & O. Liner "Persia," torpedoed in the Mediterranean, U. S. Consul McNeely being among those drowned.

And many other views of national interest.

Mutual Weekly Leads by Six Weeks

A motographic weekly is just now showing Mr. and Mrs. Walter Estes leading primitive lives in the Maine woods. This was news when it appeared in Mutual Weekly No. 48, the latter part of November, 1915.

Again the Mutual Weekly Leads

The movement of the Seventh Cavalry to the border was shown in the last Mutual Weekly of 1915. This was NEWS when the Mutual used it. Two weeks later another weekly gets it—skim milk. The Mutual gives the cream of the news when it is news.

You can have the Mutual Weekly, too, just as it is shown at the Palace Theater, New York, America's greatest vaudeville theater

For Particulars Visit or Write Any Mutual Branch

Manufactured for Mutual Release by Gaumont Laboratories, Flushing, N. Y.

PELL MITCHELL, EDITOR.

A 5-part GOLD ROOSTER play adapte
which cost PATHÉ for the pictu

THE LOVE

Agnes
Glynne

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is
contributio
art in story
RELEASE

The PATHE
EXECUTIV
25 WEST 45th S

rom a novel
ights alone
$25,000
TRAIL

"The Dop Doctor"

a novel by Richard Dehan, has passed through 24 editions in England, because of its power, pathos, heart interest and originality. The picture was made on the South African veldt with a strong cast headed by Agnes Glynne, Fred Paul and Booth Conway

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nique
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ANUARY 21st
EXCHANGE inc.
FFICES
EW YORK

THE IRON

PATHÉ'S RED-BLOOD

PEARL WHITE

CREIGHTON HALE
and SHELDON LEWIS,
the "ELAINE" favorites

Publicity, cast, title, story or authorship are what bring the crowds your way. Here you have them all, and all ABOVE PAR!

Story written by Arthur Stringer, and adapted by George B. Seitz. 12 chapters of 2 parts each.
Produced by the Feature Film Corporation, under the personal supervision of Edward Jose.
Released Monday, February 21st.

The PATHÉ EXECUTIVE
25 WEST 45th ST.

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SERIAL WILL FEATURE

Advertised by
the newspapers
everywhere.

EXCHANGE inc.

OFFICES
NEW YORK

WHAT DO THE EXHIBITORS

THE RED

"YOU HAVE TURNED PATHÉ SERIALS SURELY

Just to Remind You

Produced by Balboa, from scenarios by Will M. Ritchey; Newspaper story by Albert Payson Terhune. Complete in 14 two-part episodes.

The PATHÉ

EXECUTIVE

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SAY ABOUT PATHÉ'S

CIRCLE

OUT A WINNER !
DO GET THE MONEY!"

Featuring the popular favorite of the wonderfully successful "WHO PAYS?"

RUTH ROLAND

EXCHANGE inc.

FFICES
EW YORK

We Will Shortly Market

TEN ONE-REEL COMEDIES

comprised in a one-a-week series to be known as

The Mishaps of Musty Suffer

Featuring in his famous Tramp Characterization

HARRY WATSON, Jr.
of BICKEL and WATSON

for which we are accepting EXCLUSIVE SHOWINGS preliminary to their general release.

Better class theatres in all principal cities are taking advantage of our new and novel plan for exclusive advance of release date exhibition.

You don't have to speculate, see them first. Phone the nearest Kleine office for screen inspection. Then—if you have seen them, you will agree with the Motion Picture News—

"They are a medley of absurd incidents, a delightful extravaganza. They keep a theatre full of people laughing till their sides ache"—which, by the way, is all any comedy can do!

But see it yourself first, then let the Kleine man give you details of our plan for EXCLUSIVE PRELIMINARY SHOWINGS in your city.

GEORGE KLEINE, 805 E. 175th St., New York City

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Atlanta
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405 Railroad Bldg.
Philadelphia
1309 Vine Street
Minneapolis
708 First Ave., N.
Pittsburgh
123 Fourth Ave.
Kansas City
209 Ozark Bldg.
Seattle
204 Orpheum Theatre Bldg.
San Francisco
234 Eddy Street
Cincinnati
138 West 7th St.
Dallas
1812½ Commerce St.
Los Angeles
514 W. 8th St.
Montreal
204 St. Catherine St., West
Toronto
96 Bay St.

New Orleans 103 Nola Bldg.

WORLD FILM CORPORATION

LEWIS J. SELZNICK, VICE-PRESIDENT & GENERAL MANAGER

VIM

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THURSDAY JANUARY 27th — ANNOUNCE — FRIDAY JANUARY 28th

Their New Thursday Comedy Release

PLUMP AND RUNT in

A SPECIAL DELIVERY

A COMEDY OF CHARM

A COMEDY OF CHARM

THE ARRIVAL OF THE SPECIAL DELIVERY

LAUGHTER——LAUGHTER——LAUGHTER
THE FUNNIEST FILM FOR THE FUNNIEST PEOPLE
THE BEST COMEDY FOR THE BEST HOUSES
FUNNY SCREAMS BY FUNNY PEOPLE
SPECIAL ONE AND THREE SHEET POSTERS AS FUNNY AS THE FILM

REGULAR FRIDAY VIM, "BUSTED HATS"

ON THE

GENERAL FILM PROGRAM

Knickerbocker Star Features

offer

THREE STAR RELEASES

on

General Film Program

3 REELS

"HOUSES OF MYSTERY"

Featuring

PAUL GILMORE

A Detective story, thrilling, artistic, dramatic. Secret Service men round up a treacherous gang of diamond smugglers.

JANUARY TWENTY-FIRST

3 REELS

3 REELS

"THE HEART BREAKERS"

Featuring

JACKIE SAUNDERS

A Three Act Semi-Comedy. The troubles of an Heiress; the triumph of an ambitious Cub Reporter. Hilarity and humanity blend. A winner: everyone will like it.

JANUARY TWENTY-EIGHTH

3 REELS

3 REELS

"THE CRIME OF CIRCUMSTANCE"

Featuring

LEWIS J. CODY

Photographically a Masterpiece; Dramatically Convincing. A "Butterfly" and her ambitious husband and a home of destitution become enmeshed in circumstances which result in startling disclosures.

FEBRUARY FOURTH

3 REELS

3 REELS

Special Artists Engaged To Make One, Three and Six Sheet Posters

Remember EVERY FRIDAY We Release
On Regular General Film Program

Knickerbocker Star Features
NEW YORK

LUBIN

Released Jan. 24th

"TWO NEWS ITEMS"

One Act Drama

Released Jan. 25th

"THE DRAGOMAN"

Two Act Drama

Released Jan. 27th

"THE EMBODIED THOUGHT"

Three Act Drama

Released Jan. 29th

BILLIE REEVES COMEDY

"CURED"

One Act

GENERAL FILM LUBIN RELEASES

VITAGRAPH

SCOOPS

HEARST-VITAGRAPH
NEWS PICTORIAL No. 1

Congressman Buchanan Indicted Strike Plotter

British Cabinet Crisis Over Conscription

Survivors of Torpedoed Liner Ancona

Ford Peace Party On their Voyage

HEARST-VITAGRAPH
NEWS PICTORIAL No. 2

President Wilson and Bride On Honeymoon

Ascot Park Motor Speedway Races

Opening of 1916 Racing Season at New Orleans

HEARST-VITAGRAPH
NEWS PICTORIAL No. 3

Strike Rioters Burning East Youngstown, Ohio.

Newly Organized German Artillery in Action

Survivors of The Abandoned Liner Thessaloniki.

And this letter tells the Story

Morrison Hotel
and Boston Oyster House
CLARK AND MADISON STREETS
CHICAGO, ILL.

Jan. 6th-16

Hearst -Vitagraph News Pictorial.
Chicago. Ill.,

Dear Sirs:-

Congratulations on your new weekly adventure. I ran #1 first run today at THE BOSTON THEATRE, 21 N. Clark St. and played to a packed house all day, the business being far above what I really expected, as the weather was so cold. The news was interesting and of the most importance and was well gotten up. The photography was excellent and the Powers cartoon was a scream. All that we regretted was that it ended too soon.

With very best wishes for the good work, I am,

Very truly yours,

J. C. Mills ---Mgr.,
Boston Theatre 21 N. Clark
Alcazar Theatre 69 W. Madison
Rose " 63 W. Madison.
City

RATES
NEW MORRISON - 225 ROOMS AT $1.50 SINGLE - $2.50 DOUBLE; 150 ROOMS AT $2.00 SINGLE - $3.00 DOUBLE
90 ROOMS AT $3.00 SINGLE - $4.00 DOUBLE
OLD MORRISON - 140 ROOMS WITH RUNNING WATER $1.00 SINGLE - $2.00 DOUBLE;
95 ROOMS WITH BATH $1.50 SINGLE - $2.50 DOUBLE

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

A story by the greatest of all screen writers,

CYRUS TOWNSEND BRADY

Directed by a great masterful director,

RALPH INCE

Enacted by stars whom the millions love and admire,

ANITA STEWART and EARLE WILLIAMS,

And produced by a gigantic organization

THE VITAGRAPH

That is,

MY LADY'S SLIPPER

THEY SAY THAT NAMES AND REPUTATIONS COUNT FOR NOTHING

But
Here you have
Names
Reputations
Splendid Production
Absorbing Story
And Merit of the
Most superlative kind
In each.
Released January 17th thru
V. L. S. E., Inc.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
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VITAGRAPH

Again
Cyrus Townsend Brady

Following
My Lady's Slipper
Comes
THE ISLAND OF SURPRISE

By the author of
The Island of Regeneration
CYRUS TOWNSEND BRADY

* * *

Some say
The Island of Surprise
Is even better than
The Island of Regeneration

* * *

It Features
WILLIAM COURTENAY
The eminent stage star
Eleanor Woodruff
Zeena Keefe
Julia Swayne Gordon
Charles Kent
Anders Randolph
And other popular Vitagraph Stars.
Produced by Paul Scardon
Released January 24th

The VITAGRAPH COMPANY of AMERICA
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EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
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VITAGRAPH

Business Is Good

From every section of the country
East, West, North, South
Come reports that
Business is good.

★ ★ ★

These reports come
From exhibitors who know—
From exhibitors
Who believe in the open market—
From exhibitors
Who pick their programs
On Merit only.

★ ★ ★

And the best part of it all is
They are exhibitors who
Use Vitagraph.
They see them on the screen
Use them—
and Business is Good

Regular Releases

"The Cold Feet Getaway"

Comedy—Monday, January 24th
Featuring Harry Fisher and Albert Roccardi

"Peace at Any Price"

Comedy—Friday, January 28th
Featuring Mr. & Mrs. Sidney Drew.

"The Ruse"

Three-part drama—Saturday, January 29th

Broadway Star Feature

Featuring JOSEPH KILGOUR, HARRY MOREY, Denton Vane, Charles Kent, Naomi Childers and Helen Pillsbury.

"Jane's Bashful Hero"

Comedy—Monday, January 31st
Featuring EDITH STOREY, Donald MacBride, Billy Bletcher and Edward Elkas.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
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PaZAYS
"a smile is a
STINGY man's LaFF-
GOZH! But You'll all
Be GeneROUZ when
You ZEE me in the
moviez
THE KALEM MARK
SIZ. HOPKINZ
(MYSELF)

"THE PERIL OF THE RAILS"

An Episode in

"THE HAZARDS *of* HELEN"

Featuring HELEN GIBSON

The Most Daring Actress in Pictures

Kalem, the originator of railroad pictures, continues to set the pace in excellence of production and ingenious and reckless thrills. The spectacle of two speeding trains rushing to an almost certain head-on collision will pull your patrons out of their seats when you show this episode. Helen's courageous coolness in the face of danger averts the disaster by inches. This episode released February 12th. 1 and 3-sheet, 4-color lithographs of the striking Kalem kind. Newspaper mats, also.

Kalem's "Hazards" Give You "The Last Word in Thrills"

WURRA-WURRA

A Bud Duncan and Ethel Teare comedy without a lagging moment in the reel. The Cannibal Isles are the scene of the action, Ethel is queen, and Bud and Jack rather fortunate castaways.

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MOVING PICTURE WORLD
THE FILM INDEX
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(*The Index for this issue will be found on page 680*)

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Saturday, January 22, 1916

Facts and Comments

WE call the reader's attention to the reports of the hearing on Federal censorship at Washington. When the reformers for revenue only attacked the motion picture two years ago and succeeded in persuading the House Committee into a favorable report of the Federal Censorship Bill the great men in the industry were too busy making money to "bother with it." Now the opposition has descended upon the Capitol like a cloud. The sleeping lion has roused himself and is more than ever before conscious of his strength. It may turn out that the reformers for revenue only have rendered a priceless service to the motion picture. The fight against the freedom of the screen has now passed the stage when lobbying in quiet corners and reckless, wholesale misrepresentation are to be feared. Such devious and subterranean methods will not bear the light of free, honest discussion. Public sentiment stands arrayed against censorship of all kinds, Federal or otherwise, and if Congress is responsive to public sentiment the professional reformers will have to hunt up another issue to keep themselves in the limelight and go through the motions of earning a salary.

* * *

A WELL-KNOWN leader in the film world recently spoke of a coming storm and of the probable wrecks in the wake of the storm. This forecast is concurred in by every one who is familiar with conditions as they exist today. The exhibitor pays more for his film service than ever before. That he is paying more today than he did four or five years ago is natural enough and no alarming conclusions could be drawn from this circumstance alone. Within the last two years, however, the increase has been abnormal and out of all proportion. There has been nothing like a corresponding increase in his revenues. The producer has been forced to increase the cost of negatives to an extent which derived him anything like a profit and often resulted in a loss. The distributor finds it more difficult and expensive to distribute. The industry is not running on a sound business basis, else there could not be so much waste and leakage. Paying preposterous prices to "stars" is only one of the evils of the day. The extravagant financing of exchanges is another. The most serious aspect of the whole situation is the lack of high quality in pictures. This deluge of mediocre productions is beginning to affect the attendances at the motion picture theaters.

* * *

HERE is a strange inconsistency. The same companies that adhere to the old low prices for scenarios pay extravagant sums for the filming rights of novels and plays. A well-known novel or play has value, we make no question of that. When we hear, however, of a thousand dollars paid for the filming rights of a novel which is practically unknown outside of a few libraries, we begin to wonder. Even the fourth-rate author tries to hold up the film man. The first-class author can only be approached with a fistful of thousand dollar bills as an evidence of good faith.

* * *

QUESTIONS are frequently asked by our readers why so many companies insist on five reels as the proper feature unit. We have asked one very prominent producer, who referred us to the rule and practice in the classic drama. The classic drama is spoken drama and it puts far more strain on eye and ear than the film play. We do not want to say that the five-reel unit for a big feature is wrong, but rigid adherence to it may be. A feature of five reels must have uncommon elements of strength, otherwise it is apt to run into digressions and padding. It happens at times that a three or four reel feature is greatly superior to one of greater length. A feature in one respect is something like a poem—it may have more feet than it needs.

* * *

AS an incentive to the removal of differences between the Angelenos and the motion picture men perhaps the former hardly needed the accelerating influence of the munificent offers of the San Franciscans to give land and build studios. Still, 'tis well to have it known that one has honor outside his own country.

Five Reel Material*

By Louis Reeves Harrison.

THE author who has a story to tell, even when he knows how to tell it in print, is often under a false impression as to the amount of material required for a five-reel feature and almost wholly unaware of how it should be divided into five acts. He may even imagine that because he knows very little about the construction of a photoplay scenario that there is very little to be known. Such a view is the natural result of having an intellectual boundary, that of his own craft, and the one who entertains it is occasionally shocked to discover that all he has to provide can be swallowed by one reel without a gulp.

While no rules have yet been formulated on the subject, at least none which would not equally serve for measuring moonlight, the author who has one eye on the main chance, who wishes to develop his story in feature proportions, may feel reasonably assured that directors rarely complain of excess material. Long experience has taught them to expect a shortage of grey matter in the scenario, which they convert by laborious overplaying, or by reckless interpolation, into an oversupply for the ruthless editor to cut down, all of which might be obviated in the scenario. "But, how?" asks the author, the gentleman who is supposed to supply the brains of a story, "how is this to be done?"

The question might be evaded by suggesting that the anxious inquirer closely observe the best screen examples, count the time, the scenes and subtitles, and in a general way familiarize himself with the subject on which he is about to venture. Such a training might modify many a new writer's self-sufficiency and tame some of the older ones, but short cuts of experience may be of value, and what is done in other arts of expression may help.

In the opening period, that of making known the characters, the location and the general trend of a story, may be one-third of the whole novel and usually requires one-third of a three-act stage play. It is not, however, advisable to use more than one-fifth, the first act of a five reel photodrama, for such introductory and preparatory work, though this limitation is not actually imposed. Now strip the novel, or the drama, of all verbiage save a few clarifying explanations or bits of conversation, particularly those which enforce the action, and there is left a skeleton of incidents and events, the bare narrative.

Those who have successfully transformed the novel and the stage play for screen presentation have come upon a discovery that is always alarming and sometimes painful—the actual story material is not enough to hold the attention of an audience for more than three reels. Two additional reels must be provided by dragging attenuation or by providing entirely new material in harmony with the subject matter. In both cases, especially in the latter, it has been found necessary to knock the old ship to pieces and simply piece the old material into a new structure.

Pages of conversation and philosophic comment in one case, hours of uttered language in the other, nearly all must be eliminated for the sake of visible beauty, significant movement and intense psychology. In order to ascertain how every one of three dozen scenes and a half dozen subtitles in one act of a photodrama may be made to count strongly with an audience, it would not be a bad plan for an author to reduce his narrative to a synopsis and work from that basis to evolve a single telling act, remembering that the chopping of two contrasting scenes can easily be done at the studio by the editor.

Starting with a theme, and keeping that theme ever in mind, the author of creative imagination and devotion to his work will find his material supplied by the necessities of development, his plot taking care of itself. If the story reaches its natural end in three reels, let it rest there for good, or begin over again at the beginning on a larger general scheme, one which will probably suggest itself after the first writing. The one thing to be avoided at every step in theatricalism.

By theatricalism is meant staginess and the use of artificial characters and incidents long deemed essential in the drama. By theatricalism is also meant stale stuff, the Kentucky feud, the Balkan Princess and the ingenious young American who stirs up things in her kingdom, the country maiden who is wronged, or nearly wronged, by the city chap, who is forgiven by her old country sweetheart, the shifting of clothes and identity between mistress and maid, or between gentleman and valet, the dual identity, or the man of two lives, the story that depends upon uncle's will, or upon a foolish wager, the millionaire hero or heroine who assumes a disguise that he or she may be wed for love's sweet sake. Above all the wornout Cinderella story.

The author who starts in to use this sort of material need not fret his soul as to how much of it will fill a feature play. It is at present being liberally supplied to us without cost to the producer. Largely from fountains of pure creative genius will come such original five-reel features as will be given consideration by men who must expend thousands of dollars to produce them. Most surely such features may be counted upon to win the author's way to artistic success and at least, an imitation of commensurate financial reward.

Among those we meet quite often in the Five-Reeler are: The Lady who has a Past and wishes to Heaven she hadn't; The Big Grafter with an Up-Tilted Cigar in his Mouth, who tries to Compromise the Rising Young Politician; The Wife whose Licensed Provider is Older and Uglier, though Noble he may be, than the Other Man; The Artless Little Adopted Child who turns out to be the Real Heiress; The Lost Heir who was stolen by Operatic Gypsies when a Mere Babe; Brute Man; Big Westerner, Absconding with Cultured Lady, Eastener, to their subsequent Mutual Edification; The Poorly Posted Banker who reads in the paper that he is Ruined.

Some day we may meet a banker who understands finance and come to regard the lady with no past as the real novelty. We may discover the big grafter teaching Sunday school, while the rising young politician is buying drinks all around. We may gaze upon sensible wives who stick to the man with the bank balance in spite of all. We may even enjoy a brief vacation from Cinderella, Carmen and Camille. Grown men may then go unescorted to the movies.

Mix the narrative of three well-sifted novels with the residue of two boiled-down stage plays and add a strong dash of melodrama for seasoning. Knead the composite plot carefully and bake in a hot oven. Set it away to cool for several weeks while permitting a Real Idea to simmer. When ready to serve, pour the real idea over the re-warmed plot so that it saturates every part of it and bring it in on a hot plate, remembering always that the idea furnishes the flavor, although it may lower the temperature. The composition may be used as a chef-d'oeuvre when exquisitely garnished with psychology.

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Hearken All Ye Producers

(The writer of this page now "yields the floor" to a valued contributor, Chapin H. Hoskins, of Chicago. Mr. Hoskins' observations are full of interest. He evidently is a close student of the motion picture. Self-criticism is anti-censorship under another name. That's the main reason we print Mr. Hoskins' contribution.—W. Stephen Bush.)

The Unconverted Public

A RECENT advertisement in THE MOVING PICTURE WORLD mentions the desirability of drawing to moving picture theaters the better class of patrons —"a large per cent. of whom have not yet begun to attend motion picture shows."

Why are there still so many people unattracted by the screen drama? Is it because they do not know the excellence to which the silent plays have attained? Or is it that, in spite of seven-league strides of recent years, the moving picture does not yet merit the interest of highly intelligent people? I believe it is the latter.

The photography of most current pictures is excellent, the directing is thorough and often reveals genius, the acting is frequently superior to that of the "legitimate" drama—but in spite of camera man, director, and cast, the screen has yet to gain the universal recognition given to the stage. The reason is that the photoplay, but for few brilliant exceptions, is still on the level of the dime novel or penny-dreadful, and the "ten-twenty-thirty."

That sensation, so called, is the goal of nearly all our producers is apparent to anyone who frequents moving picture theaters. In a recent issue of THE WORLD an analysis of the stories, comments and reviews of the films then current shows that fifty-seven dramas out of sixty-eight, or 83.8 per cent., displayed crime or criminals! Even among the farces and comedies 46 per cent (seventeen out of thirty-seven) introduced crime. Is it any wonder that people leave in the middle of a "feature play" and go to a Charlie Chaplin show to "get the taste out of their mouths"? When it is remembered that the figures used here include only the releases of our best producing companies, because those which issue frankly obscene or degrading pictures are not permitted to advertise in THE WORLD, it must be admitted that men and women who dislike cheap sensation have small chance of witnessing a pleasant picture play.

The producers of the fifty-seven crime-displaying dramas and the seventeen crime-containing comedies doubtless hold the theory that their plays will be satisfactory to the most fastidious if only the lawbreakers in them received retribution in the end. Such a test may satisfy the official censors, but how about the ultimate censor, the intelligent public? A number of recent photoplays have pictured a struggle between two persons, one holding a gun; a third person, whose presence is unknown to either, shoots. The hero or heroine is a murderer in intention, and thinks himself one in fact, but because the author decides that the man labeled "Villain" shall shoot first the audience is expected to sympathize with the would-be murderer earmarked "Hero."

In one recent release five characters registered their determination to murder; one succeeded in being the culprit, whereupon we of the audience were supposed to look upon him with loathing, and glory in the living happy ever after of the four whose criminal intentions were frustrated. Intelligent people, regardless of any moral question, do not like to be played with in this way. They see in the murderous intention, not conquered but prevented, a crime as black as murder itself.

Most of the crime in picture plays has as little excuse as the sensuousness in "problem plays." Mark Twain once wrote a story in which the hero and heroine become involved in such difficulties that the author gives up the effort to extricate them. Had he been an average photoplaywright he would have introduced a murder or two, a fall over a cliff, or a suicide to eliminate the characters obstructing a logical solution of the plot.

George Bernard Shaw, in his preface to "Three Plays for Puritans," discusses the shortcomings of London theater managers in their choice of plays. Much of what he says might be read with profit—and amusement—by film play producers. Of the "so-called problem plays" he writes that they "invariably depended for their dramatic interest on foregone conclusions of the most heart-wearying conventionality concerning sexual morality. The authors had no problematic views; all they wanted to capture was something of the fascination of Ibsen. It seemed to them that most of Ibsen's heroines were naughty ladies. And they tried to produce Ibsen plays by making their heroine naughty. * * * Thus the pseudo-Ibsen play was nothing but the ordinary sensuous ritual of the stage become as frankly pornographic as good manners allowed. * * * I found that the whole business of stage sensuousness * * * disgusted me, not because I was Pharisaical or intolerably refined, but because I was bored."

THE MOVING PICTURE WORLD's British correspondent writes that "film critics, both in the trade and out, are just now making capital of the ubiquity of the six-shooter in the average imported society or domestic drama from the American studios." Fortunately the day has passed when Englishmen believe us to be a gun-carrying nation, but can we blame them if they revive their old notions after seeing our photoplays?

People are beginning to associate crime and the screen automatically, just as they used to think that a picture was bound to display fleeing comedians knocking over banana carts and upsetting painters on their ladders. If one of your friends reads in the newspaper of a sensational crime he immediately says to you, "What a fine opportunity for a 'movie' plot!" So long as this continues to be the case that "large per cent." of the public who "have not yet begun to attend moving picture shows" will remain unconverted. Praise is due the few producers who are striving for a higher standard, but that standard must be made still more lofty.

Massachusetts League Election

President Horstmann Re-Elected for Third Time—Meeting Well Attended.

E. H. HORSTMANN, of Boston, was elected president of the Motion Picture Exhibitors' League of Massachusetts, Inc., for the third successive time, at the annual meeting of the league here last week. The meeting was the longest in the history of the organization. Seventy members were represented in person or by proxy, and although some of the subjects brought up at the meeting precipitated warm debates, everything wound up harmoniously, and the outlook for the ensuing year is exceedingly bright.

Richard W. Drown was elected first vice-president; Patrick J. Lydon, second vice-president; H. A. Gilman, treasurer, and Harry Wasserman, secretary. All of the officers are directors of the league and the other directors elected included G. M. Clark, L. Dadmun, F. J. Howard, Colonel Henry Kincaide and Jacob Lourie.

The Motion Picture Exhibitors' League of Massachusetts, Inc., is a Massachusetts corporation and under the provisions of its by-laws the members elect the secretary and treasurer and nine directors and the directors elect the president and two vice-presidents.

Film Hosts in Battle Array

Three Important Hearings on Federal Censorship Bill—Prospects of Opponents of Bill are Good—Producers, Distributors, Exhibitors and Newspaper Men Present Solid Phalanx to the Foe—Visit of President Wilson, Who Will Attend Trade Dinner on January 27th—Crafts Demoralized Before Powerful Opposition to His Scheme

By W. Stephen Bush.

Washington, D. C., January 16, 1916.

THE battle for and against federal censorship for motion pictures opened on Thursday, January 13, before the members of the House Committee on Education. Two years ago the hearings on the same bill were held in the committee room on the fifth floor of the House Office Building, in New Jersey avenue. It was a small room, scarcely accommodating a score of persons. This time the meetings are conducted in the big caucus room of the same building. The caucus room easily holds three hundred persons.

There are other contrasts. The House Committee on Education consists of fifteen members, of whom seven are new and have never heard any argument on federal censorship. The new members, upon whom the hopes of the motion picture men are centered, are Claudin A. Stone, Illinois; John A. Key, Ohio; William J. Sears, Florida; B. C. Hilliard, Colorado, Democrats, and Frederick W. Dallinger, Massachusetts; S. Taylor North, Pennsylvania, and Robert M. McCracken, Idaho. While at the last hearing there was less than a corporal's guard of film men, this time there was a cloud of opposition. The proponent of the bill was the same Dr. Wilbur F. Crafts, a well-known professional reformer But one other man has so far been heard on the same side as Crafts—Howard Clark Barber, a young man and a salaried agent of the Society for the Prevention of Crime.

Film Men Out in Force.

The gathering of the film men was by far the largest and the most representative I have ever seen. Every branch of the industry was well represented. J. Stuart Blackton, of the Vitagraph Company, was there, and so was John R. Freuler, of the Mutual, and P. A. Powers, of the Universal. Lubin, Metro and one or two others were represented by the Board of Trade, whose executive secretary, J. W. Binder, arrived at the Hotel Willard early on Thursday. The first on the ground were the organized exhibitors, headed by National President Frederick J. Herrington. Other exhibitors were James A. Delves, George W. Sahner and W. H. Ketchum, of Pittsburgh; Charles Segall, of Philadelphia; William Brandt, of Brooklyn; Samuel H. Trigger, of New York; Frank Rembusch, of Indiana; Peter Magars, of Harrisburg; Benjamin Zerr, of Reading; Charles A. Megown, of Cleveland; G. L. Wonders, of Baltimore, president of the Maryland State Organization; Jack Greenburg, of Baltimore; W. J. Crandell, president of the Washington local organization; Fulton Brylawski and J. H. Morgan, of the Princess Theater. The press was represented by Charles Condon, William A. Johnson and W. Edwards. The National Board of Censorship was represented by Cranston Brenton and Dr. Orrin G. Cocks. Other men who were present and who are well known in film circles were Paul Cromelin, Cosmofotofilm Film Company; Jenkins L. Jones, Thanhouser Film Corporation; Don J. Bell, of Bell & Howell, Chicago; Chester Beecroft, Centaur Film Company; C. Francis Jenkins, Tom Moore, of Washington; William M. Seabury, counsel to the Motion Picture Board of Trade; P. A. Parsons, of Pathe, and John M. Miller, of Buffalo.

One of the most notable figures was Nicholas Power, who attended every conference of the film men and followed the hearing with the closest attention. No branch in the industry had a more zealous representative than the supply men.

The exchangemen present were Walter W. Irwin, V-L-S-E; Max Koerpel, General Film; H. M. Osborn, manager of the Washington Exchange of Pathe, and Rudolph Berger, connected with the same office, and Guy Bradford, representative of Gaumont.

A Resume of the First Three Days.

The battle is still raging, and no one can tell how it will end. There is no doubt that the committee was not any too friendly to the film men on the opening night—most of them seemed to have made up their minds for Crafts and his bill. The proceedings, in fact, started inauspiciously for our side, but after Seabury and Cromelin had spoken there was a noticeable change for the better. Mr. Seabury ably repelled several attacks made on legal grounds, while Mr. Cromelin's masterly and destructive analysis of the copyright provisions in the bill made the members of the community realize the weakness and absurdities of the Crafts measure. The cause of the film men grew stronger on Friday night, when Cranston Brenton, of the National Board of Censors, gave a forceful, clear and convincing account of the work of his organization. He was followed by Walter W. Irwin, V-L-S-E. Mr. Irwin made a marked impression. His address was dignified in tone and manner, full of cold, solid facts and compelling in its logic. The greatest triumph for the freedom of the screen was achieved on Saturday night. F. J. Herrington, representing the exhibitors, interested the committee with valuable facts and with his own personal experiences in fighting legalized censorship in Pennsylvania. He was followed by Bainbridge Colby, representing the Hearst newspapers. Mr. Colby's arguments were brief, but very much to the point. J. Stuart Blackton, of Vitagraph, stated the film men's case with his usual grasp of the subject, his usual eloquence and his usual sallies of wit. The sensation of the evening came with the speech of the Rev. Cyrus Townsend Brady, the well-known author and preacher. He swayed the audience and the committee with his magnetic power, and at the end of his address the members of the committee vied with each other for the privilege of extending his time. Against this array of screen defenders the opposition had nothing to offer but a dozen elderly ladies, who spoke in favor of more pictures suitable for children, and some local clergymen, most of whom were colored. The change in the attitude of the committee toward the film was most pronounced after Mr. Brady had finished on Saturday night. According to well-authenticated rumors there were but three members of the committee favorable to the film men. The best that was hoped for was a minority report against the Crafts' Bill. As I write these lines the prospects are very much better. We have made more friends on the committee and the defeat of the bill is by no means impossible.

How Additional Hearings Were Secured.

Before going into the detailed reports of the hearings I want to tell a pleasing and interesting news story. I learned from excellent authority, in fact from some of the members of the committee themselves, that they had decided not to grant any further hearings and to send the bill, making Uncle Sam a censorial mogul, into the House with the original favorable report. I heard that Craft kept camping on the trail of the members and that he sent his emissaries in relays, when he was otherwise busy. Happily the film men have a very good friend in Granville S. MacFarland, editor of the Boston American. Mr. MacFarland is in close touch with Mr. Horstmann, the president of the Massachusetts Exhibitors' League. When he heard of the reintroduction of the Smith-Hughes' federal censorship bill, he wired Fred W. Dallinger, a congressman and member of the Committee on Education, to check the further progress of the bill and obtain a new hearing. Dallinger, a close friend of Mr. MacFarland, at first found the committee strongly disinclined to reopen the hearing. It took two days of tireless campaigning to win another chance for the film men to be heard. Mr. Dallinger succeeded in getting six hearings with two hours and a half for each session. Half of the time was placed at the disposal of the motion picture interests. Dallinger and Edward Platt, son of the late John I. Platt, of Poughkeepsie, and owner of the Poughkeepsie Daily Eagle, were the two members of the committee who openly favored the film men and who grilled Dr. Crafts

It is scarcely necessary to point out the far reaching effects against censorship. If the effort to set up this engine of oppression fails at the National capitol, the principle of

censorship will suffer a blow from which it may never recover.

The Events of the First Night.

When at 8 o'clock on Thursday night, Chairman Hughes called the committee to order, the large caucus room was filled well nigh to capacity. Chairman Hughes stated that there had been some reluctance on the part of the committee to re-open the hearings on the Federal Censorship bill. It had been decided, however, to give each side seven hours and a half to submit arguments to the committee. He made it plain to the opponents and proponents of the bill that the committee would frequently exercise its right of asking questions of the various speakers. He added that the committee realized its duty of giving the matter very careful consideration, and that within certain days, after the last hearing, the committee will be ready to accept briefs.

Mr. Hughes had hardly finished speaking when Wilbur F. Crafts, the reformer and main sponsor for the bill, jumped to his feet and in a somewhat excited manner deplored the action of the committee in granting further hearings to the moving picture men.

"I think," said Mr. Crafts, "that the committee has been rather more generous than just. This matter has been thoroughly thrashed out, and we must stop sometime. There is absolutely no justification for any further hearing. The committee considered the question very fully in March, 1914, and I insist that only matter which is strictly new be submitted at any of these hearings. I represent one-quarter of the population of the United States, and this population, consisting of parents and children, insists on a speedy decision."

Having solemnly placed himself to read nothing but new matter into the record, Dr. Crafts read, in full, the favorable report of the committee submitted to the House in May, 1914. He followed this up by reading a communication from the Superintendent of Schools of the State of West Virginia. According to this communication, which was likewise read into the record, 75 per cent. of the pictures displayed in the State of West Virginia were considered bad by the writer. All these pictures showed, it was alleged, drinking or cigarette smoking.

Very much in the style of the celebrated Sergeant Buzfuz, the reverend speaker threw back his head and bestowed many knowing glances first on the audience and then on the committee as he reached forth and grasped a loudly printed pamphlet. Presently, he waved it with gleeful gloating before the members of the committee, and declared, with a triumphant smile: "Now, gentlemen," he purred, "I do not ask you to take my word as to the need of censorship of moving pictures. Here is Carl Lammle, the largest film manufacturer in the world." Saying this, Mr. Craft pecked at the paper first with one finger then with another.

"Here," Crafts continued, raising his voice, "Here, Mr. Laemmle himself goes on record, proving the fact that there is a very large percentage of indecent pictures, and further proving the fact that 65 per cent. of the exhibitors in the country have no use for any but unclean pictures."

With great relish Mr. Crafts then read the "straight-from-the-shoulder" talk which has given rise to so much comment. The last few sentences Crafts read over and over again, and having waited for the contents of the article to sink in, he sat down in evident glee.

First Inning for Foes of Censorship.

Mr. Hughes then called upon J. W. Binder, the executive secretary of the Motion Picture Board of Trade, to open the proceedings for the film men. Mr. Binder was evidently well prepared, and if he had been permitted to pursue the even tenor of his way, no doubt, he would have had smooth sailing. He had not proceeded very far, however, before different members of the committee began to hurl questions at him. Congressman Towner, from Iowa, was particularly insistent and impatient, and Mr. Binder hardly had a chance to answer Towner's questions, before another member fired a new query at him. Presently one of the members of the committee began to ply the speaker with questions of law. It was here that William M. Seabury, general counsel to the Motion Picture Board of Trade, came to the rescue of Mr. Binder, extricating him from an embarrasing position.

The habit of all the members of the committee to break in upon the orderly discourse of the speaker proved to be a disturbing factor, especially in view of the fact that many of the questions asked were either unfair or childish. Mr. Seabury presently encountered the same obstructive tactics, but he parried every thrust very adroitly. When one member after another asked him whether he objected to any control and regulation of the moving pictures, he came back with a very loud "No!"

"We believe," said Mr. Seabury to the committee, "that there is all the difference in the world between regulation and censorship. Just to prove to this committee that we are in favor of the strictest sort of regulation, I am going to suggest to you an amendment of the Penal Code which will put indecent motion pictures on a par with indecent books and other objectionable articles. Under the law, which now makes the transmission of such objectionable matter through the mails a crime, the distributor of an indecent motion picture will incur the full penalties provided for this offence. Under the amendment which I propose any person who would attempt to take an indecent film out of an express office would be liable to criminal prosecution. The sound sentiment within the ranks of the motion picture industry is wholly and enthusiastically in favor of clean pictures. I wish I could make this committee understand

Group of Picturemen at Washington.—Left to right—first row: William N. Seabury, P. A. Powers, Nicholas Power, James A. Delves, F. J. Herrington, Mrs. Walter W. Irwin, Mrs. P. A. Parsons, Commodore J. Stuart Blackton, J. W. Binder; second row: Paul Cromelin, Granville S. McFarland, Capt. Dan Burke, Charles A. Megown, P. A. Parsons, W. A. Johnston, William Brandt, George Ketchum, Walter W. Irwin, Mrs. Blackton, J. Harford, I. M. Miller, G. W. Sahner, Chester Beecroft, W. S. Bush, John R. Freuler.

the difference between regulation and censorship. Let us define what we art talking about. I want this committee to know that a highly objectionable picture was suppressed in the State of New York, which has no censorship law, and was approved, at least, in substance, by the censors of the State of Pennsylvania."

Crafts here interposed to sing a little song of praise for the censors of Ohio and Pennsylvania. He pointedly asked why the motion picture men objected to censorship if they really wanted clean pictures. "Pat" Powers, who had been sitting in the front row, arose and told Crafts that he had a "tough time" in getting action on any of the Universal films in Ohio. "You see," said Powers, in a whimsical, complaining way, "one of the censors is sick and the other two are not on speaking terms." Powers scored with the first laugh at the hearing.

Paul Cromelin's Telling Speech.

The last speaker of the evening, and, undoubtedly, the most effective one, was Paul Cromelin of the Cosmofotofilm Company. Mr. Cromelin attacked Section 9 and 10 of the Crafts bill. Those sections provide that no copyright shall be issued for any film which has not previously received the certificate and seal of the proposed Federal Censorship Commission. He pointed out that it would be impossible for any importer of film to comply with both the Crafts bill and the provision and regulations of the present copyright law. The members of the committee were much impressed by the argument of Mr. Cromelin, all except Mr. Towner, of Iowa, who wanted to know all about censorship in England. As Mr. Cromelin had materially helped in drafting the scheme for control of motion pictures in England, he was well able to supply all the information Mr. Towner wanted. At this time the hearing was brought to a close. Lively discussions by groups scattered all over the room were carried on after the adjournment until the watchman began to turn out the lights. It was noticed that the attitude of the committee had changed for the better, and some of them scattered pleasantly with little groups of film men.

Moving Picture Men Call on President.

At 10 o'clock on Friday morning a long line of automobiles were standing in front of Hotel Willard. All the film men present left the hotel, after a short conference, and got into the automobiles, which were driven directly to the White House. Arrangements had been made for a reception by the President of the entire party. There were three ladies in the party, Mrs. J. Stuart Blackton, Mrs. Irwin, and Mrs. Parsons. There was a wait for just a minute or two, and then the procession of film men smilingly filed into the reception room. Very close to the head of the procession was Commodore Blackton, who thanked the President for his acceptance of the invitation to the trade dinner to be held in New York City, January 27.

The President smiled, and expressed the hope that nothing would occur between now and January 27 to interfere with his attendance at the dinner. Just after the film party had left the presidential presence, they were surrounded by some enterprising photographers, who took pictures of the group which is shown standing on the steps of the White House. It was noticed by most everybody that the President looked haggard and careworn.

Strong Pleas Against Crafts Bill.

Before the speaking began on the second night, the chairman of the committee made some very significant remarks which were interpreted favorably by the motion picture men. Chairman Hughes said: "I am glad to see that we are beginning to understand each other and to appreciate each other's motives. I am sure that out of all this friendly discussion we will recommend a bill that will do justice to all concerned." The first speaker of the evening was Dr. Cranston Brenton, the President of the National Board of Censors.

"I am engaged," said Dr. Brenton, "in social work, and I do not receive any compensation. I have, heretofore, been connected with Trinity College, where I taught dramatic criticism and also lectured on English literature. I am also an Episcopal clergyman. As an educator I believe that the motion pictures are the greatest influence for good, as they touch every phase of life. I am opposed to censorship of motion pictures because it is un-American and opposed to democratic principles. I have the right to preach a sermon in either words or pictures, and in either case I have the right to deliver the sermon without the approval of any legalized party of censors. If I preach anything corrupt or malicious, the police have a right to stop me."

The speaker was in splendid voice, and commanded the closest attention of every person present. "Not one of the 225 men and women who censor pictures for our board received any compensation, nor are they directly or indirectly interested in motion pictures in a financial way. It is foolish to say that because the manufacturers contribute to the support of the clerical force of our board they control the policies or influence the decisions of the board. Your committee is not controlled by your clerk. We have, scattered through the country, a National Guidance Committee of seven hundred correspondents, who report to us whether the eliminations ordered by us have been complied with. We have done all in our power for the arrangement of special programs for children."

Here the doctor displayed a large map containing the titles of film especially suited for children and the addresses where such films could be had. "Now, while we have done more than any other body that I know of to bring the fullest benefits as a motion picture home to the children, I want to make it plain that motion pictures are not produced exclusively for children. If that were done, and all films were reduced to the level of intelligence of children under fourteen, no interesting program could be produced. That kind of entertainment would be laughed down even by the trustees of the Sunday school library."

Wilbur F. Crafts, who could not help noticing the profound impressions by the appearance and remarks of Mr. Brenton, here insinuated something about the board being influenced by the contributions of the manufacturers. When Dr. Brenton resented the imputation of Craft's in strong language, there was a demonstration of approval.

Crafts Grilled by Members of Committee.

The next speaker was Walter W. Irwin, general manager of the V-L-S-E. Mr. Irwin pointed out that the exhibitor did not want so-called "purple pictures." He said the two classes that complained most loudly about the influence of motion pictures were the saloon keepers and the ministers. The arguments submitted by Mr. Irwin covered the situation very thoroughly. While Mr. Irwin was speaking, Crafts remarked that the Federated Churches of New York had withdrawn from the National Board because of that board's policy toward motion pictures. Having read this announcement, the speaker said that society to-day was worse than at any time since the fall of Rome. He added that the devil was constantly getting in his fine work. He spoke bitterly of the Wild West and hold-up pictures, when Congressman Edward Platt, of Poughkeepsie, N. Y., interrupted him with this question: "Why don't you object to the reports and descriptions of those things in the newspapers?"

There was an outburst of applause which Chairman Hughes had a little trouble in suppressing. Crafts said he would take up the bad books and bad newspapers when he came to them; and then he sat down suddenly. Congressman Platt was not through with him, however. He referred to the report from West Virginia, in which the smoking of cigarettes in motion pictures was condemned as immoral. Mr. Platt asked Crafts to state the moral difference between the cigarette and the corncob. Loud laughter drowned the halting answer of Crafts. Next Mr. Dallinger wanted to know why motion pictures were to be discriminated against while the stage was left to welter in its wickedness. Crafts replied that the motion picture was the same everywhere, while the living actors and actresses often graded the acting of their part with the varying moral standards of different communities. "In one place," Crafts said, "the actress might be sinuous and sensational in displaying herself in a way 'which would raise the devil," while in another town she might be quite proper and demure."

Mr. Irwin was followed by J. A. Morse, secretary of the Mayor's Conference Committee of New York State. The gist of Mr. Morse's contention was that censorship of the screen would inevitably lead to censorship of the press. The second night they were all in favor of the motion picture interest.

The "Millions" Represented by a "Handful."

Great as was the victory of the film men on Friday night, their success on Saturday night stirred general interest in and about the capitol.

To this victory the advocates of Federal censorship, who appeared in large numbers, contributed not a little by their vague, wild statements and extravagant claims. The censorship forces were marshaled by Mrs. J. M. Culbertson, who said she represented numerous Epworth Leagues and other religious institutions. She scored a picture called "woman and wine," on the ground that women and wine should never be brought together. She was followed by Mrs. Margaret I. Ellis, who said she represented a million women who were members of the W. C. T. U. She said she took a grandchild to a theater in Morristown, N. J. She said the first

thing shown was a prize fight at which her grandchild began to squirm. A woman living in Washington had told her of a play showing a Russian story in which an innocent girl was drugged, and in which several people were flogged with a knout. The daughter of this woman, a girl of eleven years, passed a restless night after seeing this Russian play. The speaker also objected to the coarse language and profanity on the screen.

The next speaker was Mrs. Kate Waller Barrett, who said she represented the Florence Crittenden Mission of the country. She claimed to speak for three million members. The next speaker was Mrs. Ellis Logan, who said she represented the Children of the American Revolution. She said some pictures were good, but others were very bad, and she wanted them all good. She said she liked the pictures, but that 1915 had evidently been a bad season for quality. She also deplored the fact that there were so many more women than men. Mrs. Elinore W. Freeland spoke next, representing the United Women of Maryland. No numbers were stated. She said that some the "motion picture parlors" nice, clean pictures, but other "motion picture parlors" showed horrid pictures. Mrs. Edward H. Robinson said she represented the Mother's Congress with a vast membership. She recorded her belief that bad motion pictures incited boys to crime. Mrs. Wilbur F. Crafts, wife of the professional reformer, confided to the committee that she very much liked the pictures shown by the National Geographical Society, accompanied by suitable lectures.

"I went through a number of motion picture theaters in Washington this afternoon, and I found nothing but robbery, trickery, infidelity, adultery. I feel sordid. Why can't we have clean pictures?" she said. Mrs. Crafts then read from a statement made by Arthur H. Spiegel, which, she said, proved that the moving pictures needed a whole lot of cleaning. Mrs. Emma S. Shelton, representing some white ribbon societies, protested against bad motion pictures in the name of her little grandson, whom, she told the committee, did not want to see the moving pictures any more. Mrs. Norman Hill, representing some women's clubs in Washington, spoke in favor of censorship. H. F. Worley protested against motion pictures portraying drunkenness and housebreaking. A colored minister, named Samuel Garner, representing an evangelical alliance, added his protest against bad motion pictures. The next speaker was a Baptist minister, the Rev. James Waldron, who said that he was one-third colored, one-third Indian and one-third white. He said motion pictures were just as bad as saloons, and needed the strictest supervision. The orators on the censorship side closed with an address by another colored minister, the Rev. Charles M. Thomas.

Herrington Stirs the Committee.

The first speaker for the opposition was Frederick J. Herrington, the president of the National Exhibitors' League. Mr. Herrington spoke all too briefly. He told the committee that the organized exhibitors of the country, and, as far as he knew, nine-tenths of the exhibitors of the country, were emphatically in favor of film pictures. "If I confine myself to my own observations and experiences, I am safe in saying that all exhibitors favor film pictures," he said. "I have spoken to exhibitors and to moving picture audiences in my travels from the Atlantic to the Pacific ocean. Everywhere I have found keen sentiment—a sentiment in favor of clean pictures. While I am everlastingly opposed to censorship, I believe in the most drastic punishment for the exhibitor who shows indecent, obscene or immoral pictures. I am more afraid of him than I am of censorship; he is our worst enemy, and our organization intends to prosecute such offenders to the limit. I oppose censorship not only as a moving picture man, but as an American citizen who will not tolerate any encroachment on his personal or political liberty." Mr. Herrington was followed by Bainbridge Colby, representing all the Hearst papers published in the United States. Mr. Colby, a splendid type of young American manhood, delivered an incisive attack against legalized censorship.

Americans Surcharged With Humor, Laugh at Censors.

"Beware," he said, to the committee, "of the follies and stupidities of censorship. You will never reconcile the American people to censorship. Americans are surcharged with humor, and they will laugh you down. The ideas underlying this Crafts bill are altogether irrational, and utterly alien to the genius of our institutions. The whole thing is rustic and provincial. Look at the history of censorship! Do you know that the great university of the Sorbonne refused to allow the publication of Sir Isaac Newton's 'Principia,' which contained the great theory of gravitation?" Here the members of the committee winced visibly as persons do in sudden alarm when they see a mysterious projectile swiftly passing over their heads.

Mr. Colby was followed by J. Stuart Blackton, vice-president of the Vitagraph Company.

Mr. Blackton repelled the idea that the producers of motion pictures were semi-criminals constantly in need of vigilant supervision by the police. At this point there was so much questioning of the speaker (several members of the committee addressing Mr. Blackton at the same time), that three of the members got into a snarl among themselves, and Chairman Hughes had to use quite a little of his fine Southern diplomacy to straighten things out. Mr. Blackton continued by saying that he himself was the father of four children whom he loved very dearly. He declared that of the 5,000 pictures made by the Vitagraph Company in the course of its career there was not one that he would have hesitated to show to his own children. "The Vitagraph company," he said, "has made many pictures especially for children, such as fairy tales and juvenile fiction.

"The Vitagraph company, however, to supply amusement to the public must draw upon the literature of the whole world, and cannot confine itself to the production of special children's pictures. As for Dr. Crafts I admire him for two things: His ability to dodge straightforward questions and his remarkable psychological make-up. He told us that he looked at the four murders in Hamlet without turning a hair, but that he could not see a shooting scene in a Wild West picture without an uncontrollable desire to go forth and do likewise. If this is so the fault is not with the picture, but with the curious composition of Mr. Crafts' mind, and the principle of 'Safety First' ought to be invoked to restrain him."

Cyrus T. Brady Makes a Sensation.

The hardest blow to censorship and to the smug complacency of those supporting it was delivered by the last speaker of the evening, the well known Dr. Cyrus Townsend Brady. Mr. Brady nearly convulsed his audience by his opening statement: "I have listened," he said, with well simulated solemnity, "to representatives of twenty million mothers, of about the same number of fathers, of twenty million children, of thirty-five million or thereabouts of women, and of the representatives of all the Protestant denominations of the country. I tell you it makes me feel very lonely. There is no one left to be represented by me, and thus I am reduced to the necessity of representing nobody but myself. There are many reasons why I oppose this bill. Here is one of them. The church in this country and in other countries as well has never succeeded in entirely ridding itself of the hope that the state will come to its aid and force people to be good. It cannot be done. If your churches are losing their congregations and if your congregations prefer to go to the moving picture theater rather than to the church, don't you think there is something wrong with the church?

"People cannot be made righteous by law. When you talk of censorship of motion pictures and of the need of keeping children away, isn't it a fact that there are lots of books and of newspapers which you and I are safe in reading, and, perhaps, ought to read, but which we would not care to put into the hands of our children. That, gentlemen of this committee, is true of even the Bible. There are passages in the Bible which I would not want my children to read. I tell you that this proposed censorship of motion pictures is a distinct discrimination against the poor man. The motion picture is the poor man's grand opera; it is the poor man's motor car, and the poor man's trip to Europe. Can any of you men on this committee name five grand operas which, under your proposed law, would be safe from the censor? Take the story of 'Carmen.' We have read the novel, we have seen and heard the opera, and we fail to be shocked, but the moment 'Carmen' was put into motion pictures we censored it. I tell you the motion pictures have done more good than many of the churches."

At this point Mrs. W. F. Crafts, the wife of the reformer, looked straight at Dr. Brady, and shook her head most vigorously, giving a weird effect to a most remarkable hat. Dr. Brady noticed the action, and waving his arms at her, he said, amidst shouts of laughter: "Go shake your head to your heart's content; it will never make the slightest difference to me."

Dr. Brady closed with a most powerful peroration against the Federal Censorship bill. It was after 11 o'clock before the hearing was brought to a close.

Pathe Dinner a Love Feast

L. J. Gasnier's Associates Welcome Announcement That He Is to Remain as Director of Productions—First Annual Gathering of Newly Formed Club.

THE first annual beefsteak dinner of the Pathe Club, in a banquet hall at Healy's on the evening of January 15, was a "deliberately friendly" affair. Not one of the 100 men present was too proud to cheer when Charles Pathe, through his associate and interpreter, pro tem, Hedley M. Smith, announced that L. J. Gasnier would remain with the company as general director of productions and that the office of vice president and general manager, vacated by Mr. Gasnier, has been tendered to J. A. Berst.

This immensely sensational rumor, released early in the evening, proved an even better vocabulary accelator than the "Gold Rooster" cocktails. It had been a day of doubt and fears in the Pathe office, for rumor said that Mr. Gasnier was leaving the company, and the members of the Pathe Club were loath to lose their aggressive chief. They feared, as George B. Seitz expressed it, that their first dinner might be a funeral—a time of lamentation and regret. Instead it became a rousing tribute to Mr. Pathe, Mr. Gasnier and Mr. Berst.

Mr. Pathe's announcement of the new line-up of officials brought every man in the room to his feet and the cheering, led by the resonant voice of P. A. Parsons, ended with calls for a speech. Mr. Gasnier said in effect, that he had been with the house of Pathe for sixteen years and that he had always been proud of the association; moreover, he hoped to continue the relationship for sixteen years more. Mr. Smith told of his business dealings with Mr. Pathe long years ago and expressed profound respect for his ability and loyal character. After another popular demonstration, Toastmaster W. A. S. Douglas glanced around the hall in search of a bright looking newspaper man. He selected Fred Beecroft.

And his confidence was not misplaced. Mr. Beecroft rose to heights of wit and wisdom unequalled in his quite talkative past. At each oratorical period, advancing to the declaration that Mr. Berst and Mr. Gasnier comprise an unbeatable combination, the speaker was applauded. Then airily shifting to a more or less delicately whimsical vein he inspired Mr. Pathe to remark that his American experiences had brought no such convincing revelation of native humor.

Having been introduced as a great—or was it the greatest—American director, George Fitzmaurice responded appropriately. Donald Mackenzie avowed his loyalty to Pathe and, not being content to take the cash and let all the credit go, suggested that the names of directors be placed in larger type on lithographs. Director Devon and the Mittenthal brothers were the spokesmen for Heinie and Louie comedies M. Ramirez-Torres expressed unmitigated satisfaction over the news that Mr. Gasnier was to remain as director of productions, whereas Mr. Seitz and Creighton Hale were no less outspoken in their enthusiasm.

J. W. Kyle talked entertainingly of the difficulties met in organizing a club and arranging a beefsteak dinner.

The entertainment was varied, original and—well, call it a bit Frenchy, a trifle sophisticated, or, to be more emphatically American, let's call it "some" entertainment. Toastmaster Douglas offered a question for the departing guests to ponder over on the way home. The French nation gave America the Statue of Liberty. Charles Pathe gave America motion pictures. Which gift is the greatest?"

Guests of the club included Charles Pathe, L. J. Gasnier, Hedley M. Smith, Albert S. LeVino, Thomas C. Kennedy, John Semler, Fred Beecroft, George Fitzmaurice, Donald Mackenzie, Lynde Denig and Samuel Friedman. Club members present were: G. H. Atwood, S. E. Abeles, G. Bardet, J. K. Burger, R. J. Brown, B. Brunet, S. Bernfield, John Clymer, F. C. Davidson, W. A. S. Douglas, R. W. Ensign, C. J. Fisher, A. Gausman, I. W. Goodfield, F. H. Knocke, J. W. Kyle, B. F. Lyons, A. Mittenthal, H. Mittenthal, B. Millhauser, J. C. McLean, R. Navarro, E. J. O'Connor, H. N. Osborn, L. E. Quimet, P. A. Parsons, A. J. Picard, G. A. Powers. M. Ramirez-Torres, F. A. Regan, A. E. Rousseau, C. W. Robinson, W. C. Smith, Geo. A. Smith, G. B. Seitz, C. Somers, F. C. Sumner, L. A. Sheridan, Fritz Wathne, H. J. Walsh, Chas. Westcott.

MIRROR BEGINS PRODUCTION.

The work of producing pictures has been started at the studio of Mirror Films at Glendale, Long Island. Larry Marston is directing a picture in which Nat Goodwin is being featured. Other members of the company are Margaret Green, Raymond Bloomer, P. T. Rollows, William Gregory, Harry Carvill, Ione Bright and Anna Marston.

Wharton Doing General Producing

The Well-Known Brothers and Directors, No Longer Bound by Exclusive Contracts, Enter the General Field of Contract Producing.

IN THEIR steady progress, the Wharton brothers, Theodore and Leopold, widely known as motion picture producers, have arrived at another elevation in their ascent to the uppermost rank of moving picture magnates. This step is marked by the announcement this week that they are to be general producers of motion pictures, henceforth operating at their model plant at Ithaca, New York.

From the time they first launched into the contracting producing business as pioneers in that line, some three years ago, their output has been contracted for exclusively far in advance. Three years of prosperity as contracting producers have enabled them to add to their equipment so extensively that they are no longer obliged to decline contracts that hitherto they have been prevented from accepting. They are equipped to turn out such a quantity of negative that they can supply more features than any one firm could buy, hence the throwing open of the doors for general business for substantial distributing firms.

One of the most reassuring facts about the Wharton brothers' business is that it is not a mushroom growth. It has grown steadily and healthily from a small infant industry to its present size, which covers some forty-five acres of land in Ithaca, New York. From a modest beginning, with no great dreams of empire, it has grown like a healthy plant in a garden spot, and has arrived at its maturity by gradual growth. A recent examination by prominent New York financiers, showed that Wharton, Inc., is a concern consisting entirely of assets and no liabilities. It was further pronounced to be in the first rank of solvency and reliability among the motion picture producing companies.

The Whartons have been motion picture producers for many years. Theodore began with Edison Company considerably over ten years ago. Prior to that he had had a long career in theatricals. After being with the Edison Company, he was identified with the Kalem Company, Pathe Freres, and the Essanay Company. Leopold Wharton began producing about eight years ago with the Pathe Company and remained steadily in the employ of that firm until he embarked in business with his brother at Ithaca. At the present time they are listed among the leading citizens of Ithaca, New York, and have settled there permanently, taking an interest in civic welfare and public matters in general.

General contract producing on the scale undertaken by Wharton, Inc., marks a new phase of the motion picture industry. The Whartons were the first American producers to conceive the idea of taking over a play for complete production from beginning to end. Their first work along this line was done for Pathe Freres. The latter company has taken practically the entire output of the Wharton plant at Ithaca. But in the time that Wharton, Inc., has been in existence it has grown to such proportions that more film can be turned out there than any one firm can use, hence the letting down of the bars, and the invitation to reputable film distributing companies to take advantage of the remarkable facilities of the Whartons at Ithaca. The plant is set in twenty-five acres of beautiful park land. It formerly was known as Renwick Park, an amusement resort that was owned by the Ithaca trolley company, and lies at the shore of Cayuga Lake, just outside of Ithaca. The park was taken over intact, with its wharfage, boats, buildings, its miniature railway, roller coasters, bridges and arbors. The park has been closed to the public, as the demands of business require that it shall be used exclusively for the work in hand.

BALL PLAYER-ACTOR SIGNED BY HORSLEY.

For the role of the "heavy" in "A Law Unto Himself," a five-reel feature production starring Crane Wilbur, which is to be released February 28 as a Mutual Masterpicture, de luxe edition, David Horsley announces the engagement of Louis Durham, a man who has achieved distinction and popularity in two widely removed fields of endeavor.

Durham first came into the limelight of public favor in 1904 as a baseball player. In that year he joined the Brooklyn Club of the National League as a pitcher. He jumped that organization, however, for the Coast "outlaw" league, playing in that circuit for three seasons. In 1908 he was signed by Indianapolis of the American Association, where his good work attracted the attention of the New York Giants, who signed him for the following season. He was with the Giants until 1911, when an accident to his pitching arm put an end to his baseball career.

Rothapfel Opens Knickerbocker

Floral Settings Give a "Near to Nature" Touch and Billie Burke's "Peggy" Gets an Ovation.

By Margaret I. MacDonald.

IT GOES without saying that most of you know that S. L. Rothaphel has taken the Knickerbocker theater by the hand, to be her guardian angel, until such time as the Rialto is ready to receive the patrons of the Triangle program, after which Mr. Rothapfel accompanies said program to its new place of exhibition.

In the one week allowed Mr. Rothapfel as a transformation period, he fastened a few new decorations onto his charge, which proved to be thoroughly becoming, and caused to be installed a new pipe organ. We missed the pretty girl ushers with their triangular bonnets, in spite of the fact that their neatly uniformed male substitutes were scrupulously polite. But there was a coziness about the place, from the moment you entered the lobby, where an abundance of lilacs bobbed at you from their nooks above the great doors, until you had settled down in your seat into the dream atmosphere that seems to be an attribute of the magic wand of Rothapfel.

Many of us remember with pleasure the opening of the Strand theater a couple of years ago. The difference between the effects procured then with flowers, lights, fountains, etc., and those which greeted us at the reopening of the Knickerbocker theater on Saturday night, January 15, was not a marked one. The climbing roses were still there, but not in as great abundance. They were of a pale pink, intermingled with their foliage, and had moved just far enough toward the edge of the proscenium to allow a few tendrils and their blossoms to stray into the roseate light of the boxes. The orchestra had vacated the stage in deference to pretty Billie Burke, who was making her screen debut, and now sat half hidden behind a railing artistically festooned with roses. Neither was the fountain forgotten. It lay at the foot of a terraced slope, back of which stretched a rustic perspective of winding roads, woodlands, and hills, and a sky that dissolved itself into the violet hue of night, or the rosy tint of dawn at the magic touch of Rothapfel. And about the fountain at the opening of the program tripped a wood nymph, impersonated by a graceful young danseuse, Hilda Biyar, to the strains of Greig's "Au Matin."

About the entire performance at the Knickerbocker that night there was a "near-to-nature" touch. And when it was fairly launched, we forgot that we had been forced into a patient wait of three-quarters of an hour before it began, and that even after that it became necessary to "draw the blind" on a badly-behaved back-drop, before the beautiful rivers of France were allowed screen space in which to flow. Our nerves were finally quieted by Carl Bohm's "Still wie die nacht," tastefully rendered by Ruth Freeman in a deep, rich contralto; and after the last note of Victor Schertzinger's song "Peggy," dedicated to Billie Burke, had died away, the subject of the song smiled at us from the screen in the Ince production of the same name. At the close of the picture the large audience sighed in vain to behold in person charming Billie Burke, whose screen debut had been pronounced by them a decided success. She failed to appear, even after the most vociferous applause. But as we left the theater a huge and beautiful floral offering, which stood in the lobby, awakened a suspicion that perhaps the witching smile of "little Billie" was hidden somewhere in the curtains of one of the boxes.

FAIRBANKS WILL LIVE IN CALIFORNIA.

Douglas Fairbanks, whose recent achievement in the "Lamb" started him on a successful moving picture career, is preparing to migrate to California. The "caravan" (or is it the 20th Century Limited?) leaves for the west this coming Saturday. And from the looks of the trunks, bags and general merchandise, which Mr. Fairbanks is accumulating to take with him, it seems as if he is planning to settle down in the west for life. And certainly, if the actor is to accomplish the extensive program which the Triangle studios have laid out for him, it will be a long time before Broadway sees anything of him except as a screen ghost of himself.

Homebuilding is a happy prospect which Mr. Fairbanks is anticipating. He is thoroughly tired of hotel-living and is determined to build up a real home of his own. A comfortable house has been engaged for him already, and from the looks of the household and gardening utensils, which the star is collecting to take with him, his plans apparently include extensive farming as a side-attraction to his studio posing.

Essanay Serial Looms Big

"The Strange Case of Mary Page" Opens Strong—Has Many Thrills and Arouses Deep Interest.

THE first two episodes of the forthcoming Essanay serial, "The Strange Case of Mary Page," have been shown at private exhibitions in New York, greatly to the delight of those who were invited to view them. Since it has been the rule that a serial must have a train wreck, an automobile smash-up, or some equally deathdealing catastrophe to provide the necessary "punch," it will be something of a revelation to film experts to see a picture that has plenty of "punch" without the usual calamity.

Just as a reminder it may be said here that "The Strange Case of Mary Page" will consist of fifteen parts of two reels each, released every week commencing January 24, through the General Film Company. Much advertising of a very special nature has been prepared for this serial and the story is appearing in a large number of big and small town dailies, as well as The Ladies' World, for which it was written by Frederick Lewis, author of "What Happened to Mary," the first of the serials.

The Essanay is producing this serial with great care under the direction of J. Charles Hayden, with Edna Mayo and Henry Walthal in the leading roles.

Bronx Exhibitors Install Officers

President John J. Wittman Starts on His Fourth Consecutive Term Under Most Favorable Circumstances.

AT THE regular gathering of the Cinema Exhibitors' Association of Bronx County on the evening of Thursday, January 13, John J. Wittman was for the fourth time duly installed as president of the organization. Mr. Wittman thanked the members for the unfailing support they had given him during the preceding year. The following officers were also installed: vice-president, Henry Cole; treasurer, Herman Polak; financial secretary, John Bolte; recording secretary, Frank Allen; sergeant-at-arms, William Colby; trustees, Henry Newman, Adolph Bauerenfreund and Hans Suckow.

At the conclusion of the ceremonies the members and their guests sat down to a banquet. Treasurer Polak was toastmaster. He congratulated President Wittman and his fellow-officers on their work of the year. Addresses were made by Senator James A. Hamilton, who had officiated as installing officer; Assemblyman M. Maldwin Fertig, Alderman Harry Robitzek, Julius Tobias, counsel for the Children's Society of Bronx County; W. B. F. Rogers, one time attorney for Manhattan exhibitors; Frank Fitzpatrick, chief inspector of gas and electricity of the Bronx, and Jacob Glassen.

There was much favorable discussion on a suggestion that the Bronx exhibitors have drafted a bill permitting unaccompanied school children to visit motion picture theaters after school hours, the theaters to provide for the stated periods matrons who would keep an eye on the little folks. It was agreed that the matter should be taken up in the near future.

The speeches were interspersed with entertainment by professionals, among those contributing to the pleasure of the evening being James J. Marron of Marron and Lamar. The occasion was one of the best held under the auspices of the Bronx picture men—and they have a reputation for putting over good times.

SPECIAL PRESS SERVICE FOR BLUEBIRD FEATURES.

The headquarters of Bluebird Photoplays, Inc., have been established on the seventh floor of the Mecca Building, at 1600 Broadway. Sol J. Berman is in active command, and his wide acquaintance in the film trade, especially among exhibitors, will be accepted as a popular selection. Mr. Berman's close association with one of the biggest film distributing organizations in the country gives Bluebird Photoplays the advantage of an experience that counts most in film success—the distribution and marketing of productions.

The office arrangements are excellent for the prompt and active transaction of business and there is a large force of employees to give the best possible attention to exhibitors. One important feature in co-operation will be the press department which will work to the best interest of the individual exhibitor. Whenever special publicity work is required, to serve any immediate purpose, it will be turned out exclusively for the exhibitor who needs it for the promotion of Bluebird Photoplays. This service will, of course, be supplemental to the press sheets and general newspaper assistance that usually goes with a feature service.

Rowland Refused Injunction

Judge Mayer Declines to Interfere With Directors of General Film Company.

THE attempt of Richard A. Rowland, president of the Metro Pictures Corporation, to have the Federal District Court interefere with directors of the General Film Company, failed on Friday, when Judge Mayer refused to grant an injunction preventing the purchase of the Greater New York Film Rental Company by the General Film Company.

Mr. Rowland began proceedings Wednesday as a preferred stockholder of the General Film Company. He alleged that the General Film Company was about to waste the assets and property of the organization by purchasing the Greater New York Film Rental Company. He asserted the directors were on the eve of the meeting at which this purchase was to be authorized. He further set up that the General Film Company was taking this action in order to avoid the payment of $1,800,000, as triple damages in a Sherman lawsuit against the General Film Company by the Greater New York Film Rental Company. Upon the application of President Rowland of the Metro, Judge Mayer issued an order to show cause which was returnable upon Friday.

President Rowland was represented before Judge Mayer at the hearing Friday by Dwight Macdonald. S. O. Edmunds of 32 Liberty Street, and Judge R. O. Moon of Philadelphia, represented the General Film Company.

The attorneys for the General Film Company pointed out to the Court that while Mr. Rowland was a preferred stockholder of the organization represented by them, nevertheless, he was president of a rival concern, the Metro Pictures Corporation. The Court, they said, could easily fathom Mr. Rowland's motive in the matter.

Messrs. Edmonds and Moon contended that such a purchase as that Mr. Rowland had said would be made was entirely within the discretion of the directors of the General Film Company and that the Court had no right to interfere.

Judge Mayer accepted this view of the situation and dismissed the temporary order, refusing to issue the permanent injunction asked for by President Rowland.

H. B. Warner's Triangle Debut

H. B. WARNER has completed his first play, "The Raiders," for Thomas H. Ince, and is nearing the completion of the second, "The Beggar of Cawnpore." In this second play he has to wear a beard. An actor considers his face his trademark and he wants his trademark to be easily identified. However, Mr. Warner made no kick. "If I can't act the part well enough to overcome so small a handicap I don't deserve it at all," he said. "All I want is a chance to do a real characterization. If it's good Warner won't be overlooked!"

H. B. Warner.

England has never sent a more popular young actor to this country than Henry B. Warner. As the star of "Alias Jimmy Valentine" he played a whole year to capacity audiences in New York and to equally large business for several seasons thereafter on the road. More recently he was the star of "The Ghost-Breaker." He is tall, lithe, good-looking, an expert horseman, a man of cultivation, grace and modesty. "The Beggar of Cawnpore" will afford him special opportunities for he had relatives in the East Indian army, has traveled extensively there, and the India of Tagore and Kipling is as familiar to him as London, New York or Los Angeles. Here is how Mr. Warner regards the relationship of the legitimate and the pictures:

"The actor comes nearer to creation in the present day photoplay than he does in stage parts. An acting stage company devotes itself to expressing as exactly as possible a well-considered plan of the dramatist, but the photoplay is generally a free collaboration of dramatist, director and player. The actor thus wins a stimulating and valuable experience in each picture that is far beyond what the run of stage work offers. He is really creating to an extent that has never before been allowed him."

Flickers in Philadelphia

FOR many years there have been any amount of things that I'd rather do than consider a ride to Philadelphia. To-day I can't think of a thing I would want to consider in preference to it. The reason for the change in mind probably lies in the fact that I had heretofore never met the proper folks.

Last week I visited the Lubin plant to say "how-do" to any new faces that may have arrived since my last trip. While there I had the pleasure of watching George Terwilliger directing his company. After convincing himself I had nothing to do that evening, George insisted that I should visit his home after work. I accepted. I arrived about the same time that a dozen others did. After being introduced I found I was the only one present not a member of the Lubin forces.

Well, we "let George do it," and he started the party. We were all well seated when Terwilliger gave us our first shock of "static." From then on the party continued merry.

George Spink, the new publicity manager, entertained with the piano and his songs launched another "static" from the host. It was Mrs. Terwilliger's duty to see that enough "static" was kept in the air. Crawford Kent and Helen Green whistled all the sentimental ballads that Kent could play, while Clay Green, director and playwright, amused all with his knitting. Without worsted or needles Mr. Green manipulated his fingers so that one would swear that he was doing some really difficult fancy work. Of course that produced more "static."

* * *

Earl Metcalf, comedy director, got a good laugh with his antics. His movements were so fast that it was an easy matter to notice the coming "static." So it went from one to the other. Everybody had something to do. The other members of the party were, Mrs. Clay Green, Mrs. Francis M. Green, scenario editor, Leslie Austin and Clarence Elmer, leading men; Miss June Daye, leading woman, Mrs. R. Bassett and Dan Burns.

It seems that the Lubinites have a weekly get-together, during which the past and future weeks work is discussed at length. After the business is done with, a little play and refreshments well oiled with "static" are indulged in before the "good night."

* * *

Our good old friend, Watterson R. Rothacker, will be in New York for about a week or ten days. While in town Rothacker will make his home at the Biltmore.

* * *

Edward St. George Hardin, in society, but in business and for short, Eddie Hardin, arrived in New York Thursday morning and hopped a rattler for Chicago and home the same afternoon. Hardin is main hustler for the American Poster Company, Inc.

* * *

Earle Metcalf has an idea that a moustache is becoming to a naval officer and intends to show one at the Screen Club ball in February. His friends don't think the deception possible.

* * *

A good ride upstairs is guaranteed now in the World Tower Building. Their lifting facilities have always been a joke, so to make good the building management has discharged the entire staff of hall and elevator men. Leavitt building please note.

* * *

Joe "Wah-Ho" Farnum has tired of surf bathing and rolling out of the ocean. Joe is no longer with Ocean Film Company. He is devoting his time to his own company at 220 West 42nd street.

* * *

Harry "Metro" Cohen is back again in New York after a stay in the far West. The Coast, I believe.

* * *

What's the idea of the mysterious person in room 2402 World Tower Building?

* * *

Jay Cairns?!

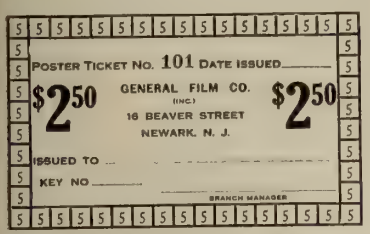
MAC.

Poster Ticket System

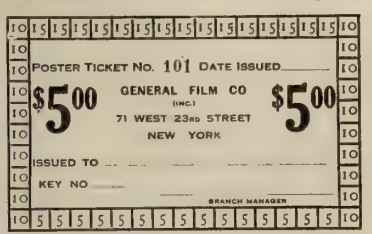
Plan to Avoid Friction in Handling of Matter Devised by President Berst.

IN his desire to do away with all possible causes of friction between the exhibitor and the branches of the General Film Company, President J. A. Berst recently put into operation in the two New York branches (23d street and Fourth avenue), a new plan for dealing with posters. This is a ticket system. The plan has now been in use in the two branches for two weeks, and already it has proved the source of great satisfaction to exhibitors, who state they were glad that conditions under the old system had been remedied.

The friction in the average exchange between the exhibitor and those in charge of the poster department was due chiefly to the fact that while the exhibitor was billed for his film service weekly in advance, the bill for poster service was rendered at the end of the week for posters taken during that week. Almost without exception



the exhibitor paid for his film service in advance and wished to settle for the posters at the same time.



Exhibitors could see no reason for the second bill. Usually they came, or sent to the poster department for explanation. The poster department made the matter clear with the result that the exhibitor invariably reuested that poster service be billed weekly in advance, just as film service was.

Under the new system tickets are issued. They are in $5 and in $2.50 denominations. The first is blue and the second pink for speedy identification. The exhibitor is enabled to purchase these tickets at any time. When he takes paper from the branch, the punch mark upon the ticket shows the amount taken. The $2.50 ticket has divisions each of which represents five cents. The $5 ticket has five, ten and fifteen cent divisions for convenience in handling one, three and six sheets.

Through the use of these tickets, all friction between the exhibitor and poster department in regard to the quantity of paper supplied is eliminated. Frequently the exhibitor was not at all certain as to the number of posters which his employees had taken from the branches. He had no check upon his employees. The card system provides this check.

C. W. Allers, who is in charge of the poster department of the 23d street General Film branch, states that as soon as the card system was explained to exhibitors, several weeks in advance of its actual installing, they wished to purchase cards. They regard the device as one which makes for simplicity and efficiency in their dealings with poster departments. The exhibitors were also gratified at the reducing of possible friction to a minimum.

HENLEY IMPROVES RAPIDLY.

Hobart Henley, who was injured in an automobile accident during the fourth episode of the Universal Company's "Graft" serial, in which he has the leading role of the district attorney and who was confined to the hospital for more than a month, will soon be himself again.

Henley discarded one of his crutches early this week, and Dr. Lloyd Mace, who has been attending the popular young actor, says Henley is improving so rapidly that in another week he will be able to resume his role in the series.

V-L-S-E EXCHANGES HOLD CONVENTIONS.

With a view to further developing a partnership plan between the offices and their exhibitors, the attaches of the Big Four branches in Seattle and Kansas City, held conventions at their respective headquarters last week. The status of business generally in the territories covered by the two branches was analyzed and plans outlined to stimulate the support of photoplay theaters in those sections which because of local conditions are somewhat depressed.

The Kansas City convention was attended by E. R. Pearson, manager of the Kansas City office; S. W. Hatch, manager of the St. Louis sub-office; John Noehrn, St. Louis booker; Joseph Gilinsky, J. E. Storey, R. L. White, H. E. Stahler, A. G. Reed, representatives; F. F. Nine, Kansas City booker; L. J. Scott, publicity manager of that territory.

At the Seattle gathering there were, in addition to Tom North, manager of that branch, Philip Lowry, Oregon representative; T. C. Montgomery, Western Washington representative; C. R. Kearny, Spokane representative, and Edward Watson, assistant branch manager and booker.

Popular Plays and Players Active

Mme. Petrova Has Program That Will Keep Her Busy for Many Weeks—Another Feature for Edmund Breese.

POPULAR Plays and Players' productions for the Metro program promise to reach a high mark during 1916, according to an announcement made this week at the Metro offices. Three elaborate five-part features have already been prepared for Mme. Petrova, Metro's famous emotional star, while Edmund Breese, whose first Metro production of the New Year, "The Lure of Heart's Desire," a highly dramatic story with its locale divided between the sparkling lights of Broadway and the desolate Alaskan wastes, was released in the Metro program, January 17, is shortly to be at work upon another important feature picture, as yet unnamed, under the direction of Francis J. Grandon.

Mme. Petrova, who has now given up her stage engagements altogether, to devote herself exclusively to the production of distinctive photoplays for Metro, under the direction of Popular Plays and Players, has already begun work on her first picture. It is called "The Soul Market," and presents a dramatic story built around society and the stage, which will call for the highest display of Mme. Petrova's emotional powers. This feature is now being made in the studio at 228 West Thirty-fifth street, which was recently taken over by the Popular Plays and Players to produce Metro features.

Following "The Soul Market," Mme. Petrova will immediately begin work on another five-part screen production, "The Scarlet Woman." Next she will be seen in "Playing With Fire." All three of these features were written by Aaron Hoffman especially for Mme. Petrova. In fact, he has written nearly all of her vehicles since she went into pictures. Mr. Hoffman was one of the foremost writers of musical comedies and vaudeville plays in the country before he began to devote himself to the silent drama.

Le Vino Leaves Arrow

Scenario Worker and Publicity Man Plans to Make at Least One Big Production Each Year.

ALBERT S. LeVINO, from its inception the secretary and treasurer of the Arrow Film Corporation, has tendered his resignation from that organization, with the request that his fellow-directors accept his resignation at the earliest possible moment. Pending the return to New York City of W. E. Shallenberger, president of the Arrow company, no announcement can be made of Mr. LeVino's successor.

Mr. LeVino leaves the Arrow organization in order to resume the writing of feature pictures and to engage in the production of at least one special feature a year. These special features are intended for bookings in only the largest legitimate theaters and not for release on any program. He found it impossible to do this with the Arrow organization, which produces solely Gold Rooster features for Pathe.

For fifteen years Mr. LeVino has been a successful writer of special magazine articles and of fiction. Just before his association with the Arrow company Mr. LeVino was for more than a year with the Mutual publicity departments. In collaboration with Harvey F. Thew he has just completed a five-reel adaptation of "The Woman's Law" for Miss Florence Reed, which Lawrence B. McGill is directing as the Arrow's first Gold Rooster feature.

Messrs. LeVino and Thew are now at work on three five-reel features, one of which is an adaptation and the others original scripts for one of the big producers. Mr. LeVino will shortly open his own offices uptown so as to be in close proximity to the offices and studios of the prominent producers. He and Mr. Thew have been invited by Mr. Shallenberger to write scenarios for the new "Who's Guilty?" series, which Arrow is shortly to make for Pathe.

Berst Leaves General Film

Declines Re-Election as President and Will Probably Return to Pathe—Rumor that Lewis J. Selznick Leaves World Film.

DAME RUMOR was particularly busy with the big men in the business this past week, but, despite the apparently good grounds for the reports circulated, no definite developments along the lines prognosticated have occurred up to the time of going to press—Tuesday, January 18. There is no denying that the pot is seething and that there is every indication that things are happening under the surface, but the lid is down tight and some one is sitting on it with a stern determination to keep it tight, at least, for the present.

The first rumor had to do with Lewis J. Selznick, vice-president and general manager of the World Film Corporation, and vice-president and supervising director of the Equitable Film Corporation. Under a Cincinnati date line the New York daily papers published a statement from George Cox, president of the World Film, to the effect that Mr. Selznick was out of the board of directors of that organization. Other reports had it that the World Film would amalgamate with the Equitable, but confirmation of these statements could not be obtained in New York.

Regarding J. A. Berst, president of the General Film, it was announced that he had been elected vice-president and general manager of Pathe Exchange, Inc., to take the place of L. J. Gasnier, who had resigned to become director of productions. This announcement was quickly denied by all parties interested. So there you are. Everybody says it's not so.

General Film Stockholders Meeting.

At a meeting of the stockholders of the General Film Company, held January 18, the following directors were elected for the ensuing year: W. N. Selig, George Kleine, George K. Spoor, Ferd Singhi, F. J. Marion, P. L. Waters, J. A. Berst, C. H. Wilson, A. E. Smith and Paul Melies.

The directors were in meeting at a late hour Tuesday night, but up to the time of going to press it had not concluded the election of officers.

Mr. Berst, speaking for himself, said definitely that he would not accept re-election to the office of president, although he had been urged to remain. While he denied that he had been elected to the office of vice-president of the Pathe Exchange, the conclusion is justified that he will accept that position when it is formally tendered him.

TOM CHATTERTON JOINS AMERICAN.

Tom Chatterton, who has achieved a number of notable film successes, has been engaged in the capacity of actor-director by the American Film Company (Mutual), Inc. Director Chatterton has been commissioned to produce one two-reel drama weekly, to be released under the "Mustang" brand in the Mutual program. Anna Little, Frank Borzage, Jack Richardson and other well known American (Mutual) actors and actresses will be under Chatterton's direction.

For a number of years Chatterton was on the stage. Recently he has been acting and producing pictures for another company at its California studios. His first production for the Mutual program is "The Cactus Blossom," a two-reel subject, in which Miss Little and Frank Borzage take the leading roles. "The Cactus Blossom" is scheduled for release December 31.

ARTHUR JOHNSON IS DEAD.

Arthur Johnson, one of the earliest screen players and always one of the best, died at his home in Philadelphia on Monday last. He had been incapacitated for work for some time. Death was due to tuberculosis, the end being hastened by injury in a recent accident. Mr. Johnson was one of the old-time Biograph players. For some time he also was with Reliance. About six years ago he joined the Lubin players, and remained under the Lubin banner until the end. He joined the Screen Club at its organization, being the initial first vice-president.

HARRY LEONHARDT TO GO TO CHICAGO.

Harry Leonhardt, special representative on the Pacific coast of the Fox Film Corporation, has been in New York for a few days. He left on Tuesday for Los Angeles, his headquarters. He will stop off at Chicago, Seattle, Portland and San Francisco. After straightening out matters in the Southern California city he will remove to Chicago, where he will assume charge of the Fox middle division.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

Hazel Dawn at the Strand.

HAZEL DAWN in the Famous Players Film Company's production, "My Lady Incog," is at the Strand theater. The story is a combination of thrills and comic situations, the settings of which Director Sidney Olcott took the company to St. Augustine and Jacksonville, Fla.

The Strand Topical Review contains some interesting news and European War pictures. In order to give the audiences the very best news service in pictures the management now use news pictures taken by four different concerns. Other screen attractions are interesting travel pictures and educational studies and a new comedy. The Strand Quartette, Martha De Lachmann, soprano; Edith James, contralto; Martin Richardson, tenor, and Bruce Weyman, baritone, are also on the program.

Vitagraph Theater Bill.

William Courtenay appears this week at the Vitagraph theater in Cyrus Townsend Brady's "The Island of Surprise." Assisting Mr. Courtenay are Eleanor Woodruff, Zena Keefe, Charles Kent, Anders Randolf, Julia Swayne Gordon, Charles Wellesley and Denton Vane.

The film, which is produced in five parts under the direction of Paul Scardon tells the adventures of a young man cast away on a South Sea Island with the girl he secretly married, and the girl whom his father has picked out for him to wed.

The bill also includes "A Telegraphic Tangle," a one-reel with Mr. and Mrs. Sidney Drew, and "Bill Peter's Kid," a three-reel drama, featuring Mary Anderson and William Dangman.

Triangle Program at the Knickerbocker.

A new era in the Triangle tenancy of the Knickerbocker theater began this week when Samuel L. Rothapfel offered Billie Burke in her first picture play, and Sam Bernard as a star in Keystone comedy. "Peggy," a Scotch comedy, is the medium in which Thomas H. Ince introduces Miss Burke in her long promised debut as a screen star. Bernard appears as a chef in a Mack Sennett conception called "Because He Loved Her." The Knickerbocker has been completely overhauled during the last week, under Mr. Rothapfel's direction. One radical change at the Knickerbocker is the policy of continuous performances seven days a week, from one o'clock to eleven. Prices have been re-arranged to correspond to the new policy. William H. Thompson heads the Billie Burke supporting cast, which includes William Desmond, Charles Ray, Gertrude Claire, Mona Thomas and others. Mae Busch, Glen Cavender and Harry McCoy are the principal funmakers in Sam Bernard's support.

"The Golden Chance" at the Broadway.

At the Broadway theater Cleo Ridgely and Wallace Reid are appearing as co-stars in the Jesse L. Lasky production of Jeanie Macpherson's thrilling society drama. "The Golden Chance." A modern Cinderalla is the leading character. From the depths of poverty, the girl is introduced among the leaders of society, only to be cast back again by her drunken, thieving husband.

Miss Ridgely and Mr. Reid are of great assistance to the picture's success, and the production is fully up to the Lasky standard. Pathe weekly news, colored scenarios, cartoons and comedies complete the program.

UNIVERSAL EXCHANGE MANAGER WINS WATCH.

M. H. Hoffman, manager of exchanges of the Universal Film Manufacturing Company, announces that L. L. Henley, manager of the Universal Film & Supply Company, Oklahoma City, Okla., is the winner of the solid gold engraved watch, which he offered six weeks ago to the branch exchange manager who showed the greatest net profit increase for a four-week period beginning November 22. It is Mr. Hoffman's intention to give a prize valued at $100 every four weeks to the manager showing the greatest net profit over the preceding four weeks, and Mr. Henley has the distinction of being the first prize winner.

The present period closed January 8, and the winner will be announced shortly. The exchange managers are just beginning to warm up to this contest, and there is a great deal of interest being manifested by the different managers, who are all anxious to be sporting one of Mr. Hoffman's watches.

With World Film Directors

Formidable Staff of Capable Producers to Be Augmented—Some Big Men on the List.

VALUABLE additions to the present corps of directors of World Film are contemplated in the immediate future to keep pace with the scale and magnitude of the productions of this firm. Negotiations are now pending for the enlargement of local studio space and facilities in addition to the big plant planned for Cuba in the Santiago district, where Clara Kimball Young will be featured in a series of noteworthy film plays.

There is Maurice Tourneur, the big amiable Frenchman, whose masterly craftsmanship was never better shown than in the recent World production of "Trilby." There is the veteran, Barry O'Neill, who not only can stage a picture, but can make a good scenario out of a bad one. Then that distinguished playmaker, Oscar Eagle, who long before pictures became the rage was doing such important creative work as staging "The Christian," for Liebler & Co. Hardly less well-known is genial Emile Chautard, who learned his art staging the first of the famous French film comedies and who since then has given the screen more than a score of successful feature productions. Lastly, and named in that order only because of their comparative youth, come Frank Crane and Edwin August, both of whom have been responsible for numerous film successes, and are now at work upon two of the World Film's most ambitious productions.

Director Tourneur is at present engaged in screening George Beban's new and delightfully original story temporarily entitled "The Genius-Pierre." This picture, ranging in scenic scope from the valleys of Picardy and the boulevards of Paris to the swarming sections of New York's lower east side, has given the noted director what he considers his greatest artistic opportunities. For more than ten weeks, Tourneur, Beban and a big company of specially selected film favorites have worked with infinite pains upon more than 350 scenes and the picture is only now nearing completion.

Director O'Neill, whose latest work, the film presentation of Holbrook Blinn in "Life's Whirlpool," is now being enjoyed by the picture patrons throughout the country, has returned to the South with Mr. Blinn and a large company to begin work on his next production. This will be a picture dealing with life during the reconstruction period in the South just after the Civil War. It will call for every ounce of ability this noted director possesses. Some of the scenes in this picture deal with the closing moments of the great war and involve the use of an army of several thousand men in Confederate uniform and other field equipments. It was necessary to engage a special train of ten cars to carry the effects from New York to Montgomery, Alabama, which will be Mr. O'Neill's headquarters until the main exteriors of the new feature play are completed.

Director Eagle's latest contribution to the World Film program of sterling five-part features is the presentation of Henry Russell Miller's noted American novel, "The Ambition of Mark Truitt." The final interiors of this picture are now being completed at Fort Lee, after which Director Eagle will begin work on a new script with the same star.

Director Chautard is in the middle of his work on the film version of Jules Eckert Goodman's sociological drama, "The Point of View," in which Miss Frances Nelson will make her debut as a real, honest-to-goodness star. This skillful director can be counted on to give Miss Nelson every opportunity to make her first starring venture one of the season's greatest triumphs.

Frank Crane at present holds the fort alone in the huge new Paragon studio, where he is putting the statesque Kitty Gordon through her first experience as a film star. This picture, adapted from the novel "As In a Looking Glass," deals with official and social life in Washington, the nation's capital, and offers both Mr. Crane and Miss Gordon exceptional opportunities for colorful and brilliant effects. In fact, the combination of gorgeous gowns, gleaming military and diplomatic uniforms and the star's world-famous, and justly so, back, has proved such a strain on director Crane's eyes that he now goes about his work in a cap with a transparent green visor.

Edwin August is making his premiere with the World Film as director in the production of a great Russian drama in which the peerless Clara Kimball Young is next to be seen. The young director is on his mettle to produce a picture that will prove a veritable triumph for all concerned. Private showings of the reels already consumed would indicate that the World has found in Mr. August a master craftsman.

Oliver Morosco Signs Broadhurst

Noted American Dramatist Will Supervise the Adaptation of Many of His Plays for the Screen.

THE Oliver Morosco Photoplay Company has just closed a contract with George Broadhurst, the famous international playwright for all of his plays and for all of his future extending over a term of years. This is said to be the largest contract made with any author since the commencement of the motion picture industry. Among the plays to which the Oliver Morosco Photoplay Company has acquired the motion pictures rights are the following: "The American Lord," "The Wrong Mr. Wright," "Why Smith Left Home," "The Speculator," "A Fool and His Money," "An International Marriage," "The Crown Prince," "The Law of the Land," "The Captain," "The Easterner," "What Money Can't Buy," "Don't Weaken," "A Man and His Wife," "A Lucky Dog." Included in the Morosco-Broadhurst deal also are the following, played by T. W. Broadhurst: "Justice," "The Plainsman," "The Holy City" and "Winning Him Back." Mr. Broadhurst will supervise the scenarios of all these plays, which will insure the production on the screen of all dramatic values which have made them famous throughout the world.

George Broadhurst.

Mr. Broadhurst is undoubtedly the foremost dramatist in America and his association with this organization proves conclusively the advance that motion pictures are making in the development of the silent drama. Mr. Broadhurst being a comparatively young man, the author of such plays as "Bought and Paid for," "The Man of the Hour," etc., it is felt that he should in the next four or five years be able to give to the motion picture art some of the most important original plays ever seen on the screen.

It is estimated that Mr. Broadhurst's royalties amount to more than $150,000 per year, and that several companies were bidding very high for his association with them.

The importance of this affiliation between Mr. Broadhurst and the Morosco organization, which releases its product through the Paramount program, can hardly be overestimated in its far-reaching effect upon the motion picture industry. Those who have discussed this remarkable announcement were of the opinion that no more marked evidence of the development of the business has ever been given than the association with a photoplay company of this wonderful writer whose previous efforts have been devoted practically exclusively to the speaking stage. It is understood that Mr. Broadhurst begins his services with the Morosco Company at once, although the announcement has yet to be made as to which of the plays will be the first to be filmed.

DRUM HAS NEW SALES IDEA.

A unique sales idea has been hit upon by Harry C. Drum, the assistant general manager of the World Film Corporation. His scheme is an entirely novel one for business getting and partakes of the nature of an inspiration. World Film salesmen, thanks to Mr. Drum's plan, now carry real "samples" with them and do not depend on their rhetoric and powers of persuasion to sell their firm's features. The "sample" in question is what Mr. Drum calls a "sales-reel" and has created a deal of business and a gread deal of favorable comment. The reel consists of about a thousand feet of film, showing scenes from the World's most recent big feature successes, pictures of the World's stars in novel poses, interesting data concerning World Film and brief pictures and descriptive matter of every phase of the World's activities.

Chicago News Letter

By JAS. S. McQUADE.

Advertising a Serial

Essanay's Plan for Exploiting "The Strange Case of Mary Page"—A Marvel of Modern Publicity Tactics.

IN A CONVERSATION with George K. Spoor, president of the Essanay Company, the other day, I learned that after the idea of producing "The Strange Case of Mary Page" first occurred to him, fully nine months were spent in studying the situation from every angle.

The plan for the exploitation of the serial was developed gradually and was made much easier of accomplishment by reason of Essanay's valuable connection with the McClure publications. This connection clearly showed the way to handle the publicity most advantageously. With twenty of the best-known magazines in the country to carry advance advertising of the serial for a period of two months and over before the release date of the first episode was announced, while the story on which the serial was based was running concurrently in The Ladies' World, the entire country was acquainted with Essanay's project. These magazines reached a wide circle of moving picture patrons, whose interest was immediately awakened in the filming of the story of the great murder mystery.

To reach a still wider circle of readers interested in moving pictures, a publicity campaign has been arranged with 123 large dailies of the United States, every one of which will carry the serial story during the period that the 15 episodes of the filmed story will be released. Many of these newspapers never before published a serial story of the kind. Prominent among these newspapers are the New York World, the Boston Post, the Chicago Daily News, the Detroit Free Press, the Cleveland Plain-Dealer, the Denver Post, the San Francisco Chronicle, the Los Angeles Times, the Portland Oregonian, the Seattle Post-Intelligencer, etc. The dailies on the list encompass every nook and corner of the country, and each of them will carry both advertising and the serial story for a period of 15 weeks.

The story in The Ladies' World was written by Frederick Lewis, and the serial scenario was done by H. S. Sheldon. The first four episodes, comprising two reels each, are already completed by Director Hayden, and the first release will be made January 24, through the General Film Company.

At the time of writing Mr. Spoor tells me that nearly 50 expert men are in the field booking the serial. These men, while working independently, are also working in connection with the General Film Company's office in the territory covered by each of them.

The first episode was shipped out to all parts of the country on January 11, for the special viewing of exhibitors, and the same policy will be followed in the case of each of the remaining 14, the advance showing being for the special benefit of exhibitors.

Before the showing of the first episode, Mr. Spoor assures me that at least one-quarter of a million dollars' worth of bookings had been secured by ris representatives in the field. He also tells me that numerous telegrams and letters have been received from exhibitors in all parts of the country, who have viewed the first episode, assuring him that if the succeeding episodes are kept up to the standard of the first, "The Strange Case of Mary Page," will be the greatest of all successes in the moving picture serial line.

On Federal Censorship of Moving Pictures.

Appended are editorials of the Chicago Examiner and the Chicago Evening News on the subject of federal censorship of moving pictures.

The editor of the News in one paragraph, as will be seen, makes this statement, "It is not, however, true that an adequate censorship of moving pictures would lead to an invasion of the liberty of free speech and a free press."

That is just the rub. How are we to get an "adequate" censorship?

The fifth paragraph of the Examiner editorial meets this very question, with respect to showing the great difficulties in the way.

A recent editorial in the New York American contained the following paragraphs which convey what "adequate" treatment of the moving picture means:

We have no official federal board to sit in judgment upon American literature or American newspapers. We have no federal juries to require orators to rehearse before them before they may deliver their orations to a breathless public.

But we do have adequate laws protecting the public against indecent literature, indecent newspapers, and indecent speakers. If persons violate these laws they do so at their own risk. They can be punished after the act. We should have laws to protect society against indecent films, but we have such laws already.

We don't need any more federal guardians.

The Examiner editorial:

The Examiner believes federal censorship of moving pictures to be unconstitutional. But even if the courts held such a censorship to be constitutional, there are other weighty objections which Congress should consider.

In the first place, a board of censors would be bound by no other rule than its own judgment in matters of morals, religion and education. Therefore, in these very matters upon which intelligent persons must differ, and always will differ, the whole people must submit to the judgment of a few individuals.

Millions of adult, intelligent American citizens would have their pictorial entertainment and education limited to just whatever a few censors thought they should be allowed to see.

We submit that the theory of our institutions is NOT that we grown citizens are children, who need moral, religious or educational guardians, but that we are all EQUAL SOVEREIGN CITIZENS, free to use our own judgments, to make our own standards and to entertain and instruct ourselves as we see fit, within the limits of orderly decency.

It ought to be evident to any man that just as no newspaper can please every taste, or can avoid offending some one's prejudices, so no moving picture dealing with moral, religious or educational problems can please every taste or avoid offending some prejudices. And it would be impossible for picture producers to tell in advance what might or might not run counter to the taste or to the prejudices of some censor.

Historical pictures, biblical pictures, current war pictures—all these are sure to excite the disapproval of some persons; and it is hard to imagine an educational or historical picture play which the board of censors would not be importuned by some of its own members to forbid.

Now, such procedure is wholly foreign to the theory of free government under which we Americans live. Any citizen has a constitutional right to produce papers, pamphlets, books or picture plays to spread any religious or historical or economic theory he wants to teach, and the remedy those have who do not like his teachings is to let the papers or pamphlets or books they do not like go unread and to stay away from the picture plays they do not want to see.

It is infinitely better that everybody's religious or political prejudices be occasionally offended by some publications, whether in print or in pictures, than that the liberty of either the printed or the pictorial press should be subjected to an irresponsible and un-American censorship.

We are unable to understand how any member of Congress who has the least respect for democratic free government can vote for this bill to suppress the freedom of the pictorial press.

The News Editorial:

Shall the federal government act as censor for the moving pictures? The question is up for settlement now. The measure before Congress will, if it becomes a law, create a federal moving picture commission of five members whose tenure shall be six years. These may appoint advisory and deputy commissioners, the annual cost of all salaries not to exceed $40,000. The commission will be a part of the bureau of education. The commission will license every film intended for interstate commerce, unless it is obscene, indecent, immoral, inhuman, depicting prize fights or bull fights or tending to corrupt morals or to incite crime. In case the bill passes, no film can be shown in any territory under federal jurisdiction unless approved by the commission.

Certainly many delicate problems are involved, among them every community's natural wish for home rule and the undesirability of creating a bureaucracy in Washington. It is not, however, true that an adequate censorship of moving pictures would lead to an invasion of the liberty of free speech and a free press.

The moving picture is here, undeniably an influential factor in modern life. The theaters are patronized chiefly by women and children, who ought to be protected from greedy and inartistic producers who make improperly sensational pictures. It must be evident to any observer that the local censorships have in too many cases fallen short of their purpose. The federal censorship would be strong enough to eliminate the obscene and corrupting picture as thoroughly as the government has eliminated the lottery and similar evils that were beyond control in any other way.

Apparently, then, such a censorship would be desirable, if controlled by broad minded and intelligent men.

Chicago Film Brevities.

The first three releases of Bluebird Photoplays were shown in the exhibition room of Universal, 109 North Dearborn street, one day last week, and the room was filled twice to accommodate the exhibitors in attendance. Mr. Lawhead,

who is manager of Universal bookings in Chicago, informed me that all those present were highly pleased with Sarah Bernhardt in "Jeanne Dore," with Helen Ware in "Secret Love," and with "Undine," which features Ida Schnall. Mr. Lawhead also stated that bookings had started very satisfactorily for these subjects, which will be released in order, the first mentioned being issued on January 24, and the others, one and two weeks afterwards, respectively. It is the intention of Universal to open the Colonial theater, where "The Birth of a Nation" has been housed for some time past, with Universal's big feature, "The Dumb Girl of Portici," in which the famous Pavlowa is featured. This big feature subject is in ten reels, and during a continuous run at the Colonial it will be under the personal management of Manager Lawhead. A large orchestra has already been engaged, and the policy pursued by "The Birth of a Nation" management in musical accompaniment will be followed. The prices will run from 25 cents to $1.

* * *

A. W. Goff, assistant general manager of V-L-S-E, Inc., made a short stay in the city Saturday, January 8, on his way back to New York from a business trip through the middle west. Mr. Goff reported favorable conditions for the company he represents.

* * *

Since writing my last letter the management of "The Birth of a Nation," at the Colonial, has decided to continue its run at that house until Saturday, January 29, when it will give place to "The Dumb Girl of Portici."

* * *

Albert T. Downs, manager of the Orpheum theater, Aurora, Ill., called at this office last week and subscribed for the World. Mrs. M. A. Dewey is owner of the theater, which seats 335 people. Ten cents admission is charged for World and Equitable programs. A new 15 by 20-foot Satin Goldfibre screen has been ordered from R. S. Keppel, of Chicago, and will be installed in the near future. Good business was reported by Mr. Downs.

* * *

Colin Campbell, Selig's veteran director, who had been in the city some time in consultation with Wm. N. Selig, on the production of "The Crisis," returned to Los Angeles Monday evening, January 10. Director Campbell expects to return to Chicago in about six weeks' time, when he will be accompanied by Miss Bessie Eyton, Thomas Santschi, Miss Eugenie Besserer, Wheeler Oakman and other Selig stars. It is expected that many of the interior scenes of "The Crisis" will be produced in the Chicago studios. During their stay the members of the company, accompanied by Mr. Selig, will engage in the making of the big exterior views in St. Louis, Nashville, Vicksburgh and Paducah, Ky.

* * *

Jack Pickford stopped over in the city last week on his way from New York City to the Selig Los Angeles studios, where he will immediately resume work in a series of photoplays specially written for him under the guidance of Mr. Selig.

* * *

F. C. Aiken, division manager of the middle west for the General Film Company, returned from Omaha, after a week's trip, on January 14. While there Mr. Aiken appointed C. W. Taylor, formerly of Chicago, manager of the Omaha branch. Mr. Taylor was for some time the branch manager in the City Hall Square Building for the General Film Company, and prior to that had been with Mr. Aiken on the staff of the Theater Film Service for several years. Mr. Aiken informed me that Mr. Taylor will be united in matrimony to Miss Gertrude M. Bell, daughter of C. H. Bell, of Council Bluffs, Ia., on Sunday, January 16. The Rev. Mr. Mackay, of the First Presbyterian Church, Omaha, will officiate. Mr. and Mrs. Taylor will be at home thereafter at the Linwood apartment building, Omaha. The numerous friends of Mr. Taylor, in Chicago, wish long life and happiness to himself and his bride. Mr. Aiken reported good business conditions in film circles in Omaha.

* * *

During the past week a special committee of the Chicago Political Equality League, comprised of 300 club women, has been investigating Chicago moving picture theaters to ascertain if improper films are being screened. Reports have been rife that an effort has been made to exhibit sensational and salacious pictures by some exhibitors. While the members of the league give the city censorship board due credit for performing its full duty, they believe that there has been in certain cases a violation of the law by exhibiting pictures to children, where the permits include adults only. Second Deputy Funkhouser says that a marked increase of violations of this kind has been shown for some time past. When the reports of the club are in, the result will be submitted to the city authorities, and City Prosecutor Miller will be instructed to prosecute all theater managers who have violated the law.

* * *

"Madame X," which was produced in pictures some time ago by Henry W. Savage, was finally passed by the Chicago board of censors last week, the permit being for adults only. Second Deputy Funkhouser was guided in issuing a permit in this case by the fact that the picture can be shown on a decision handed down by Judge Tuthill in 1914, by which an injunction was obtained against the city for refusing a permit to "Magda, a Modern Magdalen," a photoplay with a plot similar to "Madame X." At that time Judge Tuthill ruled: "I have viewed the picture and have found it a lawful subject for exhibition and in no way a violation of the laws of Illinois, or of the ordinance of the city of Chicago." "Madame X" is now being run at the Bijou Dream, on State street. The picture is being booked by The Pathe Exchange, Inc.

* * *

The Strand Theater, Indianapolis, was opened Saturday evening, January 15, by the officials of the New Strand theater, Chicago, who own and manage it. President E. C. Divine, accompanied by a crowd of friends and boosters from Chicago, organized by Treasurer A. J. Pardridge and Vice-President J. S. Inderrieden, left Saturday noon, January 14, on a special train. The leading feature on the opening program was "Mice and Men," with Marguerite Clark in the leading role.

* * *

While Sheriff Frank Green, of Flint, Mich., was watching the pictures of the Youngstown (Ohio) riots in a picture theater at Detroit, one night last week, he recognized one Stanislaw Ferrett in one of the crowds on the screen. Ferrett has a charge of murder hanging over him, the victim being one Stanley Vancowskey. Sheriff Green immediately sent one of his men to Youngstown, where, with the aid of the local police, Ferrett was arrested.

* * *

John F. McCauley, traveling representative of the Enterprise Optical Company, this city, has just returned from a trip through the state of Wisconsin. Mr. McCauley attended the opening of the New Merrill theater in Milwaukee, on Wednesday, January 5. The evening before the official opening of the Merrill, Manager H. D. Graham held a dress rehearsal, which was an invitation affair for the moving picture trade in general and the press. The Merrill theater is located in the Merrill Building, and is recognized as one of the finest theaters in the middle west. It has a seating capacity of 1,300, and runs Triangle pictures at 15 cents admission. The opening program consisted of W. S. Hart in "The Disciple," and Syd Chaplin in "The Submarine Pirate." The projection apparatus in the new Merrill, which includes three of the latest models of the Motiograph projection machine, was supplied and installed by the Wisconsin Theater Supply Company, of Milwaukee. The operators at the Merrill are Arthur Weaver and Theodore Weinstein, and they have one assistant. Manager Graham, who supervised the details of the opening, is one of the best-known photoplay theater managers in Wisconsin. He was at one time manager of the Butterfly theater, in Milwaukee.

* * *

Robert Lieber, manager of the Indianapolis branch of the General Film Company, spent a few hours in the city on Friday, January 14. Is is so seldom we see Mr. Lieber nowadays that it is to be regretted he was unable to prolong his stay. "Bob" can always have the keys of the city, so far as Chicago film men are concerned.

* * *

A. Czechowicz, owner of the Kosciuszko Photo Gallery, 2123 North Robey street, well known in the city as an expert photographer, called at the office one day last week, and informed me that he is about to enter the producing field in moving pictures. About two months ago Mr. Czechowicz incorporated the International Photoplay Company, with a capital stock of $25,000, all paid up. Mr. Czechowicz is an ardent Pole, and has resided in this country since 1885. In connection with some of his friends, it is his dearest wish to produce pictures of Polish subjects, dealing largely with Polish historical characters and subjects. I understand that Mr. Czechowicz is not only in good financial standing himself, but that he is also backed by associates also of strong financial standing. In the near future further details will be given of Mr. Czechowicz's efforts in the producing field.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

FIRE SWEEPS INCEVILLE.

Administration Building Burns, Destroying Several Hundred Scenarios and Big Stock of Film. Producer Ince and Many Employes Seriously Burned.

THOMAS H. INCE, director general of the New York Motion Picture Corporation, and nine of his employes were seriously burned Tuesday afternoon, this week, in a fire which gutted the administration building, destroying the general offices, the film cutting room, a big stock of films and several hundred scenarios and other valuable manuscripts.

While the cause of the fire is unknown, the theory is advanced that a spark, probably from defective wiring or a blown-out fuse, dropped into a maze of film fragments in the "cutting" room of the building. There was a series of explosions and the entire frame building was a mass of flames.

Eight persons were in the cutting room when the explosion occurred. All dashed for the door, but several were badly burned before getting out of the blazing building.

Thomas Ince was in his office, which adjoins the cutting room, when the fire broke out. Mr. Ince suffered a severe injury to his ankle in an automobile accident some time ago, and being still lame as a result of the injury, was severely handicapped in escaping from the building. He was compelled to fight his way through the flames in the film-cutting room to reach the stairway. When he reached the foot of the stairs his clothing was on fire, and he had been badly burned about the face, hands and arms. In half fainting condition he was carried by Chief Two Lance to the commissary building and given first aid, then taken in an automobile to his home in Hollywood. It was reported last night that Mr. Ince will suffer no lasting ill effects from his injuries.

U. S. (Dell) Andrews, head of the cutting department, was perhaps the most seriously burned. He was taken to St. Catherine's Hospital in Santa Monica. Others who were burned more or less severely in the dash for safety were J. Parker Reed, Roy Stone, Charles Soper, Arthur Sisk, Hal and Robert Kern, Grant Whitlock and Jack Kelly.

Six stenographers employed in the scenario department located in the building and a telephone operator were cut off from the stairs by the flames and were rescued from almost certain death by C. Gardner Sullivan and Monte Katterjohn, the two scenario writers, and E. H. Allen, business manager, who aided the girls to escape from a balcony at the side of the building. Sullivan lowered the girls over the railing of the balcony and dropped them into the arms of Katterjohn and Allen. All the girls escaped injury.

According to later information the loss will probably amount to more than $100,000. The loss caused by the destruction of the building was comparatively trifling, as the structure was of light frame construction and can be duplicated at no great expense.

The real loss is that caused by the destruction of scenarios, and several photoplays which had just been completed and were ready for production. The preparation of these plays alone had occupied more than three months, and it will take fully as long to do the work over again.

That the entire film stock was not a total loss to the company was due to the fact that only a few days ago all the negatives had been removed, and this makes it possible to duplicate the burned reels. In addition to these completed films, a number of others in course of preparation also were destroyed, but these can be replaced.

Of the scenarios destroyed, thirty-five had been accepted by the company. In addition to these a number of scenarios which had been read and rejected were burned as were 300 manuscripts which had not been read, and of the authors of which the company has no record.

That all the official records of the company were not destroyed was due to the presence of mind of R. C. Smith. When the fire first broke out Smith before quitting the building, dashed into the room where the safe was located and slammed the door of the safe shut.

PREACHER VS. PREACHER.

The Immorality Question One-Sided—Dr. Brougher Pleads for Fairness in Criticism of Actors' Morals.

"The public at large does not hold a minister responsible for what his congregation does during the week, and I see no reason why anyone should hold all motion picture people responsible for the acts that are committed by a small minority of their numbers," declared the Rev. J. Whitcomb Brougher of the Temple auditorium Sunday afternoon to an audience of more than 1,200 persons in the Auditorium theater at Venice.

Dr. Brougher was speaking on "The Morals of the Movies" and the crux of his talk was to the effect that salacious stories circulated by a preacher regarding the motion picture fraternity are true as regards only a small part of those who make their living as film actors and actresses.

Dr. Brougher was introduced by Thomas Dixon, author of "The Clansman." Mr. Dixon declared in his introductory speech that the motion picture business in Southern California is being subjected to the same sort of senseless persecution that drove the Huguenots and Pilgrims from Europe and he asserted that unless this is stopped there will be grave danger that the film companies will forsake California. He declared, on the other hand, that if the proper moves are taken, all the film companies of the east can be attracted here.

Mr. Dixon asserted, also, that the motion picture is bound in time to supplant the text book in the schools of the United States. He also declared there is no need of a local board of censorship in Los Angeles.

"It was announced that I was invited to speak this afternoon in defense of the moving picture people and their business," said Mr. Brougher. "I want it distinctly understood that I was not invited to do anything of the kind. An invitation to speak in defense of moving picture people would seem to imply that they needed somebody to speak in their defense. Such men as Thomas H. Ince, D. W. Griffith, W. H. Clune and others do not need anyone to speak in their defense. Their business does not need to be defended. The clean, upright, earnest, efficient picture actor or actress does not need me or any one else to stand and plead for them before the public.

"But these managers who are conducting their business on a high moral plane; these actors and actresses who are living clean and respectable moral lives, know just as well as I do that there are persons in the moving picture business who do not maintain the same high moral ideals that they do. There are actors and actresses whose lives are above reproach, but they also understand that there are those who are employed at times in the making of moving picture films who can be classed among the rough necks and toughs and who do not desire to establish or maintain any high moral standards of life or character. The managers and directors whose lives are above criticism would not thank me to come to their defense. The other kind would not ask me to do it. They would have no respect for me if I did stand up and defend their immoralities."

The one who spoke in favor of the industry and its thousands of good, artistic, clever and clean toilers, talked so that the hearers would clearly understand the situation.

He even suggested ways and means of coping with the situation and indorsed the association formed by prominent producers to protect the industry in Southern California.

VITAGRAPHERS SNOWBOUND.

Eighteen Actors Arrive After Struggle in Snow Banks. Crew "on Rations" While Marooned in Bear Valley.

Rollin S. Sturgeon and his company who had been waiting three months for snow were lost and marooned this week in the deep snows of the high mountains.

After subsisting for a week on a diet of pancakes, prunes and beans and then braving a fierce snow storm in a fight to regain civilization the eighteen plucky players arrived in our city Sunday afternoon.

Their tale of starvation was told when the eighteen "survivors" arrived home after a thrilling escape, by sliding on snow shoes down the mountain side into Bear Valley. The bloodshot eyes and drawn cheeks of the adventurers, some of whom went almost snow blind, illustrated the graphic story of the last bean and pancake. And one member of the party, a musician by preference, exhibited a violin minus

Director Sturgeon, Nell Shipman and Assistant Director Goodfriend at Bear Valley.

its strings, explaining sorrowfully that the departed cat gut had gone to make soup.

A fine team of imported Alaskan sledge dogs returned with the party. It was through these dogs that final escape from the snow was made possible. Not only did they aid in the perilous slide down the mountain, but it was because it had come to a question of braving the dangers of the snow or eating the dogs that the sortie was made.

Nell Shipman and Nell Kellar were in the party, the rest were men.

For two weeks the party stayed at Pine Knot Lodge, making film. Provisions came on big trucks from San Bernardino. Everything was lovely. Then came the storm. When the sky had cleared from eight to fifteen feet of snow blocked all roads.

At first the exiles thought it a great joke, but when Iguchi, the official Nipponese chef, reported supplies low, an order was issued putting everybody on rations. William Duncan lived up to his character by venturing forth with other hardy souls in search of deer, which is out of official season, while Iguchi spent his leisure hours at a nearby stream fishing through a crack in the ice.

After a week of imprisonment, Iguchi reported a quantity of beans, a little flour and four cans of prunes to be all that was left in the larder. That meant nothing for the Alaskan dogs and mighty little for anybody else.

"We had beans and beans and beans," Miss Shipman said. "Fortunately, the cook was educatcd in the art of cooking beans, for he knew twelve different styles. That was all that saved us from going mad about beans. Once a day we were given three pancakes apiece and for supper we each had two prunes. One day we had soup. After that Bill didn't play his violin any more.

"Finally we got desperate. One morning we came to breakfast and there were no more beans. Only a pancake apiece and one prune. Mr. Sturgeon was very thoughtful, and as one of the dogs walked through the hall, he watched it sorrowfully.

"We knew what he was thinking, and we all protested. We finally decided it was either break for freedom or stay there until the end. So we put on our snow shoes, harnessed the dogs to the sled and started. It was one long slide. Miss Kellar and I rode the sled, working with heavy boards to hold it back. The men slipped and slid down.

"After what seemed like hours, we arrived at the Shay ranch. They were awfully nice, and took us on trucks the rest of the way to San Bernardino. Never again, if I know it. It was too real for me."

"Well, we were sent out to get some real northwestern hardship into the films, and I guess, thanks to the elements, we put it over," said Duncan. "It has been a great experience even for a motion picture man."

ACTORS' FUND PLANS.

Chairman Lasky Calls Meeting. Three Big Benefits Scheduled.

Jesse L. Lasky, heading Southern California committee of the Actors' Fund of America, called the first business meeting of the Executive committee this week in the Mayor's office. There were present, besides Mr. Lasky, De Wolf Hooper, J. A. Quinn, Will H. Wyatt, Clarke Irvine and Kenneth McGaffey.

An outline of the scheme to raise money for the Fund was considered. The two months campaign will open Thursday, February 10th, on which day stars from the studios will appear in person at the motion picture theaters. Tickets will be sold on the streets by the leading actresses, good for admission to any theater. An extra charge will also be made by the managers of the vaudeville and higher priced houses for their seats on that date, and it is expected that a large sum will be raised.

Saturday, February 12th, a big ball will be given in one of the principal hotels, and money received for the sale of tickets will be turned into the Fund.

Friday, March 3rd, Al Levy will give a special "Actors' Fund Night" at his cafe. Tables will be reserved and sixty per cent. of the gross receipts of that night will be presented to the committee.

The campaign will be concluded Friday evening, March 31st, with a monster benefit at the largest theater. This benefit will run from one to six o'clock and the stars appearing at all theaters, and the photoplayers will do stunts.

A number of other plans are well under way to fill in the intervening time. These will be announced later. The first day the notice asking for subscriptions to the Actors' Fund of America was posted in the Lasky studio, over two hundred and fifty dollars were promised. The Ince, Keystone, Griffith, Universal and other studios have posted this request for funds and a great amount of money has been promised.

EVERYBODY BOOSTS FILMERS.

The Los Angeles Examiner Comments Admirably on the Censor Question in the Following Manner.

LET THE LOCAL CENSOR BOARD BE ABOLISHED.

There is now pending before the public welfare committee of the City Council the problem of whether or not the Board of Moving Picture Censors shall be continued or abolished, and, if continued, what its powers and standards shall be in the performance of its functions. A public hearing has been set for January 24th, at which members of the Council, leaders of the motion picture industry and representatives of various organizations in all walks of the city's life are to thrash out the question. This hearing should provide a time for the emphatic expression of disapproval of moving picture censorship and should result in the abolition by the Council of the local Censor Board.

As the "Examiner" declared Wednesday in an editorial condemning the proposed Federal censorship:

"No newspaper is more earnestly interested in having the moving picture films free from any suspicion of objectionable matter than is the 'Examiner.'

"And no newspaper is more unalterably opposed to a Federal or even a local censorship of moving pictures than is the 'Examiner.'"

This question is of national interest and it is of peculiarly intimate concern to Los Angeles—the center of the motion picture manufacturing industry of the world.

The constant and discouraging harassments of censorship and its stifling effect upon a Los Angeles industry in which millions of dollars are invested and through which millions of dollars are circulated here annually might be properly advanced as an argument for the abolition of the local board.

The economic injustice of censorship, which gives to the board the arbitrary power to forbid the exhibition of a film which has cost thousands of dollars to produce and thus encompass the loss of the money invested as well as potential profits, might also be set forth as an argument for the abolition of the local board.

And there are other sound reasons for the abolition of this board, the exercise of whose functions is in largest measure the expression of the personal views and prejudices of its members. But the "Examiner" bases its opposition to moving picture censhorship upon a broader and higher ground, viz.: That such censorship is a direct violation of the constitutional guarantee of free speech and free publication and of the liberty of the press.

The same principle that induced the framers of the Constitution to prohibit censorship of the press should prevent the censhorship of moving pictures. The same influences and the same laws which regulate the action of a newspaper and compel it to remain within the proprieties in all matters of publication would have their effect upon motion pictures.

There are ample laws and powerful influences to penalize all who misuse the freedom of the press, and there can be sufficient laws, police regulation and moral influences to penalize those who abuse equal liberties allowed in the production of pictures upon the screen.

The basic idea is that the motion picture, like the press, is a liberalizing, educational power and that this power should not be restricted except by the public itself; certainly not through an arbitrary or possibly prejudiced body which passes upon the picture and prevents it from having even its initial production.

The moving picture makes the poor man's theater, and the poor man and the middle class man, whose morals are good and whose ideals are high, will not patronize pictures that offend the proprieties or corrode morals. And besides there resides in the law and in the hands of those administering it a punitive instrument for the makers or exhibitors of such moving pictures as shall transgress the moral or mental welfare of the people.

Let the members of the City Council consider every phase of

this question, but always are led to contemplate the constitutional principle involved and that of the local Board of Moving Picture Censors be abolished.

ALLEGED BOARD OF TRADE.

Circle of Sierra Madre Men Elect Officers and Vote to Keep out "Immoral Movies."

"For the upholding of the moral standard of the community, no moving picture concerns should be encouraged," was what the circle of men, calling themselves The Board of Trade of Sierra Madre, announced this week when they held an election of officers in their little hamlet.

Many of the film producers visit the place and the adjoining canyons, for the picturesque scenery and unusual opportunities for good productions.

By the sentiment expressed at the board meeting their actions have not encouraged any desire for their permanent location there.

The board refused decidedly giving any support or encouragement to concessions by the city for the establishment in this region of film-producing companies. The question arose over an application for a concession.

Here is an example of something that means nothing. These men, one may safely venture to say, never even saw a studio, nor met a player.

They are banded together to do good to their village, and if a film concern tries to locate there this so-called board of trade, resists its efforts, because they think the morals of picture people are dead wrong—and thereby keep out several thousand dollars a week from the coffers of the townspeople.

The short-sightedness of this "booster" organization is woeful. There is not a city from the Mexican border to the Canadian line, and from the Pacific to the Atlantic that is not burning with a desire to welcome, any established film manufacturing company.

LOS ANGELES FILM BREVITIES.

Daily papers advise that a petition for a mandate compelling Frank C. Jordan, Secretary of State, to file the articles of the incorporation of the Film Producers (Inc.), has been denied by the Supreme Court, and the writ discharged.

Secretary of State Jordan refused to file the articles on the ground that they violated the State's laws as on incorporation.

The company is incorporated for $1,000,000, with 50,000 shares of stock of the par value of $1 each, and 47,500 shares of preferred stock of the par value of $20 a share. The law provides that preferred stock shall have no advantage either as to voting power or statutory or constitutional liability of the holders to the creditors of the company. The court holds that under the articles of incorporation, the holders of the preferred stock are given a preference in voting power which is not allowed under the laws of this State.

* * *

From Santa Barbara we are informed that the magnificent new glass studio of the American Film Company will be the scene of a dance, given by the employes of the company, Friday evening, January 14.

The dance is the result of a movement started some time ago by Superintendent C. P. Morrison, and sanctioned by Manager P. G. Lynch. The purpose is to create a fund to be known as the "employes emergency" fund, to be used in helping any employe of the company through periods of illness, accident or other misfortunes. The receipts of the coming dance will serve as a nucleus for this fund and it will be added to later by the receipts from other dances, wild west shows and other forms of entertainment.

It was originally planned to give this dance on New Year's eve, but when it was learned that several of the local organizations had already made preparations for this date, the "American" employes decided to postpone their affair so as not to interfere with these jollifications.

The big glass studio will be elaborately decorated. A ten-piece orchestra will be located on the second floor, and there will be seating accommodations for 500 persons. Besides dancing there will be a varied program of entertainment. During the evening refreshments will be served free.

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The new electric light studio at Universal City is now completed and twelve companies already at work in the big structure.

* * *

Al Christie and his two companies having left the Universal Film Manufacturing Company are now producing independently and have established their new quarters in Universal's old Hollywood studio at Gower street. Their comedies will continue to be released under the "Nestor" brand and will be handled by the Universal on a footage basis. Horace Davey is still directing the second Nestor company while Christie himself is directing the first with Eddie Lyons, Lee Moran and Betty Compson as principal players.

* * *

George Cochrane, a brother of Robert H., the vice president of Universal Film Manufacturing Company, has been placed on the producing end of the activities of the Pacific Coast studios, and started his first picture at Universal City this week. The name of the production is "Shackles," from a story by Laura Oakley and adapted for the screen by F. McGrew Willis. Douglas Gerrard and Carmen Phillips will appear in the leading roles.

Thelma Francis.

Thelma Francis, who was accorded the honor of being the most beautiful girl at the Southern California Motion Picture Exhibitors' Ball New Year's eve by a committee comprising Carl Laemmle, Hobart Henley and Crane Wilbur, the understanding being that the one thus chosen would be offered a place in pictures at the Universal studios, has reported for work at Universal City this week.

The lucky girl has been placed on the company's payroll as leading lady and a company is expected to be formed for her in a few days.

Although a novice in the motion pictures, Miss Francis is not without theatrical training. She studied for over a year under the direction of Maude Fealy in Denver, and has appeared in stock.

* * *

John Emerson, who for the past three months has been engaged in producing Douglas Faribanks' Fine Arts Play, "His Picture in the Papers," at the New York Triangle studios, has been recalled to the Los Angeles studios and is now directing "Macbeth" in which Sir Herbert Beerbohm Tree is being starred. Mr. Emerson's extensive theatrical experience as general stage director with Charles Frohman and others qualifies him to direct such an important production.

* * *

Dorothy Gish has also returned from New York and is now starting rehearsals for another Triangle play at the Western Fine Arts studios. The name of this production is "Katie Bauer" and Owen Moore will play the opposite lead. The cast includes Fred Turner, Fred Butler, Kate Torcray and Margaret Marsh.

* * *

Joe Jackson, the famous tramp comedian, will appear in Keystone comedies and has started his first picture supported by Mack Swain, and a selected company of Keystone players.

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Fred Mace and Anna Luther who took the principal parts in "Crooked to the End," are working on another Keystone film thriller. In this picture we are told that Miss Luther makes a leap on horseback from the bank of a river to the water far below, in order to cross after a bridge has been burned and Fred Mace is bound to a fly-wheel in a mill and spun around at dizzy speed. Another member of the company is lashed to the carriage of a stone crushing machine and sent to what appears to be certain death, and there are many other equally hazardous feats that will prevent any Triangle audience from becoming drowsy during the action of this photoplay.

* * *

A. C. DeLang, of the Rolin Film Company, was married Friday last week to Miss Annabel Wyatt. The management gave a wedding reception in honor of the event.

Several hundred members of the Pals club, an organization of motion picture celebrities, stage stars, city and county officials and other congenial spirits, enjoyed the novelty of listening to a speech by Roscoe Arbuckle, who is in New York at the Pals meeting Saturday night last week.

The speakers in the Eastern metropolis made their addresses over a trans-continental wire and separate receivers were supplied to each member and guest of the Pals.

Fred Mace, who was the guest of honor for the evening, conceived the idea of the telephonic speech making and Big Chief Pal Guy Woodward immediately co-operated with him in the plan.

On the night of January 24th the Pals will turn out in full force to greet Anna Held, who is a life member of the order.

* * *

This week, when the cold wave from the far north swept down the coast, the city and environs were covered by a soft white comforter of snow, varying in depth from one to six inches. Universal City was the Alaska of Southern California. Here snow fell in regular blizzards for many minutes during the squall, and before an hour passed the players

Snow Scene at Universal City.

were having a big snowball battle, and were building snow houses and making snow men.

At other points where films are made, light blankets of snow fell. Old timers refused to believe that snow fell until they saw actual pictures taken out in the snow. One of the extraordinary sights was the orange groves which bore ripening fruit, with leaves covered with snow.

* * *

Henry McRae, the former director general, is not going to the Orient. At least not for quite a while. Instead he will remain at work at Universal City and produce 101 Bison releases of the western spectacular type. Marie Walcamp, his former leading woman, will play leads in these productions.

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Edward Ferguson, the husband of Elsie Ferguson, has joined the producing staff of the Universal Coast studios and is now preparing his first picture, a two-reel feature entitled "Their Act." The cast has not yet been selected.

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Robert Leonard and his company of Rex players will soon begin production of a five-reel drama written by Calder Johnstone under the title "A True Story of Cinderella." Ella Hall and Robert Leonard will play principals.

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Sessue Hayakawa, the Japanese actor, and his wife, Tsusu Aoki, are playing Chinese characters in a Lasky production under direction of Frank Reicher. Fanny Ward and Jack Dean, the newlyweds, play the other two principal characters.

* * *

Henry R. Johnston, second vice president of the Rolin Film Company, with offices in New York City, arrived in Los Angeles this week from a trip through the Orient. Mr. Johnston, who is accompanied by his charming wife, will shortly depart to the Eastern metropolis. In the meantime many plans are being made for his entertainment by Manager Whiting and President Roach. Mr. Johnston reports good progress with Rolin films in the far eastern countries and especially in China, Japan and the English colonies. Mr. Johnston is contemplating a trip to South American countries in the near future in the interest of his company.

Harold C. Lloyd, leading man of the Rolin Film Company, was nearly asphyxiated this week in a Phunphilm comedy scene, when director Roach placed him inside the engine compartment of a large racing car with a smoke-pot and the hood fastened on firmly. The car was only driven a short distance necessary to make the scene, but on opening the hood the actor was found unconscious, overcome with the smoke. Prompt service of a physician with a pulmotor succeeded in bringing Lloyd to, and owing to his iron constitution he was able to go on with his work the following day. It was however, a mighty close call for Lonesome Luke.

* * *

An elaborate cafe set is under construction at the Fine Arts studio, in which a number of the scenes for De Wolf Hopper's new play, "Sunshine Dad," will be staged by Producer Edward Dillon.

For these scenes the entire cabaret forces have been se-

De Wolf Hopper and Fay Tincher with Cabaret Talent from Levy's Los Angeles Cafe, Secured for Fine Arts' "Sunshine Dad."

cured from Levy's cafe and the cabaret scenes will be supervised by Ethel Davis, De Wolf Hopper, Fay Tincher, Jewel Carman, Chester Withey, Raymond Wells and Eugene Pallette will be prominent in the filming of the big cafe scenes.

STUDIO NEWS.

When you see Don Quixote, watch the footage well where George Walsh tries to kill himself by putting a snake to his throat. The "rep" is supposed to be a Spanish asp, but it is really only a little California rattler. De Wolf Hopper tells the following story:

"That was my bright idea, and it's one on me. When we were seeking a unique and striking method by which Mr. Walsh might despatch himself, it occurred to me it would be startling to have him make way with himself by means of the rattlesnake route. We went through the nervous process of working in the company of the reptile. George Walsh even got bitten, and after it was all over we found there are no rattlesnakes in Spain. So we painted out his rattles on the film and he became a Spanish asp."

* * *

The film and stage folk gave a benefit last Sunday evening at the Mason Opera house when about $2,000 were raised for Los Angeles Newsboys.

In the audience were many of the most prominent people of the city and contrary to the usual custom, the highest-price seats were in greatest demand. On the stage were notable musicians and stars of the spoken drama and of filmland, all giving freely of their abilities to a performance rare indeed for variety and quality of entertainment.

Among the stars who acted as magnets for the elusive "big iron men" were such distinguished players as Sir Herbet Beerbohm Tree, De Wolf Hopper, Walker Whiteside, Constance Collier, Florencio Constantino, Eddy Foy and the Seven Little Foys, Edna Goodrich, Dustin and William Farnum, William Collier, Constance Balfour, Charlie Murray, Polly Moran, H. Guy Woodward, Blanche Hall, Joe Jackson, Mr. and Mrs. Carter De Haven, Filson and Errol, Frank Egan, Harry Gribben, Lydie Yeamons-Titus, Burt Wesner, Victor Moore, Marion Shipp and her dancers, La Monaca and his Venice Band, and Charlie Chaplin.

* * *

At the Balboa, Jack Lait is busy on a new photoplay series for Balboa. While in Chicago recently, H. M. Horkheimer

closed with Lait. He will be remembered as the author of "Help Wanted." This will be Lait's first piece written for the screen. To portray it, Balboa will offer some of the best known artists in filmdom.

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Lillian Russell's husband, Alexander Moore, the multi-millionaire Philadelphia publisher, was a visitor to Inceville, this week. He was escorted from Los Angeles to the studio by Frank Tannehill, of the Ince Scenario staff, and then shown about the plant personally by Producer Ince. Later he inspected the new plant at Culver City, and expressed his admiration for the film maker and his large plant.

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Everything is ready for the big scenes for the newest Lasky picture and the replicas of the two ships to be used in the "To Have and To Hold" production, now being built in the Harbor are nearly completed. The first of the week the two boats will sail for Catalina for the filming of the exterior scenes. Over two hundred extras will be used. As the stars of the production, Mae Murray and Wallace Reid, insisted upon being captains of the ships, they are now trying to stage a race, each betting on their own ship.

* * *

"God's Country and the Woman" the Sturgeon Vitagraph feature will have some very realistic interiors. In building these sets every detail of description as given in the book being picturized has been followed. To get the exact sort of building material and lumber for the furniture, a small army of property men spent many days in the hills hewing down trees. At the studio an extra force of workmen under the able direction of James Brown lost no time in shaping them into required form.

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Lewis J. Cody, star, now with Selig, is appearing in a thrilling five-reel picture called "The Grinning Skull of Respectability."

* * *

These are indeed busy days at the two great plants operated by Thomas H. Ince—for with upwards of five hundred persons working steadily at various tasks, and with virtually every department of importance in full swing, the new quarter-million dollar studios became a reality this week. Although there yet remain to be applied the finishing touches to most of the buildings and although the wardrobe and property rooms have not as yet been stocked to their respective capacities, the work of production has begun in earnest and henceforth a vast majority of the scenes in forthcoming Ince features will be made at the new plant.

With the Exhibitors.

Clune's Auditorium opened with the new production of Rex Beach's great Alaskan story, "The Spoilers," which has been re-done into 12,000 feet. His Broadway house has started Tyrone Power in "The Devil-in-Chief."

* * *

Quinn's Superba, after the second Farrar film opens with Camille, which stars Clara Kimball Young. The new Hearst-Vitagraph film newspaper is an added attraction.

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The Majestic and Burbank theaters, running Triangle plays, are booked with the latest pictures. The former continues another week with the Hopper success "Don Quixote," and Mack Sennett's hair-raiser, "The Submarine Pirate."

* * *

Tally's Broadway theater presents "The Great Divide," with House Peters. He advertised this film in a novel way last week by first projecting a slide calling attention to this picture, then dissolving in a fifty-foot flash from the real film, then dissolving out to "Next Week."

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Miller's house is packing them in to see Richard Mansfield's "A Parisian Romance," made by Fox. The Alhambra shows "The Unfaithful Wife," with Robert B. Mantell.

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Woodley's is making a success with Mary Pickford in her latest play, "The Foundling."

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The Palace of Pictures shows Blanch Ring in "The Yankee Girl."

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Pantage's runs "The Red Circle" and at the Orpheum film fans are seeking Eddie Foy in the flesh after witnessing his exploits in films.

General Film Company Not to Dissolve

Action of Government in Standard Oil Case is Cited As an Indication of Probable Course to Be Taken.

RUMORS which appear highly uninformed in the light of the most intelligent opinion in film circles, have been circulating this week regarding the General Film Company. These rumors, due to the imminence of the filing of a decree in the Government suit centering about the Motion Picture Patents Company, have gone so far as to state that the General Film Company was to be dissolved, and it was to go voluntarily out of existence, that its business was to be absorbed by other companies, etc.

It is of course, impossible at the present time for even the most astute to forecast correctly the terms of the decree which will be filed in the Government suit, but it can be said that the General Film Company will not be dissolved, will not retire voluntarily from business, and that it will not be absorbed by any other companies. On the contrary, the General Film Company will be in a position, under the new policies of co-operation with the exhibitor, put into force by President J. A. Berst, to serve the exhibitor in the most efficient way.

Men in quarters of filmdom, which heretofore have proved the most authoritative, scoff at the idea that the General Film Company will be dissolved. They assert most positively that the outcome of the patents case could in no way alter the relation of the General Film Company with the exhibitor and with the manufacturers.

The General Film, they point out, is an organization of exchanges precisely as other distributing agencies are organization of exchanges. The General Film Company, like its rivals, procures films from manufacturers and, like other organizations, rents through exchanges to exhibitors. Its business is conducted lawfully.

For the proof of their assertion that no decision in the patents case will materially affect the General Film Company, these men instance three sets of facts about which there can be no dispute:

1. Property belonging lawfully to stockholders of a corporation cannot be taken from the stockholders.

2. As the outcome of the Government prosecution of the Standard Oil Company none of its subsidiary companies were put out of existence.

3. In the Standard Oil case as in the patents case, the separate entities (separate corporations), were defendants. The Government did not attempt to end the life of any of these, but did object to the relation between them. The General Film Company is simply one of the defendants in a group of defendants.

A peep into the Standard Oil case puts an end at once, it is asserted in the best informed film circles, to any such idle supposition as that the General Film Company will go out of existence.

In the Standard Oil suit, the Government brought its proceedings against the Standard Oil Company of New Jersey, the parent company, and its thirty-four subsidiaries, that is the thirty-four companies whose stock was held by the Standard Oil Company of New Jersey. After the Standard Oil Company had lost the case, and the decree was finally filed, it was directed that the stock of the subsidiaries held by the New Jersey Company be distributed to the stockholders of the New Jersey Company in proportion to their holdings. There were six thousand and five stockholders.

The distribution made necessary the use of fractions, the numerators of these fractions depending upon the holding of each of the 6,005 in the Standard Oil of New Jersey.

After this stock distribution had been effected, no effort was made to disturb the corporate existence of either Standard Oil of New Jersey or the thirty-four companies. But each of the thirty-four elected its own officers and was placed under its own management.

It should also be remembered that the petition filed in this case alleged an unlawful restraint of trade and asked only that a stop be put to the alleged illegal practices by power of law. The conclusion of the court was that "the petitioner is entitled to the relief prayed."

By this it may be taken that no dissolution was asked for or is intended by the Government, for, as is well known to the motion picture trade, the alleged unlawful practices complained of have long since ceased to be followed by the defendants; that there is no monopoly of the trade in motion pictures nor is there any attempt being made to control motion picture cameras and other devices used in the making of exhibiting of pictures.

Here's the "Regisseur"

He's Baron Dewitz, and a Danish Authority on Motion Picture Technique and More.

WHETHER or not motion picture producers are ready yet, or not, to accept the new departure into the realms of higher art for the films, which the Baron Dewitz, the Danish picture authority, is attempting to introduce into American studios, they will be forced to, sooner or later, by the demands of the public.

Baron Dewitz is what is known as a "regisseur cinematique" which crudely translated means "consulting technical director." But it really means more than that.

In Europe all the royal and national theaters, subsidized as they are by bountiful government grants, retain a staff of regisseurs, as a rule one for the drama, one for the comedy, and one for the ballet, which are the three separate and distinct units that make up the artistic institution known as the royal theater. These regisseurs are professional histrionic connoisseurs. They absorb everything of technical value bearing on their appointments. They are government officials, appointed by the crown for life. Naturally they become experts in the most exacting meaning of the term. They never cease to study, observe and compare, thus obtaining new ideas in the technique of their particular domain.

Baron Dewitz.

The Baron Dewitz is the only professional regisseur known to have adapted his elaborately accumulated knowledge of technique to the screen, having scored a startling success with the Union Film Corporation in Berlin and the Svenska Biografen in Stockholm.

Europe has accepted this new profession, then. The American public is demanding a higher and higher grade of motion picture production. Witness the success of high class theaters where nothing but high class films are shown.

But there are ludicrous errors in even the high class films. A dentist was seen the other day putting his patient to sleep from a tube of gas connected with the gas light. Guests at garden parties appear in evening gowns and frock coats, quite as often as the proverbial reporter pulls out his note book. Peasants supposed to inhabit the mesas of Spain go about garbed in the costumes of the Alps or of the Russian steppes.

"The people don't know the difference," the producers argue. But the people are coming more and more to know the difference. The demands for carefully produced films has increased tremendously during the past five years. The attendance at motion picture theaters has vastly increased. Say, and this is putting it at a high average, that 20,000,000 people in the United States do attend the motion picture theaters daily, what of the 80,000,000 who do not come. How many more do you suppose would come if they were not bored by the stupidities and blunders slipped through on the screen because the director and the producer have been in two great a hurry or have not known.

By introducing the "regisseur cinematique" to the picture field the Baron Dewitz assures accuracy and artistic finish to the film.

He does not interfere with the director's work. He is handed the script before the director starts work. If the setting calls for the costumes, the background, the social customs of the Fourteenth Century, it will be the business of the regisseur to provide all these with a correct detailed description to the director.

He will supplant the work of the director, lifting it from the workshop of the craft over into the realm of art. He will make the motion picture appeal to the thousands of highly educated and cultured people who do not attend the pictures now because their inaccuracies bore or disgust, rather than amuse them.

There is need for a regisseur in every motion picture studio. He must be an exceptional man, and one who is hard to find. As the Baron, he must be widely traveled, widely read, widely experienced. He must have a working insight into the main channels of universal knowledge. He must know society, he must know the technic of all professions.

The time is coming when the producer will not be satisfied to pay $500 or $1,000 a week to a director who has never crossed a fashionable threshold to produce a society and official film. Motion pictures, as well as gentlemen and ladies, bear the ear mark of good or poor breeding, according to "the way they've been brought up."

Von Schiller's Admirers Increasing

FOUR months ago there came to the David Horsley studios in Los Angeles, unheralded and unannounced, a young actor named Carl von Schiller. He was placed in Crane Wilbur's company by Mr. Horsley and for his first picture was given a part that only an accomplished actor could effectively play. It was in "The Blood of Our Brothers" and the character was that of a semi-heavy. Mr. von Schiller jumped in, worked hard, and when the finished picture was shown on the screen it was easy to be seen that in this actor the Horsley studios possessed a player hardly anything short of a "find."

Carl von Schiller.

Following this first successful appearance he was cast for "heavies." As such he appeared in "Could a Man Do More?" and "The Mystery of Carter Breene," both starring Crane Wilbur. His next appearance is in "Vengeance is Mine!" which is to be released as a David Horsley-Mutual Masterpicture, de luxe edition, and in which he has a part that in its prominence is second only to that of the star, Crane Wilbur. The fine acting of Mr. von Schiller in scenes with Mr. Wilbur have made such periods in the film unusually compelling, which, in telling, is a tribute to the abilities of both actors.

Prior to joining the Horsley forces Mr. von Schiller was with the Morosco company. There he played juvenile parts in "Captain Courtesy," "The Hypocrites" and "The Traitors." Compliments to the actor have been paid in letter by many of his admirers, the number of which is steadily climbing, judging by the increasing bulkiness of his mail.

WANTS TO JUMP OFF WOOLWORTH BUILDING.

The number of persons who are willing to do almost anything to break into motion pictures is past counting. Here is one who wants to "drop in" the business, and in the further parlance of the street, stands ready to "fall for motion pictures." Comes one Theodore Finkelstein, of No. 659 Hinsdale street, Brooklyn, N. Y., who writes Lewis Hooper, casting director at the Rolfe-Metro studio, as follows:

"My dear Mr. Hooper: I want to be the first man to jump off the Woolworth Building in a parachute, and I want your advice if you will be kind enough to advise me. What I want to know is, how to go about it. That is to notify different film companies, and who to see. Also what price to charge. You will greatly oblige me by sparing me some of your valuable time."

PAT SULLIVAN IN CARTOON FIELD.

Pat Sullivan, a cartoonist associated with McClure's Syndicate and experienced in making comedy drawings for the screen, has sold the first of a series of pictures to the Universal company. It is probable that Mr. Sullivan will become a regular contributor to the Universal program.

Robert Vignola, Famous Players Director

Former Kalem Producer Stages "The Spider," in Which Pauline Frederick Is Starred.

CLOSELY following the news that John O'Brien and Frederick Thompson had joined the directorial forces of the Famous Players Film Company, there comes the announcement that Robert C. Vignola, for seven years director with the Kalem Company, has been engaged by the first-named organization in a similar capacity.

Robert Vignola.

Mr. Vignola is one of the best-known figures in filmdom, having traveled in Ireland, Scotland, England, France, Italy, Algiers, Egypt and the Holy Land during the seven years in which he has been identified with the business. Among his most notable productions of recent date and those which are most readily called to mind, are "Don Caesar De Bazan," "The Barefoot Boy," "The Haunting Fear," "The Maker of Dreams," "The Dance of Death" and "The Vampire."

It is a peculiar coincidence that Mr. Vignola owes his entry into the motion picture field to another Famous Players director, Sidney Olcott, who engaged him to play his first silent role—an Italian character part. Into the interpretation of this role, Mr. Vignola put the natural powers of national feeling—for he is an Italian—and the experience of eight years on the stage.

So successful was this debut that Mr. Olcott later engaged him to play Judas in "From the Manger to the Cross," the first five-reel film produced in this country, and he became the first actor who was placed upon a permanent salary by Kalem.

Mr. Vignola treasures among his most valuable possessions a handsome loving cup which was presented to him by the players who have been under his direction at the time of his leaving the Kalem Company to join Famous Players.

The new director's first production under the new banner will be "The Spider," in which Pauline Frederick is starred. It is the Paramount release for January 27. In support of the star there appear Thomas Holding, who has appeared with Miss Frederick in many of her most recent productions, and Frank Losee, who was last seen in Denman Thompson's famous role of Josh Whitcomb, in "The Old Homestead."

Mutual Masterpictures

Offerings for the Week of January 24 Are of Excellent Character and Quality.

SECOND of the weekly group of three Mutual Masterpictures, Edition de Luxe, to be released by the Mutual Film Corporation, are announced as follows: "As a Woman Sows," five reels, Monday, January 24; "Lord Loveland Discovers America," five reels, Thursday, January 27; "Betrayed," five reels, Saturday, January 29.

"As a Woman Sows," first of the feature releases for the week, is a Gaumont production, featuring the popular stage and screen star, Gertrude Robinson, supported by Alexander Gaden, equally well known for his many successes on the speaking stage and the screen, and an exceptionally powerful cast of regular Gaumont stock players. It depicts the story of a young wife's folly, in which Miss Robinson portrays the part of the wife. The story is based on a man's fight for political supremacy, during which he becomes so obsessed that he neglects his wife, leaving her to the companionship of an unscrupulous friend.

Miss Robinson, as "Milly," wife of the mayor of Lynboro, has been cast for a part that permits her to bring into play the many dramatic qualities which have won for her an enviable position both on the stage and in the studios. In Alexander Gaden, no better selection for the portrayal of Loren Hayward, the mayor, could have been made.

"Lord Loveland Discovers America," second of the Mutual Masterpictures, Edition de Luxe, for release during the week of January 24, is a filmization of the famous story of the same name, by C. N. and A. M. Williamson, whose various offerings to the world of fiction have won them wide acclaim. In this picture, produced at the American studios, Arthur Maude scores one of his greatest screen achievements in the role of "Lord Loveland." Constance Crawley, who has shared honors with Mr. Maude in a number of feature productions screened at the American studios for the Mutual, appears in Mr. Maude's support. Her portrayal of "Leslie Dreamer" is conceded one of Miss Crawley's most excellent screen characterizations. In the cast are William Carroll, Charles Newton, William Frawley, George Clancy and Nell Franzen.

"Betrayed" was written especially for Miss Carlton and presents her in a role entirely new to her admirers. As the daughter of an old Indian chief, who quits the western reservation for the eastern metropolis, this young star renders an exceptionally powerful characterization.

In this picture, a dozen or more full-blooded Indians were obtained, with the sanction of the federal government, with the understanding, of course, that they would be returned to the reservation immediately after the picture had been completed.

"Betrayed" is a drama full of adventure and throughout it runs one of the prettiest love stories imaginable. It is beyond doubt one of the best pictures that has ever come from the New Rochelle studios of the Thanhouser Company.

M. P. Inventor in Distress

Mr. Friese Greene, Who Helped to Make the Motion Picture Commercially Possible, Fallen Upon Evil Days.

IN THE history of the motion picture no name is deserving of more credit and honor than that of Mr. Friese Greene. It was largely through his inventions that motion pictures were made commercially possible. It is distressing to think that this eminent and brilliant man, to whom we owe so much, is now in the grip of poverty. Our esteemed British contemporary, The Bioscope, has opened a list of subscriptions to relieve the present wants of the distinguished inventor. Mr. Greene has a family, consisting of wife and children. At the time the last issue of The Bioscope reached us, a bailiff was in possession of Mr. Greene's home for the sum of $250.00 due for rent.

We hope that generous America will remember the great inventor in these evil days that have come to him. We hope that enough money will be raised to relieve his present distress and assure him of a better chance in future.

Readers of The Moving Picture World who wish to contribute to such a noble work may send their offerings to The Bioscope, 85 Shaftesbury avenue, London. The editor of The Bioscope will make public acknowledgment of all moneys received.

Mr. Friese Greene's laboratory, showing the first practical camera and projector for taking and exhibiting animated photographs from one point of view on an endless band of film.

"Stingaree" Nears End

Strong Episodes Promised for Closing Issues of Kalem's Popular Series—Other Early February Releases.

AFTER establishing a mark as Kalem's most popular series production—always excluding the never-flagging "Hazards of Helen"—"Stingaree" will, in February, round out its twelve-week career. A trio of strong releases is promised for the closing issues of the series, beginning with "The Villain Worshipper," released next Wednesday. Though the Hornung series will be officially ended on February 9, it is probable that there are many more months of life awaiting it in the theaters, for the General Film exchanges report a surprising number of exhibitors who are at this late date beginning the series with plans to run through the twelve. The addition of twelve newspapers last week to the list of those publishing the stories is further evidence of the long life that meritorious film productions may expect.

E. W. Hornung breaks all picture precedents in "The Villain Worshipper," the tenth of the series, by allowing the picture to close with his hero still behind prison bars. Stingaree sets out to cure a misguided youth with ambitions to follow in the footsteps of the bushranger, but his well-meant efforts result disastrously in the young man's capture. The bushranger then attempts to secure his release, and succeeds at the price of his own liberty. As if to further show his disregard for precedent, Hornung follows this episode with "The Moth and the Star," released February 2, which sees Stingaree out of jail and in again. Had it not been for his audacious daring in attending a concert at which Ethel, his former sweetheart, was to sing, the bushranger might have made good his escape. Needless to say, however, "The Darkest Hour," which closes the series on February 9, enables Stingaree to once more make his escape and this time to find happiness in the arms of Ethel. Like the initial episode of the series, "The Darkest Hour," is an original story, written to adapt the novel to screen purposes.

Kalem's five-reel-a-week schedule includes a varied list of offerings for the early part of February in addition to the "Stingaree" series. Chief in importance on the calendar is the "Hazards of Helen" series, in which the daring railroad heroine continues to devise new means of tempting fate. "The Broken Wire," a single reeler released Saturday, February 5, starts the month for the "Hazards."

The next few weeks will also see the release of three episodes of "The Ventures of Marguerite" that are said to be among the strongest of Kalem single-reel releases of the past year. The trio of "Ventures" has ben written by Howard Irving Young around the theme of preparedness and with The Wolf, an international spy, as the central character. "The

Scene from "The Broken Wire" (Kalem).

Fate of America," scheduled for release on January 28, starts this new series. It is followed by "The Lurking Peril," on February 4, and "The Trail's End," February 11. The stories are characterized by rapid-fire action of a melodramatic nature.

The comedy end of the early February schedule for Kalem is taken care of by "Artful Artists," released February 1; "Wurra Wurra," on February 8, and "A Molar Mix-Up," on February 15. Bud Duncan and Ethel Teare are the featured stars in this trio of releases. Gus Leonard, the former Orpheum circuit star, is also seen in these comedies. Leonard, who is a comedian of the Lew Field type, has proven immensely popular with screen audiences since his debut in Kalem comedies a few weeks ago. In addition to these comedy releases for the early part of February several "Ham

Scene from "Wurra Wurra" (Kalem).

and Bud" comedies are nearing completion and the release date of these subjects with Lloyd V. Hamilton back on the job will probably be announced in the near future.

Sis Hopkins' Experiences

Comedy Star Writes Humorous Account of First Days in Picture Studio.

"WHEN they named them moving pictures they were right," says Rose Melville, creator of Sis Hopkins. "The accent is strongly on the 'move,' for I haven't been stationary for sixty successive seconds since the camera was first set up. Now, I know why so many stage stars have jumped at opportunities to take up motion picture work. The screen is the greatest weight-reducer ever invented for players threatened by an excess of embonpoint. I feel sure that I must have lost ten pounds already."

It is in a letter to the Kalem Company officials received last week that Sis Hopkins gives her views of motion picture work following her first week in the studio at Jacksonville. As the candid expression of the emotions of a stage player making her first bow to the camera the communication is of unusual interest.

"Well, the first week and the first picture are over," the letter reads. "And right now, let me tell you that your 'Hazards of Helen' girl cannot show me anything new in the way of bruises and sore muscles. I knocked my nose against something—was too busy to find out just what it was—and have a bruised lip and am sore all over from crawling from one room into another and running at full speed around tables. After I get through with pictures I plan to take up athletic competition with obstacle races as my specialty.

"The first day outdoors found me more thoroughly frightened than I was on the night I first stepped out of the wings to face a Broadway audience. Just think of walking across the main thoroughfare of the thriving city of Jacksonville in full regalia and before a large crowd. I can assure you I felt like the 'Greatest **Show** on Earth.'

"But with it all—and without the ten pounds—I must say that I am beginning to like the work. If the picture audiences get as many laughs out of my actions on the screen as I do in the comparative quiet of my dressing room, we are going to get along together like old friends. I know I am enjoying the work, for I am really anxious for the next picture to start. The screen offers such unlimited scope for your efforts to please that it makes the stage feel like a Punch and Judy show in comparison. In conclusion, I want to express my appreciation of the surroundings here. Everybody has been most kind and we have a real happy family here at the studio."

Alliance of Author and Director

A Rational Method Worked Out by the Edison Company on "At the Rainbow's End."

A FURTHER indication of the progress of the motion picture in its advance from the one man's idea to nearing a composite of many minds, is readily evident in the association of author and director in the production of the Kleine-Edison five-act feature, "At the Rainbow's End," from the Edison studios, in which Carroll McComas is starred, with Richard Tucker.

The time is passing, if not already passed, when one man can decide upon the worth, or availability, of a picture. Intended to please many varied tastes of folk of differing ideas, it is now pretty generally recognized by the successful studios that the picture itself must reflect the judgment and skill of more than one man, however able that man may be.

Ben Turbett.

So that, differing from the arbitrary director of earlier days, when Director Ben Turbett was offered the associated help of the author of "At the Rainbow's End," Sumner Williams, Mr. Turbett welcomed the idea heartily although he had a wealth of theatrical experience to draw from, vastly more than many directors.

The way the idea worked out will be greeted with considerable satisfaction by those—particularly authors themselves—who have always claimed that a director should be guided more by the author's ideas and motives. The picture was finished in about one-half the time that features of that length usually take, while the direction itself shows the most patient and skilful care.

Director Turbett is accorded all the credit by Mr. Williams, who by temperament is ideally fitted to collaborate. Mr. Williams was in daily attendance at the studio, the actual directing being done by Mr. Turbett, the former acting in something of an advisory capacity. Mr. Williams, however, had more than theory to advance as he was the adapter of the highly successful Kleine-Edison feature, "Vanity Fair," in which Mrs. Fiske appeared. Mr. Turbett also was concerned with that picture, as assistant director, and assembling and cutting the twelve thousand feet down to seven thousand feet—a delicate task, to preserve the spirit of the story and times.

Sumner Williams.

Mr. Turbett brought twenty-six varied years of theatrical experience to motion pictures. Born in Salem, Mass., he was boy soprano in Gorman's Minstrels, later joining the J. R. Wait Opera Company. With a repertoire of twenty-five operas, two performances a day, for three years straight—summer and winter—Mr. Turbett lost his voice through strain. It came back a baritone when he went with "The Highwayman," then with the original "Floradora" company, managing the stage for two years. A number of years in vaudeville, with many stock companies, two years with Lillian Russell, and then motion pictures—Edison, where he has been over two years, often acting while the assistant director.

Mr. Williams is a graduate of Harvard college, and has done some magazine writing. He took up the study of drama while in college. Some time ago he was connected with the Edison scenario department. Previous to "Vanity Fair" he wrote the feature, "On Dangerous Paths," Edison, in which Viola Dana was featured. Mr. Williams differs refreshingly from most scenario writers in that the money end of it interests him little at all. He says that if he writes more than two or three features a year he would not like it to be known as he considers no artistic standard too high for the screen.

Famous Players for February

Feature Company Releases Two Original and One Adapted Feature on Paramount Program.

THERE will be two original scripts and one adapted play released by the Famous Players Film Company on the Paramount program during the month of February. They are "Out of the Drifts" and "Nearly a King," starring Marguerite Clark and John Barrymore respectively, and "Diplomacy," starring Marie Doro.

"Nearly a King," which is being produced under the direction of Frederick Thompson, was originally intended for release in January, but was postponed in order to give the director ample time in which to obtain the best possible results. It was felt by the officials of the company that it was preferable to forego the release in January rather than to in any way hurry the production and run the risk of impairing its effectiveness. "Nearly a King" is the story of an American who is summoned to the Balkans by a mysterious message. Though he knows nothing of it, he is the image of a young prince whose father has insisted upon marrying him to a princess whom the prince has never seen. The American is to serve as general scapegoat and be married to the princess instead of the prince. But the American meets the princess on the ship and falls in love with her without discovering her identity. From that point on the story develops a whirlwind series of complications that vary from the comic to the tragic with startling rapidity. "Nearly a King" will be released February 10.

"Out of the Drifts," which is scheduled for February 24, is a thrilling dramatic tale of the Swiss Alps in which Miss Clark plays a shepherdess, whose lack of sophistication, though it brings her to the brink of disaster, ultimately proves her salvation. It is the story of a London rake, who goes to the St. Bernard monastery to recuperate, and finding there a delightful little girl, persuades her to accompany him to London "to see the world." But her lover saves the girl from the fate into which she is innocently plunging and the terrible realization of his own bestiality awakens in the roue the dormant good qualities of his character. It is a story of the great out-of-doors with the thrill of the avalanche and perils of the dizzy Alpine heights J. Searle Dawley is the director.

The third production, "Diplomacy," is an adaptation of the famous Sardou play in which Marie Doro has already scored a great personal success on the stage. As its name suggests, it is a story of international scope, involving the stealing of the war plans of one of the great nations by the spies of another. Circumstances point to the bride of the diplomat from whom they have been stolen, as the only possible culprit, and the innocent girl is subjected to a gruelling cross-examination by her own husband, who believes in her guilt. "Diplomacy," which was said by newspaper critics to be one of the best plots presented on the stage in recent years, is to be released February 28.

ESSANAY STUDIO NEARING COMPLETION.

Essanay's new studio, built on the extreme west of the Essanay property in Chicago, is nearing coupletion, promises being made by the contractors that it will be ready for occupancy in February. Already the executive offices on the second floor are being finished. The studio on the first floor soon will be in use. One of the novelties of the new building is a green room for actors and another for actresses in which those waiting to go on the floor will not be compelled to wait where action is going on. A system of telephones with automatic exchanges is being installed so that an assistant director may call his cast together without leaving the floor. The whole building will be devoted to the executive offices and the studio with gymnasium, reading rooms and a few dressing rooms.

Spokes from the Hub

By Marion Howard.

HOME again from a lively, but not foreign shore, and dear old Broadway, where one is sure to meet familiar faces. One was that of H. Cooper Cliffe, the finished actor who came here from England ever so many seasons ago and who likes us well enough to remain. He "needs no introduction" to readers of this publication. We have seen and admired his work in the films with the Metro players, in "Final Judgment." I was a bit surprised to have him tell me that he was with the Fox forces, but glad to know that his first try out was in "The Parisian Romance" now on here, at the Modern, and liked immensely by many whom I met to-day. Will comment on it later. Just now am a bit satiated with the many wonderful films seen in New York at theatres and run-offs and content to pass the word along to see this and that. While over, I was privileged to get inside the lines at some studios and to receive the utmost courtesy from all. I took in a dozen long reels like "The Foundling;" "The Other Side of the Door;" "Temptation" (a corker); "Camille;" "The Misleading Lady;" "The Wood Nymph;" "The Green Swamp;" "Green Stockings," etc., attended a wedding, a club affair or two, saw "The Boomerang," went into New Jersey to the Universal and Peerless studios, paid my respects to the big men who head the corporations (film), resisted the temptation to stay over and see Harry Davenport's work at the Vitagraph studio, and finally escaped, in order to prolong life in this town. Prosperity seemed everywhere, and I brought home a fine impression of the men and women engaged in the industry and whom I was glad to meet and be inspired by. I wasn't "looking for trouble," but why not pay attention to titles? At one theatre we were inflicted with "The Devine Bernhardt" and a half hour later with "Camellia."

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Members of the Film Club will turn out to see "Thou Shalt Not Kill," if presented here, because their honorary member, Rose Coghlan, is in it, also her son, Charles, named for that prince of actors, the late Charles Coghlan. This film has been tried out at Sing Sing, where it received strong endorsement. It is a plea for the abolishment of capital punishment and ought to be popular here, as there has been a strong effort made to put an end to electrocutions in this state, a movement headed by Mrs. Florence Spooner, who has devoted years of her life to this end. While in New York I was priveleged to meet Rose Coghlan in her home and to hear of her experiences in posing for "The Sporting Duchess," which for some reason, we have not had here at our large houses. She is beginning work on a book of reminiscences and take my word for it, there will be no dull lines, for she is witty to a degree and has a wonderful memory to draw upon. She is at liberty—more's the pity—for she is vigorous and good to look at as ever. Her last stage appearance was here in Trilby, when it closed. Cause? The pictured version! Score one for the films!

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We are anticipating the arrival of Cissy Fitzgerald with her funny wink, and often do we wish that a personal appearance could be made during the presentation, for stars like her have a compelling personality. Why do not managers wake up to this bit of good advertising when the players are close at hand? Other good things are awaited here like "The Mill on the Floss," by George Eliot, to be given us by the Thanhousers, who might film "Daniel Deronda" with profit.

* * *

"A Soldier's Oath," built around "The Celebrated Case," featuring William Farnum, proved dramatic enought to suit all, and was rather more impressive at the close than the speaking version. We were given a big thrill when Sing Sing was disclosed in all its activity. The Modern had the title advertised wrong on the program, but the worst perpetrations were in the titles, showing a lack of common school education. After the released prisoner seeks the aid of the old priest and is given work out doors, this is what we read, "The New Gardner." Another, when the Sergeant—the loyal one all through—was made to say: "I brought her to the Duchess and adopted her." This is neither good grammar or sense, as it was patent to all eyes that he took her to the Duchess who adopted her. Illiteracy has no place on sub-titles and accuracy is inexpensive. Are there no censors of titles?

* * *

I am going to do some missionary work round here after reading what I did in a New York picture house relative to one nuisance. "The best way to enjoy the pictures is in silence," etc. Why should managers not try this moral suasion, and see how it works? It ought to be shown "early and often." As seats are not numbered why do not people move along, instead of rising while a bunch file in, cutting off our view? Why not follow the custom in the churches? Thoughtfulness and good manners ought to prevail all through the week—not one day only.

* * *

The Modern theatre gave us a genuine treat in "The Old Homestead," directed by James Kirkwood, the part created by the late Denman Thompson splendidly done by Frank Losee, and every detail carefully attended to so that even titles were not needed, the play being familiar to two generations of theatre goers. It was a joy to see Swanzey, N. H., in the spot light and we naturally were pleased at the Grace Church scenes. A most artistic bit of work was done by Denman Moley as the tramp before and after reformation. Such plays are wholesome and uplift the films.

* * *

I was genuinely sorry to miss Pathe's "The Beloved Vagabond," done in colors, and shown here all last week at Tremont Temple, where many pretentious films are exhibited regularly, like Vanity Fair now on, with Mrs. Fiske as Becky. The Hub literary set are helping fill the big house—and rightly.

* * *

Lydia Gilmore was some play, despite the eternal triangle in life depicted. Pauline Frederick has done nothing better and great credit is due the director for such lovely out door scenes. Thomas Holding made a manly lover, rewarded at the close, and that boy, Jack Curtis, was certainly well trained.

* * *

Gustave Frohman has taken up a residence in the Hub and is working out one or two problems—rather experiments—along uplift lines in filmland. He has established a little theatre in the settlement district on Charles street. It is called The Peabody Playhouse, to be the home of educational films for the very poor children of that district. Some years ago the Elizabeth Peabody House was started for settlement work and it has the backing of well known men and women of means. Mr. Frohman opened with "The Fairy and the Waif," and the price to see it is five cents. The kiddies went wild over Mary Miles Minter.

* * *

Yesterday I was tempted to take in a show and went to the Park, where an exceptionally strong and clean program was presented to say nothing of the music by Mrs. Renfrew's orchestra, and the singing of opera arias and a duet by former members of the Boston Opera Co. We had "The Yellow Streak" and "Mice and Men," also some travel films, and a packed house. The first named was some film, full of vitality, and it strikes me that Lionel Barrymore has done nothing better than in this Jekyl-Hyde role, showing great versatility. The "wild and woolly" features were great in their contrast to the New York scenes. This ought to be a winner for the Metros.

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"Mice and Men" with Marguerite Clark and the Famous Players trademark was thoroughly enjoyable for its working out and splendid acting of Charles Waldron and Marshall Neilan (one of the best of our virile young men). Waldron we thought particularly fine all through and we felt sorry that the adopted waif did not reward him rather better. The play is delicious in its atmosphere of the South in the period of '61, and the dancing recalled certain scenes in the "Birth of a Nation," for the same attention to detail in the dance steps was observed. There was an excellent old mammy and the titles were well done, especially the lines given the colored servants. There is a play with a motive worth while and one we can take the little folks to see.

* * *

What is the reason directors do not pick out babies with straight legs? We were edified with the spectacle of a bow-legged youngster in "Her Mother's Secret," and everyone present tittered at the sight of the little waddler. Perhaps Mr. Thompson failed to notice it, but the camera is right on the job. There were some remarkable scenes in that picture so ably directed, especially the closing ones, with the merciless sea engulfing the heroine. But why such plays anyway? They have no good lesson and this was built around immorality. I certainly would not take young people to see such films as Fox has given us here of late. As to "Destruction," there is absolutely not one single thing about

it worth while, save the stage business and photography. That some patrons like such a theme worked out is no argument, because the morbid, the blase and sensational seeker you find everywhere, but they by no means constitute the majority. A woman behind me had her young son with her. He was about 9 years of age, and annoyed all around with his audible reading of the titles. They had been in the theater all the afternoon and at the close of the program, the boy began to yell because of his expressed desire to "stay and see the lady burn up again." Wise mother that. Think of the impression on that lad's mind—a lasting one, too.

* * *

Edgar L. Davenport has gone south with the Metro Company to rehearse, and the best wishes of his many friends follow him. While here for the holidays he was a guest of honor at The Film Club and made a neat little speech, full of enthusiasm for the pictures, in some of which he has appeared in small parts though capable of heavy roles. At this meeting he placed upon the wrist of the club president, Miss Marion H. Brazier, a gold watch, the gift of the club to its founder. It was the consensus of opinion at the meeting that federal censorship ought to be condemned. At the request of the president, several articles were read on the subject and there was much discussion favorable to the stand taken by this publication. Additional theater nuisances were mentioned, Mr. Davenport adding one to the list—the playing of ragtime and other flippant music on the organ, which is better suited to serious, sacred and pretentious music suited to the picture.

* * *

I must not fail to mention the delight given large audiences recently in two delicious reels, "Christmas Carol," with Tiny Tim and those dear Dickens' creations, and "Is Christmas a Bore?" cleverly done by the Drews and Mary Maurice. Both sides of the question were well worked out and I saw many furtively wiping their eyes. Such films carry so much weight when the right emotions are stirred, even by Santa Claus.

* * *

The Pathe people are going on with their good work in showing the young and old, portions of the world hitherto quite unknown to our eyes and of far more educational value than the bare printed page. Recently I saw a long section of our own California coast—a rock-bound section, which one rarely sees as a tourist by land. It was done in colors, too, and one scene depicted the richly colored rocks at sunset. Certainly we owe a debt to the producers for these rich treats. Every theater should run one or two each day and help along the slogan, "See America First."

* * *

I am telling all my film fan friends about the two Triangle films seen at the Knickerbocker happily at this writing in the hands of Mr. Rothapfel for improvements in stage effects. These are "The Wood Nymph" and "The Green Swamp," differing widely in theme, and all else, but well worth while, the latter for the great lesson it teaches concerning morbid jealousy when there is no cause for it. It takes one into the life of the physician devoted to his profession and to his wife, the part artistically done by Bessie Barriscale. It is natural and beyond criticism. A feature at the close was the changing of the green swamp into a bed of flowers illustrating the change in the mind of the little wife from morbidness to sunshine. In "The Wood Nymph" we are treated to miles of California wild woods, with its varying foliage, trees and perspectives. I thought the forest fire scene too prolonged, but appreciated the skill required to make it appear so natural. There is no other we can think of so well fitted to the elfish part played by Miss Doro. There was a fine example of mind over matter when the man was tempted to take advantage of the little rescued one, whose very innocence and plaintiveness overcome his bad desire. This bordered on tragedy, since the girl turned out to be his sister. There was some inconsistency in it, as to the other characters and we wonder what became of the Amazon servant.

* * *

At the Metro runoff I saw George Le Guere in "The Upstart," and the novelty of the satire appealed. It shows him in a vastly different role from that in "The Soul of a Woman," to my mind one of the best films ever shown here. The comedy also introduced James Lackaye, of bulky frame and a brother of Wilton, whom he greatly resembles. If any criticism can be made in regard to the cast it might center on the clergyman—husband, who was too old in appearance from the front, to be the son, but that is a mere detail. Marguerite Snow is the heroine. The photography is excellent and the play worth while.

South African Letter

THAT competition is healthy is proved to be true as regards films and film exchanges in South Africa. The Trust is not now the sole owner, or shall we say holder, of the field. Into the limelight have stepped two new companies. The United Film Supply Co., of Johannesburg, and The International Theatrical and Variety Agency, of Cape Town. The first-named company has been in business a little while now, and doing very well in spite of opposition. Its policy of importing good and high-class pictures has forced the Trust to do the same. They have on hand now the famous "Black Box" serial. The second-named company I will deal with in my next letter.

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Some little while back the Sunday Sallies column of the Sunday Times had the following great thought: "If this country—South Africa—wants to get a move on, let us import ten practical business men from U. S. A. and hand the reins of government over to them for ten years." Although put in jest, it seems to be taken in earnest in a tenth part by at least the African Films Productions, Ltd. Let the world say what it may, but for producing self-reliant, dogged and determined people, the United States cannot be beaten. Being a Scotchman, I shouldn't say so, but, well, I always had a liking for the States.

* * *

Quite a feature is the film of "The Southwest Campaign," taken on the spot. Although the photographer labored under unusual difficulties in the way of sand storms and cloudy atmosphere, still the picture is splendid and gives one a clear idea of the hardships endured by the Union Troops in that unhospitable country of sand and drought, formerly German Southwest Africa, now under the more impressive title of Bothaland. "The Avalanche," a Life Photo Films production, can be safely described as something above the average, and the plot acting and mounting leave nothing to be desired.

* * *

"The Girl of the Music Hall," an Alice Joyce-Kalem, is a fascinating drama, dealing with the adventures of one Ida, a music hall girl. Love, intrigue and tragedy are interwoven in a masterly manner.

Many others have been shown, but although good to look at, yet they are not worth reporting on. With more than one company in the field, let's hope better films will come along.

* * *

A new scheme has been formulated by the African Theaters Trust. Briefly, it is as follows: Daintily designed Christmas cards will be issued at the various theaters on the circuit, which will be on sale about three weeks before the festive season, and these cards can be sent to friends in other towns, entitling them to admission to the local theater or bioscope.

S. H. CRAWFORD.

The first number of the Selig-Tribune was cordially received in Chicago. A large number of prominent theaters report that their audiences were greatly pleased. The same reports have been received regarding th presentation of the second number of the new film. The Selig Polyscope Company says the demands for the early numbers of the Selig-Tribune have exceeded all expectations. They are coming in from all sections of the country.

The days when knighthood was in flower are portrayed with all the picturesque romance of the medieval days in "The White Rosette," a Mutual Masterpicture, De Luxe, now in preparation at the American Film Company's (Mutual) studios. Castles, drawbridges, moats and armor have been constructed or hunted up among relics of ancient days to lend realism to the picture. E. Forrest Taylor, Helene Rosson, Eugenie and Harry Von Meter are cast in the leading roles.

A new motion picture plant is nearing completion at Hudson Heights, N. J., lying directly opposite 96th street, New York. Messrs. Teitel and Schlatter, of New York, are responsible for the new enterprise known as the Ideal Film Studios and Laboratories. Edward B. Kinsila is responsible for the architectural work.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

IT is surprising that the makers of motion picture films have not awakened to the injury that is being done them, as well as the players who take part in the pictures, by the so-called motion picture editions which some of the newspapers have recently added to their publications. Perhaps the newspapers themselves are not aware that the additions to their issues are making them the subject of keenest ridicule on account of inaccurate, distorted (and quite frequently), palpably false accounts of what is going on, and is contemplated, in the motion picture field. The situation is but a natural result of any undertaking that is plainly based upon mercenary motives. Motion picture editions of the newspapers are but in their infancy and it would be well for the publications to supervise and reconstruct them now, before the public gets the impression that with such badly managed departments the publication as a whole must be lacking in a spirit of good faith.

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The majority of the so-called motion picture editions of newspapers have shown in their brief career that they are modified instruments of graft and blackmail. The so-called news collectors are, as a rule, wholly devoid of any newspaper experience. Most of them could not tell a good "item" were it written and handed to them by an expert, and few of them are capable of constructing a three-line paragraph to make it fit to print. The trouble is that, with but few exceptions, the editors and reporters on these motion picture editions have secured their jobs chiefly on account of their previous connection in some way with the moving picture business. They have succeeded in inducing publishers to believe that their previous connections made them specialists and has given them opportunities to get inside knowledge of the motion picture business and current events which the ordinary reporters could not obtain. People in the moving picture business have already classed these specialists as they soon will be by the public—pure fakirs. Most of them are simply solicitors of advertisements. They frequent studios, clubs, and other places where the players are found, incidentally to get news items, but chiefly to procure subscriptions to their publications and paid for cards, write-ups and interviews. These scavengers pick up any old thing in the line of gossip and dish it up to the readers of their paper without the slightest endeavor to ascertain whether or not the stuff they have gleaned has any color of authenticity. They care nothing for that. Their chief aim is to swell their commissions on subscriptions and advertisements. If the moving picture trade publications were conducted on the same system under which the newspaper editions are operated they would soon lose the favor of the makers of and players in the pictures. Of late the inaccuracies and distorted articles in the newspaper editions have become so glaring that it is time all support be withdrawn from them until changes are inaugurated that will carry the conviction that the editions are entitled to recognition.

* * *

The censorship fight is in full blast at Washington, and both sides are busy throughout the country getting ammunition for the decisive battle. A strong appeal has been made by the moving picture interests to directors and prominent players. They are asked to forward telegrams and letters to the chairman of the educational committee at Washington, condemning the proposed Federal Censorship Bill. This appeal should meet with a speedy and hearty response. More than that, appeals should be made direct to the representatives at Washington who will have a voice when the proposed measure comes up for a vote. Another excellent idea is that every motion picture house in the country have patrons sign petitions against the un-American measure. Such a plan would result in placing before the law-makers thousands of direct appeals from the amusement public. Such appeals would carry more weight than those from people connected with the business. At all events, it sincerely is hoped that the fight now being waged on the censorship question will not be left to a few, but that there will be a protest with an unmistakable ring to it.

* * *

The situation in Kansas City, Mo., is another illustration of the relentless spirit of persecution harbored by the people who favor official censorship. In that city there is a body to which appeals are made when exhibitors are dissatisfied with the rulings of the censorship board. Heretofore the appeal board has met daily in order that the motion picture people should not be subjected to unnecessary delay and loss. The appeal board has now announced that hereafter it will meet but twice a month. The spirit of deceit and oppression shown by such a ruling is abominable. It is a glaring piece of trickery to practically deprive the moving picture people of their right of appeal. On its face it shows that those who favored arbitrary censorship have succeeded by underhand methods in making the appeal board a nonentity. There seems to be nothing too mean and despicable for these so-called reformers to do, yet they have the effrontery to declare themselves American citizens whose chief aim is to uphold the laws for the safeguard of public morals. Everybody with the least spark of intelligence must see that the kind of persecution such as is reflected by the Kansas City reformers must, in time, bring about a state of demoralization.

* * *

It is gratifying to see that exhibitors in various parts of the country are commencing to learn that to fight fire with fire is the only effective policy they can adopt to guard themselves against the persecution of the so-called reformers. New Jersey and Indiana exhibitors have taken the lead. The movement to keep picture houses closed on Sunday in Jersey City precipitated a fight on the part of the exhibitors to enforce all the blue laws on the statute books of the state, and has had a wholesome effect. The exhibitors took the tip of newspapers that the only way to beat blue laws is to enforce them. The writer remembers a similar fight waged in a Pennsylvania town some years ago. A vindictive person caused the arrest of a merchant who kept his store open for a few minutes on a Sunday to accommodate a friend. The next Sunday the merchant had every store in the town closed, and that was the last of any attempt to spring the blue law game. In Indianapolis the exhibitors have turned their guns upon the churches that have been used for moving picture exhibitions without any attention being paid to the laws bearing upon fireproof booths, exits and the crowding of aisles. The very element that forms the nucleus of the official censorship movement is itself ignoring the most important laws regulating the motion picture business.

* * *

It has developed in the Indiana situation that the introduction of moving pictures as part of the church services in many sections of the state has become quite popular and that the innovation is justified upon the ground that anything which attracts people to churches is for the good of the church. Quite a novel argument, isn't it? If these Indiana church people are sincere in what they claim, they give a valuable tip to the moving picture houses. Why not engage preachers and revivalists for Sundays and have pictures as a part of the services?

* * *

Here is a nut for the reformers at Washington, D. C., to crack. At a session of the Scientific Congress in that city a prominent delegate declared that photoplays are of great usefulness in the suppression of the liquor habit. The delegate contended that the ease of access to motion picture exhibitions lures frequenters from the saloons and in localities where picture houses are located in the neighborhood of saloons, there has been a pronounced falling off in the liquor trade. It is impossible to see how the reformers can consistently strive to stifle such a valuable agent in the cause of human welfare.

* * *

Incidental to the suggestion that exhibitors take a hand in getting petitions against the adoption of a Federal censorship bill, an exhibitor has asked how the work can be accomplished. He says he cannot interrupt his show by circulating petitions through the audience nor can he interrupt the people when passing into the theater and thereby cause delays which may cause people to walk away. Signatures may be secured without any inconvenience to the patrons or loss to the management. A petition conveniently displayed in the lobby of the theater with a prominently lettered request for signatures will answer the purpose. Ticket-takers might also invite patrons as they approach to kindly sign the petition. If the attention of the patrons is attracted to the petition the securing of signatures will be an easy matter. The people are only too willing to aid in combatting anything that may interefere with what has become their most popular form of amusement.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Scott's Back.

REGULAR readers of this department will remember Luke J. Scott, who used to be running a house down in Warrensburg, Mo. He dropped out of sight some time ago and we have been wondering what had become of him, when he breezes in with this letter:

> In some way I became sidetracked and neglected to send you any more of my literary efforts for criticism. Although I was a constant reader of the "World" and any other periodicals I could lay hands upon, I continually had a feeling that I was handicapped some way. I finally decided that it was lack of co-operation on the part of the exchanges. The only time I ever heard from them was when my account was in arrears or I had not returned some advertising.
>
> Consequently I took up the matter of a Publicity Department, which would really be an Exhibitors' Aid Department, with one of the big regular service companies. After a month I received a reply saying they were working on such an idea but had no place for me.
>
> I then got in touch with Mr Pearson, of V-L-S-E., who, it seems, had just been waiting for a fellow who had thought this proposition out in detail, and who would suggest it. It did not take us very long to get together, and I do not think I am showing any immodesty when I say we have gotten results. By the way, the local exchange of the people with whom I first talked, used my letter of announcement nearly word for word in announcing their Publicity Department one month after ours was started.
>
> Do not mistake this letter, I am not suggesting that this department is a new idea, but I know it was new to this territory.
>
> Besides assisting exhibitors in every way possible, we have succeeded in establishing about 20 M. P. departments in large dailies in this territory and are furnishing them weekly press sheets. Our two biggest victories were the K. C. Post and K. C. Star, probably the two hardest propositions in the country. Of course credit is not due V-L-S-E. alone, the other exchanges were all instrumental in landing them, but you can safely wager V-L-S-E gets its share of space.
>
> Possibly you have seen samples of our monthly edition, the "Big Four Clansman." While it does not necessarily come under the head of your department, you may be interested in glancing over the copies I am sending under a separate cover.
>
> Do not criticize the make-up too severely. I will have more than a day to prepare it after Jan. 1st, and will endeavor to use some of the ideas in proper make-up that I have gotten from your columns.

The Clansman has not come in yet, but Mr. Scott's letter is not without interest on its own account. Lately, from Boston, has come a complaint that exhibitors do not work in with the exchanges on booming features—and that there are some sections where the exhibitor is more alive to his chances and as usual this is mostly in the west. It is only a question of time when the exhibitor will have to get into touch with the helpful exchange, and when the right sort of exchange will draw the business from the men who merely rent films. We are past the point where anything that is on film will draw a crowded attendance. Film must be advertised and advertised intelligently.

The men who do advertise are the ones who win, and the more they know the more they want to learn. The bulk of sales of Picture Theater Advertising has been to the men who are already advertisers, not to those who need the help most because they know least about it. Work with your exchange when they are willing to work with you. They are not disinterested. They know what you should realize—that only by advertising can you make the money with which to pay for film hire.

Half-Page Joy.

Steve Farrar, of the Casino, Eldorado, Ill., mixes business with pleasure when he wishes his patrons a Merry Christmas and tells them he will have Graustark to help along. It was Steve who last year originated the stunt of mailing out cards "Not to be opened until Christmas." We wonder if he did it again this year. It should work more than once if the card is a pretty one. We wonder, too, how many others did it this year. Steve is going to have his coal miner patrons guessing if he keeps on using "photoplay" and "photodrama" interchangeably. They'll be too busy figuring out the difference to come to the theater and find out.

That Excursion Scheme.

A correspondent in New York writes that he thinks that E. B. Linck, of the Hippodrome, Williamsport, Pa., was the first to use the railroad excursion for a film. This was with the same Heart of Jennifer and in September, where Mr. Woodin's excursion was in October. Now who can beat the September date?

Help! Help!

Will exhibitors who send in newspapers without comment be good enough to mark the particular parts to which attention is called? It saves a lot of time and ensures the reading of the particular paragraph referred to.

Briefly Effective.

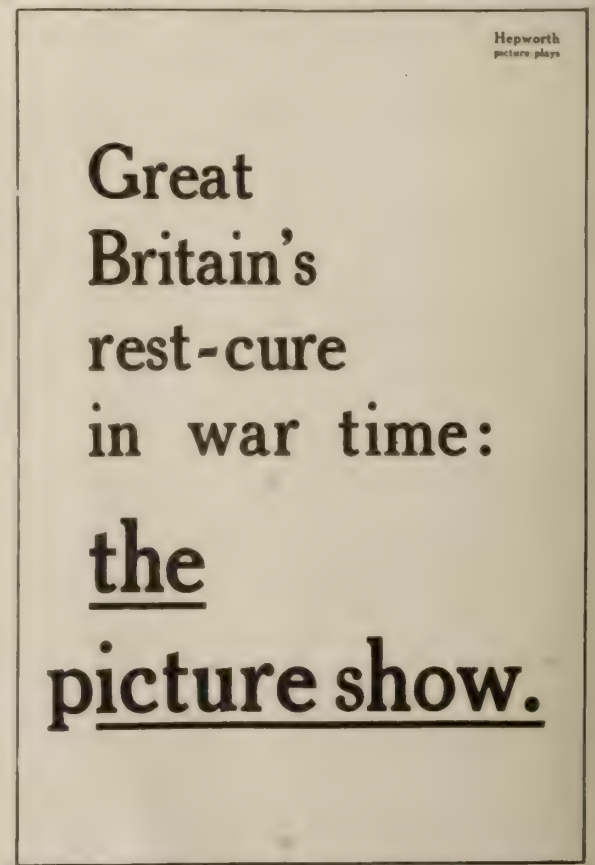
Ralph Ruffner sends in a two column down the page advertisement for a film. Instead of loading down the space he runs a large cut of a dog with a tin can on his tail and then

DOUBLE TROUBLE
AT THE GLEE FACTORY TODAY
THE LIBERTY.

Coming on a page with several detailed advertisements for other houses, and being set at right angles, it is a certainty that the advertisement is seen and read before the others on the page and gets first chance at possible patrons. It is expensive to take two whole columns for just nine words, but if it pulls above the others, it is cheap, and we think it pulled.

Hepworth Publicity.

Every now and then, and not as often as we could wish, the Hepworth sends across some of its publicity material. It is always clean-cut and well worth looking at. In the last submission are some type posters that evidently are presented by exhibitors. They scarcely mention Hepworth, some only through a small imprint, and most of the space is given to some argument in favor of the pictures, the theater as a place to forget the worries of war, or the warmth and cheer to be found there. One of these is reproduced. In the original it is about the size of a half sheet (double crown, 20 by 30 inches) printed in deep green on a very light green paper. Brown and cream



and blue on blue are also used. They show what can be done with type when an effort is not made to load the sheet with as much type matter as room may be found for.

But it is in booklets that the company makes its strongest appeal. A brochure for "Far from the Maddning Crowd" is a work of art. But it is not the art work alone. Another strong example is given in a booklet urging Hepworth pictures. At the top is a band across the page ranging from a very light gray to almost black. At the bottom is another band, but this, in the lighter side, has set in the word, picture plays, white letters against a black ground, balancing the composition, as an artist would say. Between the two runs this text:

That common spirit of the nation, on which victory depends, may range from light saneness and enthusiasm to dark gloom and morbid fear, in much the same way as does this diagram, from gray to black.

If those two things—the nation's spirit as we have seen it since August, 1914, and the diagram which is shown above—are left to themselves, both of them will overbalance on the dark side. There, automatically, the emphasis falls.

And just as the artist, in order to regain the lost balance of his diagram, was forced to add a strong spot that brought back the emphasis to the light side, so Great Britain to keep her common spirit unweakened by waves of doubt that sometimes sweep the country, must insist on the nation's sane spot, and so force the emphasis to fall again on the side of normal determined enthusiasm.

In the figure at the bottom of the page, the artist has shown the emphasis can be restored to the light side. In the remaining page of this booklet, the Hepworth Company makes its suggestions for maintaining the balance of the nation's spirit.

The idea can be adapted to other copy with good effect. The Hepworth Publicity department is assuredly doing some telling work.

Amen.

If the rules of make-up permitted poster type to run for sub heads, we would have that set in a six inch letter and tie it to this sapient sentiment from Tom North, speaking in his Seattle "Pals."

READ YOUR AD PROOFS.

Every week we receive from our PALS and from a clipping bureau, ads which have been run in the different papers advertising V-L-S-E Features. There are any number of these in which will be found many mistakes, not only in spelling, but in the wording. Every time a reader notices a mistake in your ad his attention is bound to be taken off the story you are trying to impress on his mind and you have left an opening for ridicule which about 90 per cent. of the people who read papers do not hesitate to take advantage of. It is human nature to make the most of the other fellow's weakness, so don't give them a chance. Read your proof carefully and make your paper do the same. Don't let it go to press until you are absolutely sure that everything is all right.

Just a moment ago we put down a paper in which an advertiser hoped his patrons would have an even better New Year than they had dared "antisipate." People do not stop to realize that it is the printer's error when you announce Mary Pickfort. They blame you. It's your advertisement. It must be you, and you must be a fine sort of manager if you do not know of Mary Pickford.

And here is another item that should be passed along:

Many exhibitors, in fact most of them, make the big mistake of trying to advertise a whole week's program every day in a small ad. If you will not use large space, then for the sake of your business concentrate on what you are going to show for the day on which your paper is published, that is if you have a morning paper, play up your show for that day. If an evening paper it is advisable to work on the show for the following day, although space should be used to boost your evening show as well.

But concentrate on your features. Don't just give them a line along with the rest of your program. They cost you more. You depend on them to get you more money, or at least you should and therefore you should devote more space to them. If you will follow the advertising of any of the big National advertisers in, say, The Saturday Evening Post, where space costs $70 to $90 an inch each insertion, you will note that they do not tell all about what they have to sell in one ad unless it is a full page ad and even then many of them have a different story to tell each week. However, they do take one or two important features of their goods and work up a desire on the part of the public to buy. The space is so valuable that they must concentrate, and it is the same in your own case.

Just because you buy space you must not think you must crowd into that space all you have to tell for several weeks. Better one feature properly advertised than ten merely mentioned. Then one out of the ten, at least, will make you money.

And we wonder if Mr. North will be so good as to tell us what an "honorary associate editor" is. We have met several kinds of editors but this is a new one. Pals has five.

Full of Ideas.

The Star Theater, Trail, B. C., issues an eight-page and cover program that is full of ideas. We reproduce the front page here, but we wish we might reproduce the entire issue. We are going to do the best we can. First off, we note they offer commutation tickets, good for one admission each day for three dollars a month. This is not thirty admissions for three dollars. The coupon book is no novelty. This is a straight commutation ticket, just as it says, good for one person once each day for a month. They also have coupon books with eight tickets for one dollar, on the old lines, but the commutation book is a new one on us. The admission is fifteen cents and there are no Sunday shows, so this gives twenty-six or twenty-seven tickets for three dollars; not much saving for the coupon book, but the latter is a direct appeal to the pride of the possessor.

There is a local announcement department that is not running very strong yet and in line with the public service idea comes the announcement that the house will be loaned, free of course, on Sundays for charitable purposes.

On other nights than Sunday the house can be had after nine o'clock by arrangement.

They have several contest schemes, one of which appears to have been taken from Picture Theater Advertising. The paragraph will suggest the scheme better than will explanation:

The second four words in this contest are found as follows: Fifth word is the tenth from the last of Butcher's ad; sixth is the smallest word in the Wagstaff & Vestrup ad; seventh word is "peace"; eighth is second smallest word in the second line of Furniture ad. It is very possible to obtain the sentence now, and if the money is not found by the time our next issue is out, it will be withdrawn and put into another contest.

The program runs on the first inside page and is confined to the announcement of the subject. Through the rest of the issue the synopses are run, mixed with general matter, until the booklet takes on the ap-

pearance of a small magazine with a detailed program again on page seven. There is plenty to read that will interest, not too much of the press dope that too many similar papers are filled with, but some good stuff, and mostly original matter. There is a suggestion that the local postoffice put in a desk for the convenience of patrons and a hint that people who seem to be staggering home may merely be following the path laid out by the municipal snow plough.

To show the fun of running pictures in the Northwest, here is an item:

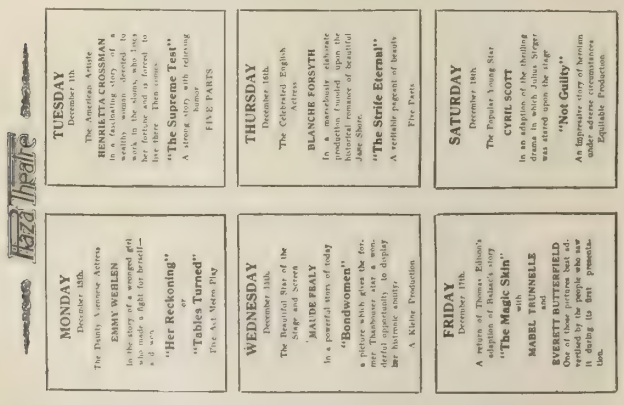
> We have at last some news of "The Diamond from the Sky," but regret to say that it is not very good news. We have been advised by the exchange that owing to the change in schedule of the Prince Rupert boat it is impossible to get the film back to Vancouver in time to ship it to Kootenay points and still retain dates with large theaters to the east of us. This will make it necessary for a wait of a little less than a month till the picture gets back to us. We trust that if you have not then lost interest in this picture serial, to take up the next episode on Tuesday, Dec. 28th. We are sorry to have to announce this delay, but you will realize, we hope, that in this instance, circumstances were entirely beyond our control. Now, all you "Diamond" fans, please let us know whether you want this serial resumed or not. Your preference in the matter will be our guide in either arranging for the resumption or discontinuance of the serial. Use our Patrons' post box, and please do it NOW. Yours, THE MANAGER.

Recently they had a Red Cross night when all persons who gave their names at the box office and paid a quarter were admitted free, the entire quarter being turned over to the Red Cross Society.

The last issue announces they will have newer films and better ones through an arrangement to circuit them. It was to be expected that they would land newer stuff if they could, for energy and hustle stick out all over the little program. Taken as a whole, it is as well edited as any issue that comes to our desk—and we see them all. It's not the size of a town that counts, for Trail is around three thousand population. It's the size of the man, and N. M. Trafton measures pretty tall.

Balancing.

Turn the paper sideways and take a look at the cut. In the first place it is a nice arrangement of program, getting all of bill in one


Kozy Theatre
TUESDAY
December 11th
The American Artiste
HENRIETTA CROSSMAN
In a fascinating story of a wealthy woman devoted to society, who finds that her fortune and is forced to live there. Then comes
"The Supreme Test"
A strong story, with relieving humor
FIVE PARTS
THURSDAY
December 14th.
The Celebrated English Actress
BLANCHE FORSYTH
In a marvelously elaborate production founded upon the historical romance of beautiful Jane Shore.
"The Strife Eternal"
A veritable pageant of beauty
Five Parts
SATURDAY
December 16th.
The Popular Young Star
CYRIL SCOTT
In an adaption of the thrilling drama in which Julius Steger was starred upon the stage
"Not Guilty"
An impressive story of heroism under adverse circumstances
Equitable Production
MONDAY
December 13th.
The Pretty Viennese Actress
EMMY WEHLEN
In the story of a wronged girl who made a fight for herself—and won.
"Her Reckoning"
or
"Tables Turned"
Five Act Metro Play
WEDNESDAY
December 15th.
The Beautiful Star of the Stage and Screen
MAUDE FEALY
In a powerful story of today
"Bondwomen"
a picture which gives the fortunate ones who see it more fitful opportunity to display her histronic ability.
A Kleine Production
FRIDAY
December 17th.
A return of Thomas Edison's adaption of Balzac's story
"The Magic Skin"
with
MABEL TRUNNELLE
and
EVERETT BUTTERFIELD
One of the most beautiful subjects ever produced by the people who saw it during its first presentation.

place. It is the back page of the Strand program, Montgomery, Ala., and feeds the sister house. But R. B. Wilby is too good a newspaper man and advertising hustler not to know that the printer slipped up, and that he is contributory. Look at the dated days. Monday and Saturday fall well away from the line where the other days stay up. Those two panels have not enough copy and the printer is trying to even things up. He gets each box set right, *by itself*, but the effect of the whole is not so good as it would have been had they been kept where they belonged. In the same way the black lines do not match. Maude Fealy and Blanche Forsythe start even, but the play titles do not match. A better effect would have been gained had the copy been written with the whole in mind that the companion boxes might be laid out to match, Monday being uniform with Tuesday, Wednesday with Thursday and Friday with Saturday. It is a little thing, but one of those little things that count. As a rule it is a good plan to have the paired panels matched, but to arrange each pair differently to vary the effect or else to match the top and bottom panels and give a different arrangement to the middle pair. It takes a little longer to match up, but it is little more trouble. We've picked Mr. Wilby as the horrible example because we know he knows we know how good he is, and so his feelings will not be hurt.

Warning.

Every one has seen the story of the man who thought the play was good only he could not hear a word the actors said. Let's lay it on the shelf or some day it will fall apart and the Board of Health will get busy. It *was* good, but——.

Slow But Sure.

Matter coming in is handled as promptly as possible, but if you send in some stuff this week and it is not in next week's paper, wait a couple more weeks. This is department stuff and must be set and paged early to leave the machines clear for news later in the week. It comes through slowly, but it most always gets there.

Don't Please.

A western program gives the details of a theater fire in another town and enlarges upon its own security. If there is no danger of a fire, do not talk fire. It doesn't help any. There was a fire in a New York theater the other day and they had to call a policeman to get one woman out because she had paid her money and would not go until she had seen a full performance. If all theater patrons were like her you would not have to worry, but they are not. Don't talk about fires. It does not pay.

Might Double.

A. E. Bayer, of the Opera House, Leighton, Pa., sends in a number of issues of the Operagram, the house organ. He asks for some suggestions. As can be seen from the reproduction of one of the inside sheets of the four pager, he runs three columns to the page and a day to the column. As the column is only a little more than an inch and a half wide, he gets small room for proper display. It would be better to rearrange the pages and regard the two inside pages as a unit 11¼ inches wide by 7½ inches deep. Now divide the space into three panels across and two deep, the day and date on a single line at the top of each panel instead of two lines as at present. This will permit the headline attraction to be set across the panel in a type

that will show it off. The lesser items can follow or can be set side by side, where there are two, divided by a piece of rule set upright between the two. No rule work inside the panel should be carried clear across the space, completely cutting one part from the other, nor should any ornamental rule work be permitted inside any panel. The panels themselves can be six point border, but would look better if of three point rule. With the program as shown, no title can be set to run more than 1 11-16 inches, and now and then, even in the type used, the printer has to use single instead of double quotes for titles, which is akin to taking the paper from the wall to make more room. He should be told *not* to quote titles at all, but to set them straight. It will help keep his sort box full and it will look better. Quotation marks make it harder to read a title and quotation is not required in advertising matter.

The back page is used for house chat or talk about a feature. The former is the better used, for Mr. Bayer writes some smart stuff. He is a little weak in proofreading, though. He knows how to spell "Belasco" in that Tuesday announcement, but he did not watch the printer, who very evidently needs watching, for in another issue he twice drops the "h" from "Ghost."

If Mr. Bayer is the nice person we think he is, he'll write and tell us what P. F. W. K. G. means. He plays it up on several of the issues as representing "the touch of finality in Motion Pictures," but we'll have to pass. We wish, too, that he will tell us how the new program looks, if he adopts the suggestion above.

To All, Everyone.

Do not let the printer set your play titles in eight point Roman capitals just because he can set these on the machine. *Make* him set in job face even if you have to pay a little more for the work. It is worth while. Ninety per cent. of the programs that come in carry the titles in eight or ten point Roman, machine composition. It's a waste.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others* It will help you Handsome clothboard binding. *By mail, postpaid.* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Those Gymnastics.

ALTHOUGH something more than two hundred synopses were sent in response to an offer to comment on stories based on the premise offered in the issue of December 4th and titled German gold, but five evaded the trap set. It will be recalled that the suggestion was made that the reader try to write a story about a man who suddenly finds himself in London with nothing but German gold and notes.

Most of the writers jumped at the conclusion that the possession of nothing but German money would lead to the arrest of the possessor as a spy. Three of the heroes were shot at sunrise, many of them were saved by their sweethearts and a few escaped this awful fate (the shooting, not the sweetheart) by some elementary ruse. Only two persons seemed to realize that a man with German money in his pocket had only to go to the nearest bank to exchange the gold for sovereigns at a small discount, though a few had their hero visit a bank and get arrested there. In some cases men were mobbed for no other reason than that they tried to pay a cabman or a restaurant keeper with marks instead of shillings and only one writer of the entire number said that he could not see a logical story in the premise, after which he went and wrote one that was illogical in the extreme.

In one story the hero was a New York business man who had to make a visit to London and "*forgetting* about the war," took his family along. It was not strange that so absent-minded a man should have found that the bank had given him German instead of English money. In another case the possessor of important government secrets took a suspected spy home with him for safe keeping, instead of sending him to jail.

In one case a returning German reservist attempted to reach home by way of London, evidently having neglected to find out about passports, and there were no fewer than nine American citizens set up against the wall vainly demanding that they be permitted to see the American consul.

It would be possible to make a farcical comedy from the premise, though it would be weak in logic. It is not possible to make a convincing drama, and it was this point that we sought to make. We offered an attractive but unfruitful premise merely to see how many would jump at the conclusion that there must be a story there and work along the easiest lines, which were, of course, the spy idea. We think that the time spent by the writers has not been wasted, for more than one has written again to say that they can see now that the same lack of logic has operated against other of their stories.

Stories must be logical to find acceptance, either from editors or the public. We cannot accept, for instance, a man who forgets that there is a war. He might forget for a moment, but when he takes his family along it is only reasonable that they or their friends might remember that there is fighting in Europe. We could accept the single absent-minded man as the premise to a farce, but we cannot, even in farce, accept the remainder.

We are flattered by the remark of one author to the effect that he would write a story about a blue ruby if we told him to, but we would prefer to be told that rubies were red and not blue. He told how he would write such a story, and a story of a scientist who sought to change the color of the ruby might be accepted as a fact, granting that the scientist was mildly insane on that point, but when we are told that a man vainly pleads with Scotland Yard officials to be permitted to communicate with his consular representative, we cannot accept the suggestion that Scotland Yard, as a whole, is made up of men unversed even in the fundamental laws of international usage.

It was an interesting experiment and we want to thank those who sent in stories. To those whose synopses were returned unread, we offer no apologies. At least they have learned that all scripts must be typed, and that is a starter. There were only three pen scripts.

Another One.

E. J. Montagne, of the Vitagraph staff, turns up a funny case of theft accusation. Last summer he read a story at the solicitation of an acquaintance. He made some suggestions and forgot the incident. Six months later the friend came in with fire in his eye. The Vitagraph, through Montagne, had stolen his valuable idea. Would they settle with the author or with his attorney. Investigation showed that in both stories a college crew figured and in both a sawed oar was the device of the villain to spoil the chances of the crew. The same idea has been used in fiction and is about the first device an author thinks of in this type of story. It happened that the story had been written and produced before the amateur had displayed his script and there was a clear alibi, but it explains why so many editors and authors fight shy of people who want advice about stories. We quit last August and are going to stay quit. It is the only way when dealing with amateurs and some professionals. We'll bet that up in Heaven some angel with a sidewheel brain is whispering that George Washington stole the cherry tree stuff from him because once he cut down a palm.

No More Form Sheets.

Daniel Ellis, of the Lubin Company, asks that notice be given that the form sheets formerly supplied gratis by that company, have been exhausted and that a new edition will not be prepared. The Lubin Company was the third to offer a form sheet and probably has distributed a greater number than any other concern, but the form sheet was devised to educate the writers at a time when there was no other form of instruction available, and today the persons who ask for form sheets are seldom of a type who will ever make real authors. Real authors purchase text books and study them. The others get free form sheets and merely read them.

Scenes.

Anonymous writers are not entitled to replies, for that matter replies are given only when return stamped and addressed envelope is sent for the reply, and will the Philadelphia lady who loves to send loose stamps please take notice. But this is something that may interest others. "A Disciple" writes that he or she has a three-reel play with only sixty scenes and wants to know what to do with it.

If there really can be only twenty scenes to the reel, then the play is too draggy, if the footage is assured. If there are but twenty scenes, though, it may be possible to cut back and so get each scene into two or more pieces.

It's very simple.

More History.

Read this over. It is from a woman who has just put a $300 story on top of a $200 sale.

> Looking back I see that I advance a little each year—three years ago in December I sold my first scenario for $10, then a year later I sold one for $75—and this year I have sold the two for $500. I want to do more than that next year and the years to come. There has been many hours which did not seem to count, but I guess they went to make up the sum total. Your letters have helped, and your columns in the MOVING PICTURE WORLD, in fact, you and the WORLD have done it all. You cannot guess how gratified I am that I can do things that are at least worth while, and it certainly is not necessary to write rotten things to sell them, because as I sell them and as Helene of the North was there is nothing objectionable.

Now sit down and write us one of those nice little letters like you seem to love to write wherein you say that the business is rotten to the core, that editors do not buy stuff and that this department is nothing more than a bell cow to lead the betrayed ones in. Go ahead and write. We'll miss them if you don't. Of course, if you have real brains, you can do as this correspondent did; resting content with one ten dollar sale in about eighteen months and then collect the coin because she worked while she waited.

It Dosn't Help.

Here is a "helpful hint" from a beginner. He writes that if he has a newspaper insert, say of a divorce case, he clips such a paragraph from the local paper and affixes it to the script in such a manner that it can be detached for photographers.

That listens well, but suppose that you clip an account of the divorce of Mrs. Jones from her spouse, Mrs. Smith being named as the co-respondent. The item will, of course, give real names and possibly street addresses. And suppose some editor took the story and the slip by some chance was used. Wouldn't the company be real grateful some months later when Mrs. Smith and Mrs. Jones and Mr. Jones all sued for damages for mental anguish? They would not be likely to feel real gratitude.

It will be much cheaper and safer to have the item set by the company printer and run in proper form. It is these fussy little touches that stamp a script as being unworthy of reading because professional writers do not do such things.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once a year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and address of regular meeting place, if any.

Local Union No. 626, Nashville, Tenn.

James Dean, president; Herbert Smith, vice-president; J. I. Roberts, treasurer; L. V. Pilkerton, business agent; Fred Carter, secretary, P. O. Box 401; Harry Williams, sergeant-at-arms.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 121.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the limit of speed in an intermittent movement and why is it the limit? Is it important that the shutter be connected as directly as possible to the cam-shaft, and if so, why? Suppose you had a Power's Six or Six A and a 2½ inch E. F. objective, what would you do?

Roll of Honor on Question No. 115.

Question No. 115 brought out the largest assortment of correct replies we have had for quite some time. For the Roll of Honor we have selected the following: Joseph H. M. Smith, Fort Worth, Texas; M. W. Larmour, Waco, Texas; Ralph W. Martin, Los Angeles, California; Bert Carlson, Mineapolis, Minnesota; W. C. Crawford, Brooklyn, New York; Arthur H. Cuff, Gravenhurst, Ontario; Wilson Hays, Barton, Maryland; G. Betz, Osgood, Indiana; H. E. H., Lynn, Massachusetts; T. Richards, Blaine, Washington; Edward Marshall, Vancouver, British Columbia; A. D. Hotaling, Orlando, Florida; Walter E. Bryner, Springfield, Illinois, and Leonard Pagenhardt, Westernport, Maryland.

There were, however, two replies of more than passing excellence, namely, those of Bert Carlson, Minneapolis, and Ralph W. Martin, Los Angeles. The reply of Friend Martin is very complete, and extremely analytical. However, I think that for practical purposes operators will get more real meat out of Friend Carlson's reply, so I am publishing both of them, with the notation that I do not agree with Martin's statement that the star and geneva movement is a four to one. I know of no projection machine star and cam movement now in use having a ratio of less than five to one, and I believe most of them will exceed five and a half to one, whereas the new Edison Super can be set for almost anything.

Reply to Question No. 115.

By Bert Carlson, Minneapolis, Minn.

The Question:

Explain, in detail, the function of the revolving shutter of a projector. Is it possible to have as well-proportioned an inside shutter as outside shutter? Give full reasons for your answer.

The Answer:

The principal function of the revolving shutter is to cut the light from the screen when the film is in motion; so that the high lights of the picture will not show streaks on the screen, or so called travel ghost.

The shutter must also counteract the flicker these sixteen interruptions per second would make, and to this end one or more interruptions per picture are added. It is not only necessary to make the total light and darkness equal, i. e., a 50-50 shutter, but also the successive interruptions; i. e., each wing should be the same. If the cut-off wing is wider than the interrupter wings, there is flicker, because the longer span of darkness is periodic.

The new Edison, and best of all the Baird, are fine examples of perfectly proportioned shutters. Yes, we know about the one and one-half

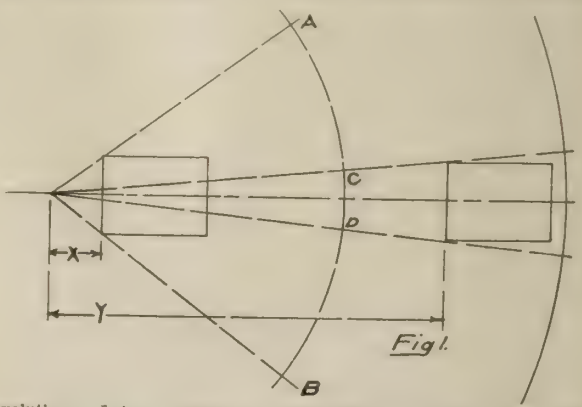


Fig 1.

revolutions. Let us suppose our intermittent is a six to one. That makes sixty degree of the shutter passing the optical axis when the film is in motion. This leaves two interrupter wings of sixty degrees each, and three light spaces of sixty degrees, Fig. 2B.

But now comes something more: the shutter must cover the light before the film starts and after it stops. Let us call this part of the cut-off wing "allowance."

B in Fig. 2 represents an ideal shutter. In Fig 1 if the aperture were at X distance from the shutter shaft, AB would be the necessary allowance; were the aperture at Y distance, CD would be allowance. Thus we find the shutter should be as large as possible in diameter and not interfere with the stereo lens, to decrease the amount of allowance. (Beyond an 8 or 10 inch diameter the gain is very slight.—Ed.)

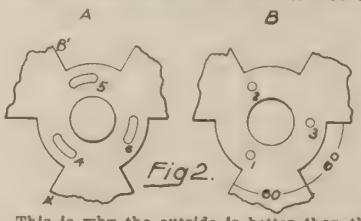


Fig 2.

This is why the outside is better than the inside shutter. Because it has more room than the inside shutter. The double Motiograph shutter, however, cuts the allowance in half; also it swings in a larger arc. However, the allowance spoils our ideal shutter, and I find the best remedy is the shutter shown in Fig. 2, plus more current.

Make two shutters, as shown at A and B, on one hub. One with holes 1-2-3, and the other slots 4-5-6 to fit the Power's hub. Adjust shutter B in the usual way, so as to just eliminate travel ghost on one side, then loosen the three screws, and adjust shutter A so as to just eliminate travel ghost on the other side. If the light spaces get too small it will be best to cut a little off wings A' B'. Of course the hub can be drilled to fit other shafts than the Power's. If we want results we will have to foot the bill, and the results must come first because it pays.

[I wish to compliment Brother Carlson on the excellence of his ideas and the facility with which he sets them forth. There is no reason why both or all three blades should not be made as per A. B., then all blades would be adjustable.—Ed.]

Reply to Question No. 115.

By Ralph W. Martin, Los Angeles, Cal.

The Answer:

The function of the revolving shutter on a projector is, primarily, to prevent travel ghost. The nature of travel ghost should already be well enough understood to need no further explanation with regard to defining the terms. The main blade of the shutter can easily be made wide enough to eliminate travel ghost, but this construction often involves and produces another fault called flicker.

The fundamental principle involved in the phenomenon called flicker is what? Who dares say? Here are a few facts:

(1) With the regular star and cam intermittent, which is nominally a four to one movement, the main shutter blade must have an angular measurement of at least 72 degrees in order to eliminate travel ghost; but with just one blade the flicker will be excessive to a prohibitive degree.

(2) If, in the above case, a second blade with a nearly equal angular measurement with the main blade, be placed opposite, as in the regular A. C. shutter type, the flicker is diminished, though still noticeable.

(3) If three blades are used instead of only two, and the blades are arranged around the circle so as to give as nearly as possible equal periods of light and darkness, the flicker will be still further diminished.

(4) If a true six to one movement is used, so that the main blade can be made exactly 60 degrees wide, and the two auxiliary blades are also made 60 degrees wide, and the light spaces between are also 60 degrees, then flicker will be reduced to its practical minimum.

(5) Any form of revolving shutter, no matter what the number, width, or arrangement of its blades, will practically eliminate flicker, provided it be revolved at sufficiently high speed.

(6) A shutter with only one blade, the same having an angular measurement of about 90 degrees, and revolving at the rate of 2,880 R. P. M., will practically eliminate flicker, provided it be given ample diameter, and provided the light beam is sufficiently narrow at the shutter position.

(7) The equivalent of paragraph 6 would be a shutter having a very large diameter and a large number of blades, each blade having a width of one-fourth that of the light spaces between the blades; in other words, a wagon wheel. (Handbook, page 223, lines 14-29.) However, it appears that lines 14-15 are contradictory with lines 26-29.

(8) To determine what constitutes "ample diameter" is very difficult. Increasing the diameter of the shutter (i. e., we mean twice the distance from the shutter shaft to the light beam, centers) has the same effect as diminishing the thickness of the light beam, because by this method the light spot on the shutter is made to occupy a smaller angular measurement of the whole shutter circle. This latter effect is always advantageous, since it allows the use of a narrower main blade and a consequently better arrangement of flicker blades, especially with a four to one movement. In this respect the large diameter shutter is particularly favorable.

(9) It can pretty nearly be put down as a sound principle that the larger the shutter diameter and the narrower the light beam, the better will be the all around conditions. Of course the size of the shutter is limited, for mechanical and other obvious reasons.

It is possible to have as well proportioned an inside as an outside shutter, but the growing tendency of machine manufacturers favors the before-the-lens type. The awkward mechanical construction required for securing an inside shutter of sufficiently large diameter has been against this type, and commerce travels along the lines of least resistance. The growing popular favor of the outside shutter has caused it to come into very nearly universal use.

Texas Is Right.

A. H. Cuff, Gravenhurst, Canada, encloses 25 cents for the question booklet, and says:

> I have read the World three years, and the more I see of it the more I need it, especially the projection department. I have been studying the questions and find them very helpful; also I think the Texas brother is correct when he says that "the ones he studies were remembered, but the ones he waits to see the answers to he forgets." Am having trouble with my light—blue spot in the center of the picture. Have looked the table over and cannot find anything to correspond with my conditions. Back focus is 3⅝ inches, objective 1½ inches in diameter. For the last six months I have been using salted carbons, and find the light to be brighter and softer by reason thereof. I use an unsalted one in the top, and the salted one below.

Your lens diameter is too small. You may use a 1⅝ inch diameter lens with two 7½ inch condensers and not less than 22 inches from the apex of the front condenser to the film, or you may use a 1¾ inch daimeter lens with one 6½ and one 7½ inch condenser, with from 18 to 19 inches between the apex of the front condenser and the film. With your present lens you would probably get fairly good results with two 7½ inch condensers with about 26 to 28 inches between the apex of the front condenscr and the film—I say *probably*, but would not like to guarantee it.

Something Wrong.

H. W. Griggs, Milwaukee, Wisconsin, says:

> Do we get any more light ray dope? I have a Power's 220-volt, 35-ampere rheostat that gets a bright cherry Wisconsin red at 25 amperes A. C. on either 240 volts or 120-line, either whole or half cut in. I blew a 220-test bulb on a supposed 240-volt pump line—seems more like 500 volts, doesn't it.

You had better have those lines of yours tested, Brother Griggs. Something is very radically wrong. If all the coils in that rheostat get cherry red, why your line voltage is evidently a whole lot more than it is supposed to be. If only a portion of them get red then there may be something wrong with the rheostat itself, though a ground as heavy as that would certainly make itself evident. Have the lines tested is my advice—and do it quickly too before somebody gets badly burnt or killed. You bet you will get more light ray dope—hot stuff, too!

Mercury Arc Rectifier Instruction Book.

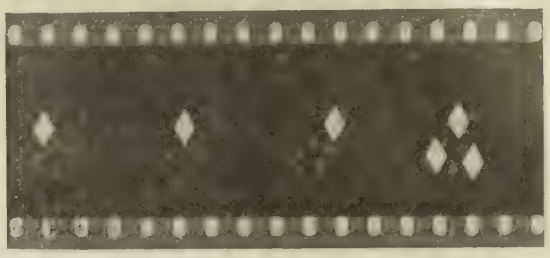
The Westinghouse Electric and Manufacturing Company, East Pittsburgh, Pa., has issued an Instruction Book on mercury arc rectifiers for various purposes, including motion picture work.

This book contains considerable data on rectifiers, and may be had by addressing the Publicity Department, Westinghouse Electric and Manufacturing Company, East Pittsburgh, Pa.

That Punching Stunt Again.

S. M. Crocker, Louisberg, North Carolina, submits samples of film and says:

> Please express your opinion of the fellow who will punch his film as per samples. Nearly every Fox feature we get has a variety of punch marks in it similar to these. Saw one of your Handbooks the other day, and it was great. Tried to get the other fellow to forget it, but there was nothing doing. Would you advise me as to the best color for the side lights of the auditorium, the ceiling being a light brown and the side walls a medium dark green.



The punch of films in this manner constitutes nothing short of an outrage, as as been pointed out before. Just why the Fox people allow their features to be butchered up in this way passeth understanding. It certainly does not predispose theater managers to ask for a "second helping." Would suggest that you put in an order for the third edition of the Handbook, which will be released in about five weeks. Don't know the price yet, but you may take it from me that it will be worth every cent we will ask. As to the side lights, well I am not a believer in side lights, except as a purely ornamental proposition, and in your case I would suggest the covering them with some sort of translucent glass, and both yellow and blue are complementary to green, so you cannot go far out of the way in choosing a combination of these two colors. You can get many kinds of ornamental fixtures designed for this very purpose.

Insufficient Data.

L. Stinnitt, Waterloo, Iowa, says:

> Am using an Edison Exhibition Model on a 55 foot throw, with a 6½ and a 7½ condenser. Can't get a round spot and am up a stump to know the reason why. Have used different makes of carbons, changed condensers, and shifted my lamphouse and carbons, but without result.

Why in the name of heaven don't you tell me the kind of current you are using? Also make a sketch showing the shape of the spot, and describe the condition with some reasonable degree of accuracy, and I will try to help you out. I am not a mind reader, however, much as I often would like to be. As to the patches you sent, why, what exchange did they come from? It is utterly useless to send me bad patches unless you tell which exchange is the guilty party.

Laid the Ghost.

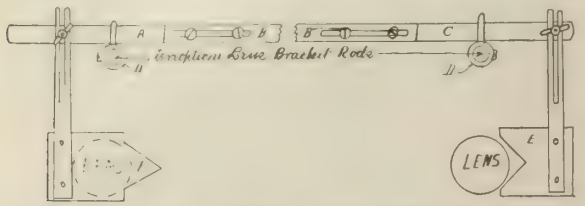
G. Betz, Osgood, Indiana, says:

> Enclosed find answer to Question 111. (Came too late to be considered. Ed.) By-the-way you caused the noise in the Powers Six B to beat it. Thanks. May you live long and keep up the good work! I have just run "The Mysteries of the Grand Hotel." The film has a sort of up and down motion and some titles look as if they had buckled over the aperture. Have tested my machine and find it O. K.

Probably the trouble was in the camera or printing machine. To all of which the Kalem folks will kindly take notice.

A Neat, Practical Dissolver.

F. J. Merklein, operator Sumner theater, Sumner avenue, Brooklyn, New York, is the inventor of a thoroughly practical, cheap, and very excellent apparatus by means of which one may produce a perfect dissolving effect, using the single stereopticon lens of two separate projection machines.



The details of Brother Merklein's invention, which will presently be placed on the market, are shown in the accompanying drawing. I have personally investigated this apparatus, watched it work, and can recommend it. In many theaters it is the wish of the operator to secure a dissolving effect, but the manager does not feel justified in going to the expense of buying a separate dissolver. In such cases as this the device, to be known as the Buttlein Dissolver, will fill the gap, and fill it perfectly too. The effect is precisely the same as is had with the regular dissolver.

The apparatus consists of a nickel plated bar in three sections, A, B, C, the same being adjustable in length, and long enough to reach from the stereopticon lens of one projector to the stereopticon lens of the other projector. This rod or bar is joined as shown in the diagram, and sets between two pins on two small castings D-D, which slide on to the end of either stereopticon bracket carrying rod, so that the whole thing may be installed in less than five minutes, and may be removed in less than five seconds, the latter operation consisting in merely lifting parts A, B, C out from between the pins. Parts A, B, C carry dissolving shutters E-E.

I think the whole thing is pretty fully explained in the sketch, and requires nothing further to make it understandable. It is one of the really simple, practical inventions which are evolved from time to time.

Look at the Tables.

E. E. Bair, manager and operator, Fayette theater, Celina, Ohio, says:

> Bet I am a new one on your list. Am manager and operator of a brand new show house seating 220. Have a gold fibre screen and latest model Simplex machine. Don't think because this is my first letter that I am not a regular reader of the department, and believe me our department sure contains some great dope. Will you kindly answer the following: 1. What distance should the condensers be spaced apart? I placed them ⅛ or 1/16 of an inch. 2. How would you set the carbons so as to not make a buzzing noise, and still maintain good light, for "Good Light" is my middle name. 3. What makes the terminals at the arc burn off so rapidly, and how would you fasten them? I use soderless screw terminals, but, at that, have to change them about once a week. 4. Would you recommend wood alcohol to clean the machine, or would gasoline be better? 5. Do you think there is any possible chance of there being "travel ghost" if the shutter is properly set—this to settle a dispute. 6. Recently I was discussing the two and three-wing shutter with a fellow operator. Here is my argument. I said that a three-wing shutter was all right with A. C. current ("A. C. current" is equivalent to saying "alternating current current." Ed.) provided the throw be a short one and the wings of the shutter not of the same width; also I said that for D. C. a three-wing shutter should be used, and the wings should be all the same width.

Well, Brother Bair, I will reply to your questions as follows. 1. Your distance is correct. See light ray articles in issues of September 18, 25, and October 2, 9, 16 and 23, which I would advise you to carefully study. 2. The set of the carbons has little to do with the "buzzing" noise. If you use an economizer see to it that it does not set near any sheet iron—no nearer than 18 inches or 2 feet, as the induction set up by the economizer will cause vibration in sheet metal if located near thereto. There is always some noise accompanying the use of the alternating current arc. 3. Rather a difficult question. Possibly you are working your wires right up to their capacity, in which case the added mechanical heat in the lamphouse would cause the wires to burn out more quickly. I would suggest that you double a piece of No. 6 solid copper wire and attach it to the lamp binding post, carrying it back two or three inches, so as to remove the connection from the immediate vicinity of the arc, joining your asbestos stranded to the end of the copper wire by means of a small bolt. *I have always recommended the cutting off of the asbestos wires at the back of the lamphouse as soon as they begin to show signs of deterioration inside next to the binding post.* This will mean probably as much as twice a week in some instances where an old fashioned, poorly ventilated lamphouse is used on an all day run. The two feet of wire amputated is worth about 25 cents, but it won't take long to waste 25 cents worth of current in the added resistance set up by burned wires. Briefly, the condition is due to excessive heat. It is up to you to discover the reason and remedy it. But take my advice and do not try to save too much on wires. Cut 'em off as soon as they show signs of deterioration. 4. Gasoline by all means. It is just as good, and cheaper. 5. Yes. The shutter may be set right, but not be of right proportions to fit the local conditions. 6. You are wrong. The width of the blades have nothing to do with the matter—that is to say as effecting the argument in hand. The three-wing shutter with blades and light spaces as nearly equal as possible is the thing for D. C., and for A. C., too, provided the speed is never high enough so that the blades would get into synchronism with one side of the alternations. In practice the two-winged is usually employed for 60 cycle A. C., due to the constant liability of synchronizing. See handbook for detailed explanation.

Led to Slaughter.

Seattle, Washington, does not like over-speeding the film. He sends in some verses which start off like this:

> "While looking for a place to go,
> I came upon a picture show.
> The show was called 'The Devil's Daughter
> And six good reels were led to slaughter."

I cannot spare the space to quote the rest of these verses, but the "led to slaughter" is distinctly good; incidentally I might say that good reels are literally led to slaughter in thousands of theaters every single day of the year.

Local Conditions.

New Albany, Indiana, says:

> This is the first time I have written the department, but would like to say a few words regarding local conditions; also to answer question 111. The theater where I am operating seats 1,000. We use two Powers Six A motor driven projectors, converting 220 volts A. C. by means of a mercury arc rectifier. Length of throw 110 feet, projecting to a white screen. Have recently installed a Fort Wayne compensarc, to be used in case of an emergency. New Albany has about thirty thousand inhabitants, but cannot boast of a local; wish it could. The reason I have not doped out any of the questions before lies in the fact that my duties consist of sign writing, advertising, and a few other things, as well as operating seven days a week, during which time we usually run from three to five matinees, therefore when not working I am usually either eating or sleeping. There are five theaters here, therefore you can see it is not only up to me to get the people here, but to send them away pleased, which I do by projecting a clear, steady picture, always in frame and by maintaining a clear, steady light. Of course the above probably don't interest you very much, but I wanted to let you know why I have not answered the questions, so you would not think I was a dead one. I cut the department out and paste it in a book in index form; also keep a dictionary close at hand in case some of the terms are above my head.

You are in error, brother, your letter is interesting. I firmly believe in publishing local letters of this kind, so far as space will allow. Am sure the conditions you work under will be interesting to operators in other sections of the country. Come again when the spirit moves. The "no local there" item is most respectfully referred to my good friends Charles Shay and Lemaster, with suggestion that they get busy.

All Gone.

Lewis R. Boyd, Syracuse, New York, writes:

> Slide coating receipt you sent is O. K. Many thanks. All the boys of Local 376 are striving to do their best, and projection is good. We recently added two more houses to our list. However, there is still a lot we can all learn, and for that reason I want to know if you can tell me where I can secure the first and second editions of the Handbook. Will get the third edition as soon as it comes out.

No use to ask. That particular question comes in very nearly every day, but the second edition is all sold, disbursed, vanished and gone, and so is the first.

I Certainly Would.

G. Betz, Osgood, Indiana, says:

> Table No. 1, October 16 issue, don't go far enough. My manager is thinking of installing a motor generator. We use 20 amperes, 220 volts D. C. through a Powers circular rheostat. Would you recommend it?

I certainly would. The use of 220 volt current through a rheostat is tremendously wasteful. As to the table, it goes far enough, but I suppose your lens doesn't. Your back focus is 4½ inches. Well, the least allowable diameter of your lens would be 1⅞ inches (see 4.52 in right hand column) with two 7½ inch condensers and 22 to 23 inches between apex of front lens and film, but a much better condition would be a lens 2⅛ inches in diameter, with one 6½ and one 7½ inch condenser with 18 to 19 inches between apex of front lens and film.

Light Trouble.

H. E. Gonder, Wichita, Kansas, writes:

> American Standard machine No. 2; 30 to 45 amperes A. C., through new Powers rheostat; get good white screen, with carbons close together when first starting the light, but in five minutes the spot has separated into two parts, elliptical in shape, when the carbons are only 3/16 of an inch apart. With carbons ¾ of an inch apart spots are separated by about 3 inches, the lower spot from the top carbon being the brighter of the two. After the two spots appear, closing the carbons until the spots merge, dims the light on the screen. Light flares badly. Have set the carbons in all possible positions. With 6½ meniscus in rear and 7½ plano in front the following

distances give best results. Arc to rear condenser 2½ inches; front condenser to aperture 17 inches; projection distance 73 feet; picture 12½ feet. It is the first time I have called on you for help. It might be the carbons are too nearly perpendicular owing to the limitations of the lamp, but I am inclined to believe it is due to the condensers. The machine is operating nicely otherwise.

No, it is not in the condensing lenses, Brother Gonder. You have, I think, put your finger on a part of the trouble when you say the carbons are too nearly perpendicular. You will have to angle that lamp more. However, if that cannot be done the next best thing is to angle your lower carbon forward and bring the top one out to meet it, but this is not a good condition. It is only a makeshift. Also I would suggest that for the amperage you are pulling you use a ⅝ inch cored carbon above and a ½ inch, or 9/16 inch cored carbon below. The one-half inch size will needle badly, but that will be all the better so far as the light question be concerned, though it will make you a lot of extra work. Another thing: With 45 amperes A. C. your arc should not be more than about ⅛ inch long. You ought to use 60 amperes.

A Peculiar Condition.

Saranac Lake, New York, says that, up to a short time ago he had no trouble whatever, but all of a sudden the following fault developed: When a figure moves straight across the screen it moves jerkily, and the effect continues until the projector has been speeded up to 80 a minute, when it very nearly disappears.

Of course, we all know what the effect is, but can anyone tell me why it should show now when it didn't show before. The screen is a satin-finish mirror screen, and according to the theater manager there has been no change made in any of the apparatus connected with projection.

Better Than Ever.

J. H. Marchand, Baton Rouge, Louisiana, says:

Have been a reader of the department ever since I began operating—four years ago. It has helped me all the time and I like it better than ever now. I want to thank you for conducting the light ray experiments for us. Am a user of two Simplex machines on 112-foot throw, and would like to know how my condenser ought to be. Have the convex sides one-half inch apart on both machines. On one machine I separated them just a little less than three-eighths of an inch and it improved the light some. If I put the condensers much closer together I get a blue spot on the screen. The back condenser is 12½ inches from the film tracks on aperture plate. Lenses 6⅝ E.F. with a 1½-inch opening in front. Condensers 7½ inches back and 6½ in front. Enclosed find reply to question 113.

Why don't you follow Table No. 1, October 16th issue, Brother Marchand? Measure the exact distance from the back of your objective lens to the film tracks on the aperture plate when the picture is in focus on the screen. Next measure the diameter of your objective; then look down in the right-hand column of Table No. 1 until you come to the figure representing your back focus, and following across the horizontal line containing that figure until you come to the last, or left-hand column, where you will find the least lens diameter of objective you can use on that back focus, and looking at the top of the right-hand column you will find that you must have two 7½-inch condensers, placed with their convex sides almost touching, with 22 inches between the apex of the front lens (the front lens is the one away from the light—next the mechanism), and the film. You will also find many other combinations which you can use. Or, if you send me the back focus of your objective when the picture is in focus on the screen, and its diameter, I will tell you what you need.

Up-to-Date Manager and Operator.

Recently F. J. Merklein, operator at the Sumner theater, Sumner avenue, Brooklyn, New York, asked the editor to come over and examine a dissolving apparatus which he had invented. While at the Sumner theater I met Manager Loeb, who, while not large in stature, makes up for that deficiency in breadth of thorough understanding of the amusement business. Friend Loeb is a broad gauged, painstaking, careful manager who studies his business, and once having made up his mind as to the advisibility of taking a certain step, promptly proceeds without any stuttering or hesitation to take it. Brother Loeb not only has ideas of his own, but also has the courage to put them into practice. The operating room, conducted by Brother Merklein, not only shows the application of energy, but of brains as well. As I have often said, any fool can twist a crank, but it takes something more than that to make a real operator. Merklein is a real operator; also Mr. Loeb is a genuine manager. That sounds like a bouquet, but is merely a statement of fact, based on what I saw at the Sumner. And here are a few of the things which brought about the foregoing note of appreciation.

The lighting system of the theater seems to be, as far as I could judge in the daytime, very well planned. The objectionable side lights are displaced by fixtures which are merely ornamental and, although illuminated, not used as an illuminant. The theater seats 1,100 on one floor, there being no balcony. Three hundred of the rear, center seats are reserved at an advanced admission price; the regular prices being 15 and 20 cents three days a week, and 10 and 15 cents on other days. The orchestra consists of five first class union musicians, headed by B. Mole, violinist. The program consists of Paramount, Metro, Fox and General. There are four Simplex motor driven machines, two in the auditorium operating room, and two immediately above in the Roof Garden operating room and, by-the-way, that Roof Garden is about the nicest thing of the kind I have seen up to date, with the single exception of the screen, which stands in need of a hood, but this, Friend Loeb tells me, will be erected this summer. The screen is held by heavy, steel I and T beams. Three hundred of the center section rear seats are painted white, and command a higher admission price. The Roof Garden operating room is of concrete. There is a direct connection between the operating room below and the one above, by means of a ladder. In the basement is an auxiliary fire pump apparatus, consisting of a 15 h. p. motor, with an automatic starter, which supplies four stand pipes and maintains a constant pressure of sixty pounds—this in addition to the regular fire connections with the city mains. The current is D. C. through rheostats, and in winter one of the rheostats is located in Mr. Loeb's office, where it supplies the place of a heating stove. Brother Merklein has a 4 c. p. incandescent inside his projector or mechanisms just in front of the lower loop, and an arrangement by which they may be instantly lighted and extinguished. These lamps furnish him the means of framing the picture accurately in the aperture while threading. Another clever stunt is the placing of a string of twelve small lights in a reflector just above the screen. By quick make and break, a storm or lightning effect is produced which is very realistic when accompanied by proper music.

In the operating room is a neatly framed card as follows:

ELECTRICAL.

1. Connections
   - Machine
   - Motor
2. Grounds
   - Line
   - Lamp
   - Rheostat

MECHANICAL.

3. Machine
   - Oil
   - Adjust
   - Belts
4. Motor
   - Bearings
   - Brushes
   - Commutator
5. Lamp
   - Terminals
   - Jaws
   - General Condition
6. Lenses
   - Condensers
   - Objective
   - Stereo

GENERAL.

Operating Room
- Sand pails
- Extinguishers
- Clean

Entire Apparatus

1, meaning that on Monday the connections are to be looked over; 2 on Tuesday the line tested for grounds, etc. I would recommend that some operators of my acquaintance read this card over very carefully, and then *make a copy for their own operating room,* hanging it immediately above the observation port where it will be in constant view.

From Australia.

H. J. Dicconson, operator, Gladesville Theater, Gladesville, Sydney, Australia, sends in money for the two question booklets, and says:

I am over here on the opposite side of the planet, but am glad to see there is at least one country alive to the importance of betterment of picture projection, and things pertaining to the picture industry in general. I get every issue of the Moving Picture World and literally "eat" it from cover to cover, but the one part of it I particularly like is the projection department, as I am a handle grinder, who wants to know more of the finer points of projection. I enclose 2 shillings 6 pence for the question and answer books. Do you know we are practically without carbons over here? I am at present using 16 mm cored carbons bottom, and 22 mm cored top, pulling 45 amperes—cannot get any more. The throw is 87 feet, and am using a seven-year-old Pathe machine. Results are to the boss's satisfaction, but to myself—rotten. In closing let me wish both to yourself and the Moving Picture World every success, and all kinds of good luck to the boys across the Big Shark Pond.

There are no "question and answer" books. You will have to dig for the answers, except that one is published each week in the department. Yes, we are forging ahead in knowledge of projection over here, and improving in other matters pertaining to the business as well. Great Scott! Has Australia also still got the type of manager who clings to the antediluvian, prehistoric days type of projector? Seven years old? Well, that is worse than some of the managers over here would do. I think the limit in the United States and Canada is about five years. Even our rankest imitation of a manager is willing to admit that after five years' use it is really worth while putting in a new and modern machine. While it will reach you quite a good deal late, still I wish you a very "Merry Christmas and a Prosperous New Year," in which, I am sure, the 40,000 or more operators of the United States and Canada will join. Come again when you feel like it, and give us some detailed information concerning conditions in the Land of the Kangaroo.

From Alaska.

C. D. Payne, Ketchikan, Alaska, orders the question booklets, and makes inquiry concerning the Handbook. Says he wants something for a "student operator."

The question booklets have been sent, together with information concerning the new Handbook. However, we would be glad to have a note from Brother Payne setting forth some of the conditions of work in that part of Uncle Sam's territory, where snow and ice hold center of the stage for the greater part of the year.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Title Making.

Lewis Wener, Canada asks:

1. Are all view finders on motion picture cameras the same size?

2. What kind of a lens is a Universal Focus F 6.3? Is it a good lens for taking local events?

3. Could you use the same developer for motion picture films as that used for developing Kodak films?

4. What is the cheapest way of making titles, and how are they made?

1. There are many types and sizes of view finders, but each is made so that it shows just the same field or view as is taken by the lens and camera with which it is used.

There are several types of view finders, the two most popular being the direct vision finder and the camera obscura or miniature camera finder.

The direct vision finder consists of a rectangular section of a negative lens which gives a reduced upright image. As the field of this type of finder varies with the angle at which it is viewed, it is provided with centering sights, much the same as a peep sight on a rifle, so that the correct view is given by aligning it through these sights. These view finders are, as a rule, made just the right size to show just the same angle of view as that of the camera lens with which they are used but they may be adapted for any lens of lesser angle by marking or blocking off the edges so that these new lines include the same view as the narrower angle of lens with which they are to be ussed.

The camera obscura type of finder is the miniature model of a camera with the ground glass protected from direct light by a shield or hood so that the image may be seen without covering the head with a dark cloth. The image, of course, is inverted just as on the ground glass of any other camera, but it has the advantage that the image is an actual one and remains the same at whatever angle it is viewed from. It is also advantageous from the fact that the angle of view of lenses of several different focal length lenses may be easily marked upon the ground glass with a pencil.

To check or re-adjust the lines of a view finder, attach it to the camera and with a piece of ground film in the aperture, place the camera about twelve or fifteen feet away from a window. Focus the camera on the window and turn the camera on the tripod until the image of the edge of the window coincides with the edge of the aperture plate at the side; now look through the view finder, and if the image of the window in the finder does not coincide with the edge of the finder make a mark on the glass with a pencil or a very small piece of gummed paper. Do this with the other side and the top and bottom and you have the finder checked for whatever distance you have set the camera from the window. This will be approximately correct for all distances beyond eight feet. The view finder should be attached to the camera as near to the lens as possible, so as to get as near the same point view of the lens as possible. As it is never possible to obtain exactly the same point of view for the finder as for the lense, close-ups will not register exactly the same in the camera as in the finder. A few makes of finders are equipped with a compensating device so that by turning a screw the angle of the finder is changed to make the view coincide with the camera at any determined distance.

2. A universal focus lens is a misleading term, as there is no such thing as a lens with a universal focus. A universal focus lens is a term used to describe a lens without a focusing device which is set so that objects at the usual distance from the camera, twelve to fifteen feet, are in sharp focus. These lenses are almost always of relatively small aperture and short focus which gives great depth of focus so that all objects, except very near the camera, are sharp enough without its being necessary to change the focus.

Such a lens cannot be used for taking close-ups, but might be all right for ordinary local event stuff and scenic pictures. While it is possible to develop negative films in ordinary prepared kodak developer, it is not economical to do so, and kodak developer is decidedly not suitable for developing positive cinematograph film.

*Copyright, 1916, by the Chalmers Publishing Co.

The formula which is included in every box of Eastman Cinematograph film is a very good one to use, and is not hard for any photographer to mix.

4. The cheapest way of making titles, where only one or two, or even a few, are wanted, is to have them printed or neatly painted by a sign painter on white cardboard and then photograph with positive stock in the camera with the emulsion side turned away from the lens. Take as many feet as you need and then develop them with a contrasty developer. The film is reversed in the camera so that when the titles are thrown on the screen they will not be reversed like the reflection in a mirror, as they would be if the film were not turned. If it is desired to make a number of titles by printing from the negative, you only have to make a positive print from a title made in this manner and then use this print as a negative for making further prints.

Positive stock is not nearly so sensitive as negative stock, so you will require rather a strong light and a slow turning of the handle to get the proper exposure. It is best to make several tests before going ahead to make titles in this manner, as, while they must have sufficient exposure, they cannot stand much over-exposure; as over-exposure tends to clog up the fine lines in the letters and make them show up very dark on the screen, and in case of very great over-exposure all of the finer lines in the letter will have been so blocked up that they cannot be distinguished.

A Correction.

Eric E. Mayell, editor of the Pathe News, writes as follows:

I notice on page 246 of your issue for Januady 8, you give the address of the Pathe News wrongly. It is 1 Congress street, Jersey City, N. J.

With reference to the query which is there answered, I might say we prefer topical negatives undeveloped, and our price is $1 per foot for all used.

I enclose copy of a little booklet recently issued, which we shall be glad to send to anyone interetsed free, while the stock lasts.

We are glad to make this correction, and if anyone knows of other markets for negative film, this department will be glad to print any details for the many camera owners who are looking for ways to turn their cameras to profitable employment.

Glycerine for Static.

A. Lindmark, Chicago, writes:

You claim that a brass handle on the crank of a camera will draw away static; I disagree with you, because I have tried it without result.

The best way for me, brass handle or not, is to sweat the film the night before, use it and keep it pliable by having a piece of cotton saturated with glycerine in a lower corner of the retort.

Some time ago on a rush job, had to work a Bell and Howell camera. I did not have time to treat the film in any way, took the outfit from a warm place out into the cold, stood in about eight inches of snow, ground off 400 feet without a bit of electric marking on it.

Hope you will explain the reason if you can.

If I could explain the reason for the vagaries of static; why it occurs when you don't expect it and don't occur when you do expect it, I wouldn't have to do much more than sit back and draw my royalties from the concerns that use film.

Another Camera Aspirant.

Geo. H. Maissin, Conn., writes:

I am at present working in the office of a machine shop and probably will be for several months to come. When I sever my connection with this company, I will be ready to take up learning how to become a cameraman, providing there is any chance. What I want to know are the following: 1. Do the film companies take in young men to learn this line of work? 2. How long does it take to learn? 3. What are the commencing wages? 4. Is there always a demand for cameramen?

1. I do not know of any film company that hires young men with the view of teaching them the business.

2. Length of time to learn camera wok depends entirely on the ability and previous experience of the man who is learning. Not less than a year anyway.

3. Beginners wages in a film factory are about ten or twelve dollars a week for a young man.

4. There is always a demand for first class cameramen, but there are always a number of poor ones out of a job and once in a while even the best ones get out of work for a while, for various reasons, such as a cut down in the working force of a studio which finds itself overproducing.

Music for the Picture

Conducted by S. M. BERG.

INQUIRIES.

QUESTIONS concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

MUSICAL SETTING FOR "THE LURE OF HEART'S DESIRE."

(Released January 17, by the Metro Pictures Corporation).

Suggestions Prepared by S. M. BERG.

By Special Arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Metro films the following suggestions for an accompaniment to "The Lure of Heart's Desire" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Dramatic story of Alaskan mining life alternating with New York City life. Scenes of Alaskan mining camp, saloon, dog-sledding, the wilderness, fashionable New York gambling house, parties, cabaret and dancing, New Year's Eve celebration in popular cafe with specialty dancing and Father Time appearing at 12 o'clock.

Scheduled time: Five reels (about 4,775 feet), 71¾ minutes.

The THEME selected is "A Love Song"—Bartlett.

Time.		Sub-titles or descriptive cues.	Music.
0	D	Opening.	Viennoise Waltz—Duval.
5¼	T	Ethel seeks relief from her financial worries.	
6¼	T	A broken rudder and an inexperienced sailor.	Allegro No. 1.*
8	D	When Jim carries Ethel to his boat.	A Love Song—Bartlett. (Allegretto) (THEME)
11	T	"You are the first, the only woman in my life."	
11½	T	"That boat will take you to shore."	Barchetta—Nevin. (Allegretto grazioso)
14	D	Alaskan mining camp scene.	Morris Dance—Noble. (Allegro moderato)
16¼	T	Little Snowbird takes her blanket to market.	
17½	T	"Crazy Jake" tells the same old story.	Tarantella—Bohm. (Allegro molto con fuoco)
19½	T	When the lordly peaks like sentinels stand.	
21¾	T	"The high card wins her boys."	Hurry No. 2.*
23½	T	"I guess you're the best man stranger—shake."	Intermezzo—Muerter. (Moderato grazioso)
24½	T	"She's yours."	
25¾	T	Ethel pursues her social ambition financed by Martin.	The Tune of the Croon in the U. S. A.—Lean. (Allegro)
28¾	T	A thief doth fear in every bush an officer.	The Bim-Bims—Adam. (Moderato)
32½	T	Next morning.	
32¾	D	When Crazy Jake drinks from the flask.	Hurry No. 3.*
35½	T	Brotherhood of the trail.	Prelude—Jarnefelt. (Allegro)
37	T	"Crazy Jake" comes through for his pard.	
37½	D	Shot.	
41	T	"Crazy Jake's" legacy.	Aria—F♯ Minor—Schumann. (Andante cantabile)
42¾	T	Weary weeks of search and toil.	
43¾	T	The S and the Fly.	Repeat: A Love Song. (THEME)
45	T	You may live in luxury or forfeit your liberty."	
46¾	T	His dream of wealth realized, Carew returns.	Rachety Coo (Katinka)—Friml. (Animato con grazia)
48	T	The path forbidden.	
48¾	T	New Year's Eve at Murrays.	Keep Going—Kleinecke. (Allegro)
49¼	D	Father time.	Bells striking 12 o'clock.
49¾	T	"Happy New Year."	Debutante One-Step—Herbert.
52¼	T	"I have made a fortune."	
52½	T	Lonely and weary.	Repeat: A Love Song. (THEME)
53¼	T	The proposal.	
54¼	T	Ethel determines to end.	Clarice—Loud. (Valse entr'act)
58	T	"Give him up or I will tell."	
58½	T	"Behave, that gun is loaded."	Agitato No. 2.*
59¾	D	Shot.	
62¼	T	After the trial.	Repeat: A Love Song. (THEME)
63½	D	When Carew thinks of Snowbird.	
64	T	"Make out my bill"	Galop No. 2.*
68½	T	Knowing the dangers.	Repeat: A Love Song. (THEMS)
70½	T	Three years later. Devotion.	Go to Sleep My Baby (Lullaby).
71¾	T	The End.	

For the convenience of our readers a price list on the above-mentioned numbers has been compiled, which can be found in the ad of G. Schirmer, Inc., on page 690.

HOW TO PLAY THEMES.

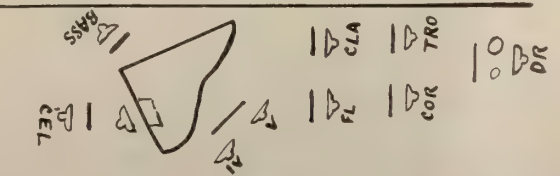
By S. M. BERG.

THE following is a summary of a letter addressed to the editor by a valued reader: "I am a leader of a small orchestra and have been trying to follow your musical suggestion cue sheets with the idea of the theme, but find great difficulty in arranging the music when I have only one copy of that special number. Please explain how to get back each time without causing the musicians to become confused. I think when one has each scene fitted properly he has enough to do to make quick and simple changes without having to go back for the theme a number of times. In attempting this I find my musicians get confused and are unable to follow me."

In connection with this, the editor fully realizes that it is not a difficult thing for one musician to tell another what to do and play, but that the real help lies in explaining *how* to do and *how* to play. The following may help to solve the problem.

The seating of musicians on the stage or pit is of primary importance. The leader should be placed on a platform high enough so that he is able to see all his musicians without the obstruction of lamps or stands. When the pianist is leader and is seated in the pit he should have a platform for his instrument and self at least twelve inches higher than the strings and wood-winds, so that all these musicians are able to see him clearly. The cello and brass should then be raised about six inches, enabling them to see over the strings and wood-wind. Of course, the string base, either stands or uses a high stool and the drummer has his usual platform.

Speaking of pianos, personal experience has proven that a small grand piano is far more practical than the upright so much in common use. When there is a director, or the violinist fills this position, such a piano can be turned so that the musician can see both the picture and director, which arrangement is almost impossible with the upright. The



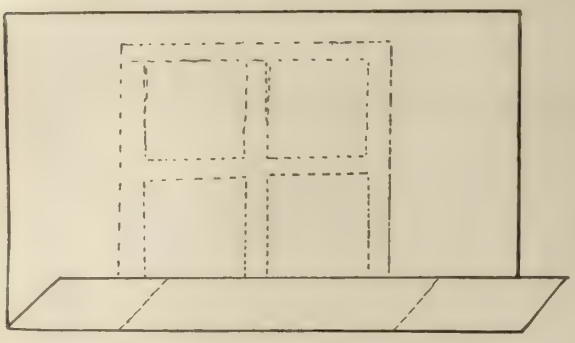
Sketch 1.

following sketch is a practical seating plan for small orchestra with either piano or violin director.

Some day serious attention will be given to the music stand used in motion picture theaters. What is required, is one with a frame almost twice the length of any on the market with the lights projected from each side instead of from the customary bulky frame on the top that also breaks the line of vision to the director. An excellent idea is to use amber tinted bulbs instead of white. This would prevent a good deal of unnecessary eyestrain, a trouble to which most picture musicians are subject. Some help on this stand question is to provide two manilla cardboard covers similar to those supplied by publishers for vaudeville artists to carry their music. Lay them on the stand, letting them over-

lap until they project about eight inches on each side. Then bend up the bottom edge about 1½ inches and attach them to the stand. The sketch shows the extra width gained by this device.

Perhaps some readers may recall that Biograph release, "Judith of Bethulia," directed by Griffiths. The theme selected was "My Heart at

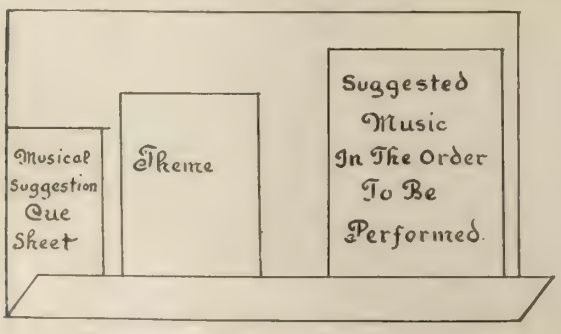


Sketch 2.

Thy Sweet Voice" by Saint-Saens, and this very problem was encountered; and it proved to be a pretty big one, too, until the widened stand proved to be its solution.

In all the earlier musical suggestion cue sheets prepared by the writer the opening paragraph recommends that one should be provided for each number of the orchestra. If this were carried out every musician would have some idea when the necessary changes take place in the picture. Then, with his stand widened, at the extreme left is placed the cue sheet. Next to this, the theme, and then the rest of the suggested music in the order of the playing.

A further assistance is to have a number of plain pieces of paper marked "theme," one of these to be placed between the music in each



Sketch 3.

of the positions where the theme is suggested. By this means, as soon as the leader gives a warning signal to change the music, the musician will know whether it is to be the theme or the following number.

If a director with an orchestra of ten pieces were arranging a continuous program of music to fit a picture and during its progress he introduced a violin or 'cello solo which had no parts for the brass, he should place a piece of paper in the cornet or trombone parts which would read, "Cello solo. Brass tacit."

If the above suggestions are carried out the editor believes that no further difficulties will arise and the correspondent will realize the practicability of the theme as suggested in the Musical Suggestion Cue Sheet.

Flintom Sees Kane

Arranges to Handle the War Picture, "Somewhere In France" —Other Exchanges in Line.

A. D. FLINTOM of the Kansas City Feature Film Company spent last week in New York City. It was Mr. Flintom's first visit to the metropolis in many months as his rapidly growing film business in the middle west has occupied his entire attention. While here he circulated among the trade renewing old acquaintances and arranging for various supplies. One of the subjects for which he secured territory was the five-reel French war picture, "Somewhere in France," which Arthur S. Kane is distributing. Mr. Flintom will handle this in Missouri, Kansas, Nebraska and Iowa..

Other exchanges which have arranged with Mr. Kane to handle the subject in their territories are: Famous Players Film Company of New England, Boston, Mass.; The Wm. L. Sherry Feature Film Company, Inc., 126 West 46th Street, New York City; Famous Players Exchange, 71 West 23rd Street, New York City; Famous Players Film Service, Inc., Pittsburgh, Pa.; Famous Players Film Service, Inc., Chicago, Ill.; Famous Players Film Service, Inc., Cincinnati, Ohio; Progressive Motion Picture Company, San Francisco, Cal., and Progressive Motion Picture Company, Seattle, Wash.

"CALL OF THE CUMBERLANDS" (Pallas).

Staged in the mountain country of the well known Thousand Pines, a favorite elevation for Californian mountain climbers and known to painters the world over for its natural beauty, "The Call of the Cumberlands," starring Dustin Farnum and adapted from the well known book of the same name, bids fair to prove one of the most meritorious film offerings seen this season in point of scenic and photographic beauty. In the character of Samson South, Dustin Farnum, the popular screen idol, appears at his best. Opposite Mr. Farnum appears Winifred Kingston, the pretty little artist who has greatly endeared herself among photoplay audiences through her sterling work in the portrayal of sympathetic characters. As Spicer South, Herbert Standing presents a characterization that is conceded to display his most striking work in motion pictures. Dick LeStrange as Tamarack Spicer and Myrtle Stedman as Adrienne Lescott are others included in the cast who are called upon to present exceptionable ability. Other important parts are effectively handled by Page Peters, Howard Davies, Joe Ray and Virginia Foltz.

The interior scenes showing the wealthy artist's studio are exact reproductions from a prominent New York atelier, and display elaborate care as to detail. Other interiors of mountain cabins were taken in actual huts in the hills. In the presentation of these scenes a wonderful character is introduced in the person of an old lady of the mountains ninety years old. "The Call of the Cumberlands" will be released on the Paramount Program by Pallas Pictures January 24th. An elaborate advertising campaign has been prepared in connection with the exhibition of this film which introduces several new departures in film exploitation.

FLORENCE LA BADIE THE STAR OF CONSISTENCY.

When the Thanhouser Film Corporation starred Florence La Badie in "The Million Dollar Mystery" it was thought that about every means had been devised to give play to the versatility of this ever popular screen player. It is now definitely announced by Mr. Thanhouser that her legion of admirers may look forward to a real, smashing La Badie treat in a five-reeler which has been specially written for her by Lloyd Lonergan, the man who wrote "The Million Dollar Mystery." It is a La Badie production even to the title, which is, "The Five Faults of Flo." If such a thing can be imagined as an "abridged serial," this is it; the film alchemist would label it "essence of serial." In the cast with Miss La Badie are most of the featured players of the Thanhouser stock, including Harris Gordon and Grace De Carlton. The picture was released on January 20 as a Masterpicture de Luxe on the Mutual Program.

McMAHAN & JACKSON GET "NEPTUNE'S DAUGHTER."

McMahan and Jackson, the well known moving picture magnates and amusement promoters of Cincinnati, Ohio, have just secured an exclusive contract for the state rights of Indiana and Kentucky for "Neptune's Daughter," starring Annette Kellerman, Herman Brenon, Leah Baird, William E. Shay and many other screen celebrities. It will be remembered that these gentlemen bought the state rights of Ohio for this picture some time ago, and with the extensive advertising and high class manner in which this production was handled by them, they did a tremendous business in every theater they played. McMahan and Jackson have some very alluring propositions to make the exhibitors on the Kellerman Production, and this will be furnished upon request of a letter, wire or telephone message.

MARY MILES MINTER IN "DIMPLES."

In "Dimples," a forthcoming Metro feature production in which Mary Miles Minter has the stellar role, the character of Mrs. Riley, her aunt, is played by Charlotte Shelby. It has been noted that there is truly a remarkable resemblance between Dimples and Mrs. Riley. There should be, Charlotte Shelby, in real life is none other than Miss Minter's mother. Mrs. Shelby was formerly a well known actress, but has not appeared professionally for several years. However, she is always found with her charming little daughter around the studio, and when the company went south to make the exteriors, Mrs. Shelby went along. Director Edgar Jones induced her to take a part in the production. Mary Miles Minter's name was Juliet Shelby until after she made her biggest stage success in "The Littlest Rebel." She changed her name then on the theory that it sounded "too stagey."

PATHE'S "LIGHT THAT FAILED" COMPLETED.

Edward Jose, the Pathe producer, has now finished "The Light That Failed," the Gold Rooster play adopted from Kipling's famous novel. He says that in his opinion it is the best picture he ever made. An extraordinarily large company was employed, and many big effects obtained.

Modern Theater Construction

A Novel Form of Theater Where Depth Space is Limited—View and Plans of Nollendorf Theater, Berlin.

By Edward Barnard Kinsila.

Article V.

MOST, if not all, of the salient features described in my previous articles on modern theater construction, apply to the form of theater herein described. In fact, after thoroughly reciting the merits of one well-equipped

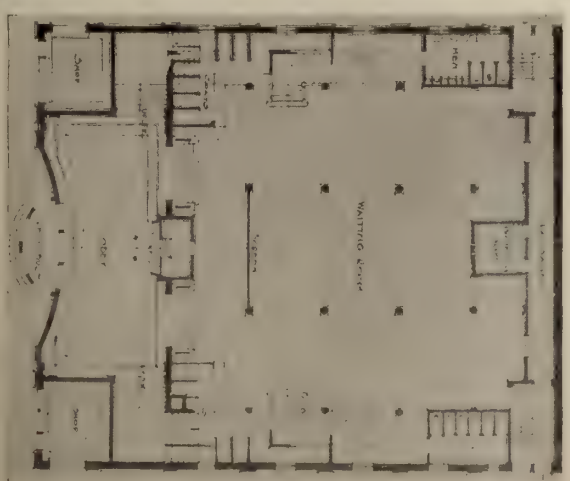
View of Nollendorf Theater.

theater there remains little to add, except to emphasize these points, supplying perhaps now and then minor suggestions.

Some Form of Hollow Tile Best for Construction.

As stated in my initial article, heavy hollow building tile offers the cheapest and best material for exterior and division walls, with light tile partition blocks for mere partitions. Where the exterior or division walls are also bearing walls and steel structural framing is not employed, the vertical cells of the hollow tile must be well grouted with liquid concrete at the bearing points.

Textile, a recent innovation in hollow tile manufacture, with a finished rough surface made to resemble tapestry brick, is now made in half-height blocks of about six inches and are laid in the same manner as large brick or small stone, with each block overlapping the other. They do not



Lobby and Basement Plan.

require stucco, and when laid with carefully rodded joints, present a most artistic appearance.

Appearance of Security Necessary.

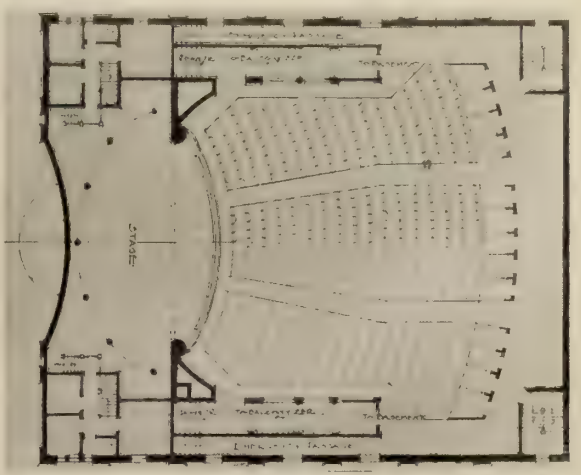
As stated in previous articles, theaters should be constructed absolutely fireproof, and for obvious reasons there should be every appearance of stability and security. Although no other material equals hollow tile in its fire-resisting qualities, the interior walls should be finished in a concrete simulation of natural stone. Imitation Caen stone, relieved by bright upholstery, has a highly pleasing effect and comforts the timid with a sense of perfect security. Concrete slab floors, steel sash and doors, almost as cheap as wood, together with an advertised statement that no wood or inflammable material is used in construction, will materially aid in strengthening the feeling of security. Stairways with ornamental newel posts and iron railings, and imitation marble steps will also add. As a whole the entire extra cost for building a theater perfectly fire safe, without a particle of wood in it, is about nine per cent. more than it costs to build in the ordinary manner.

Provide Every Comfort.

This appearance of security sensibly affects the mental attitude of the auditor. A low price of admission and the provision of spacious cloak room accommodations, with ample polite attendants also has a receptive tendency. Separate lockers, with individual keys for each auditor, would be an ideal innovation. If the theater be well designed, this system could easily be installed without much loss of space. Liberal passage room between rows of low-backed comfortable chairs that permit the free passage of incomers or outgoers, which may be readily secured by a trifling increase of four inches, should never be neglected. Nor should the concealed lamps, that soothe and do not tire the eyes with their glare. In fact, everything within the playhouse should be planned to render the auditor's mind keenly sensitive to a favorable impression of all he sees or hears.

Artistic Decoration and Stage Setting.

The decoration of the auditorium should be of a simple



Ground Floor Plan.

design, calculated to form a frame for the scene depicted on the stage. There should be no clash between the architect and the scene painter. The scene painter should always be given preference. Where depth of stage allows, there should be an inner movable proscenium arch capable of diminishment or expansion, to properly accommodate the scene.

To facilitate changes the scenes should be built realistically plastic, and mounted on a quietly revolving stage, or built upon rear and side platform carriages that may be quickly substituted, each for the other. This latter feature is often objectionable in America because of the extra space demanded.

The form and size of the theater are most important factors, and good acoustic properties are absolutely essential in a theater where singing or spoken lines form part of the program. None of the many minor features described at length in previous articles should be omitted to make the audience comfortable and acutely receptive. This includes proper heating and ventilation, a subject exhaustively treated in the second treatise of this subject.

A Novel Idea of Increasing Capacity.

Occasionally the depth of the site is too restricted to permit of both a stage and lobby on the same plane as the auditorium. This was the case with the Nollendorf Theater in Berlin, a cut of which is here shown. This theater contains most of the features shown on the present diagrams, and is conceded to be the finest theater in the world showing

motion pictures, if not the finest theater of any description ever built.

Cathedral Windows of Unusual Size.

As indicated in the illustration the theater facade is pierced on either side of the main entrance by two narrow, long, brightly illuminated cathedral windows that reach nearly to the eaves line. These beautifully colored windows attract attention from a great distance.

Appearance of a Ground Floor Theater.

When one enters the spacious portals of this playhouse, he finds himself in a wide lobby. By descending several steps to a spacious basement he may deposit his outer garments with one of the many attendants standing behind broad counters on either side of the room, or if the picture then being shown in the auditorium above is not finished, he may take a comfortable seat at a nearby table and view the pictured news events of a busy world projected on a daylight screen.

In a few moments he emerges from this comfortable waiting room and ascends to the main auditorium by two short flights of steps that fail to impress him that the auditorium is really six feet above the sidewalk. Arriving within the salon, on either side of the stage, illuminated by tubular lamps hidden behind the ceiling cornice, he is somewhat amazed by the sight of the audience facing him, and pauses to reflect upon the location of his seats, are they in the orchestra, or are they the higher priced seats of the balcony?

A Front Approach to the Balcony.

He recalls that they are in the front balcony loges, and mounts the gently sloping stairway that ascends from the main entrance, on either side, to the balcony, halting for a moment on the rest platform underneath the so-called stage boxes that adorn either wall—for in this theater there exists no architectural ornamentation that might distract the auditors' attention from the scenes on the stage. He peers at the seated audience through the heavy plate glass partition that separates the balcony stairway from the main floor of the auditorium and then proceeds to his seats.

An Orchestra Above the Stage.

The strains of distant music reach his ear, and he looks toward the spot where the music is usually quartered. There is no sign of an orchestra pit there, and his gaze wanders to other parts of the house in a mystified manner. The sounds seem to come from above, and he at last locates the music in a semicircular gallery, just above the proscenium arch. He cannot see the band nor the leader, as both are concealed behind verdant foliage.

A Brilliantly Lighted Salon.

The curtain rises on a replica of the ancient forum at Rome. There stand the broken columns of this once noble gathering place. In the distance a Roman arch stands, more perfect in its preservation than the rest. The stage lights are lowered and the scene becomes enshrouded in gloom. Now, it is pitch dark. Then, between the columns of the Roman arch a pictured scene unfolds itself. The picture is one calculated to excite laughter.

The entranced auditor appears afraid to give full vent to his mirth. He looks about him in this brilliantly lighted hall. Others are laughing, and he boisterously joins them. Laughter is contagious. When a dramatic picture is shown the lights are dimmed, as if to aid in concentrating one's thoughts on the sad events pictured on the screen.

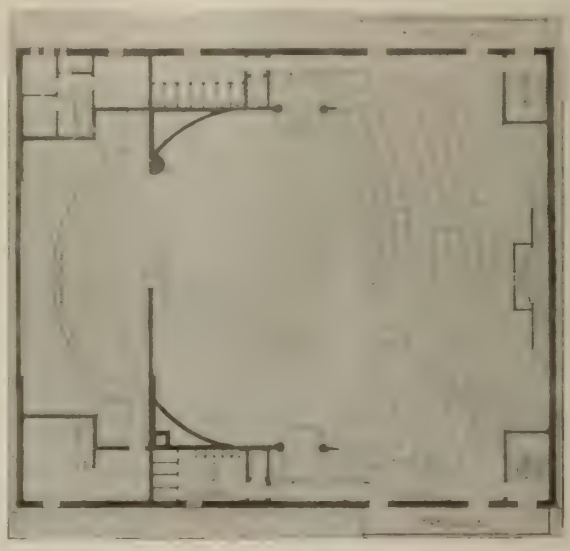
Emergency Exits Galore.

When the performance is concluded, a careful examination of the special features of this comfortable theater is made. Emergency exits galore abound. At both ends of the rear of the auditorium are self-enclosed stairways leading to the basement below, with doors leading from appropriate landings into the open. These stairways also extend to a floor above the balcony, and serve as an outside entrance to the projection room, which is constructed entirely separate from the auditorium. In case of a sudden fire in the projection room the operator finds it easy to escape without alarming the audience. The fire can burn itself out, the smoke and fumes escaping through openings made directly into the open, without the audience ever appreciating the danger.

There are other emergency stairways leading to the basement from the main floor of the auditorium; directly under the main balcony stairs, and separate emergency aisles leading to the lobby direct. All of these emergency exits are carpeted and housed in, and are a part of the theater used by the audience at all times.

Ordinary Emergency Alleys of Little Value.

Such means of exit are independent of the prescribed open alleys required by law. In time of panic people naturally rush in their excitement toward a means of escape with which they are familiar. A plunge into a darkened open alley, of which nothing is known, is not inviting and very rare. As most of the fatalities occur from panic, the legal methods of escape are of little value. But with ample emergency exits with which the audience has been made familiar, everyone may easiy escape in time of excitement.

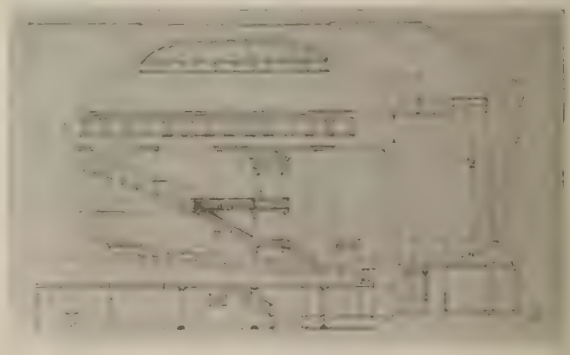


Balcony Plan.

Ample Toilet Accommodations.

At the foot of the enclosed emergency stairs, in the basement, are arranged two commodious toilets, one for the ladies and another for the gentlemen, which also serve for the waiting room. At the front of the balcony on either side are arranged two similar toilets for those in the balcony.

Back upon the stage, which is reached by a stairway leading from an entrance platform of the lobby, is the usual arrangement of dressing rooms, toilets, etc. This stage also contains the scenic horizon described in detail in a previous article, and the scenery itself is set on a flat revolving platform. The musicians reach the high orchestra pit through a door from a bridge that extends above the proscenium arch, one that is also used to illumniate the horizon sheet to simulate cloud and storm effects by the aid of stereopticon slides.



Longitudinal Section.

There is nothing about this theater to fix its size. Its form of structure may be adapted to any plot that would answer for a playhouse. It is merely an illustrated example of economically employing limited depth space.

The next article will treat of small theaters, now so much in vogue as picture theaters.

Next Week's Vitagraphs

Several Good Subjects Will Be Offered in the Schedule for January 24—Two Features Included.

"The Island of Surprise," a five-part Blue Ribbon Vitagraph, written by Cyrus Townsend Brady, produced by Paul Scardon, featuring William Courtenay, Eleanor Woodruff, Zena Keefe, and other prominent Vitagraphers, head the

Scene from "The Island of Surprise" (Vitagraph).

films released by the Vitagraph for the week of January 24. On the same day, Monday, "The Cold-Feet Getaway," a one-reel comedy of the "Itsky Series," is scheduled for release; "Too Clever by Half," a Sidney Drew comedy, is offered on January 28; and the Broadway Star Feature, "The Ruse," is released on the 29th.

"The Island of Surprise" is one of the most pretentious of recent Vitagraph productions and is a romantic thriller that is destined to become one of the most widely talked-about films on the screen. The hero is cast away on a South Sea Island with the girl he secretly married and the girl his father expects him to marry. An injury to his head causes a loss of memory, and he forgets the incident of his wedding. His real wife claims him, and the other girl, believing the wife "bluffing," also proclaims herself as his wife. The hero, mentally incapacitated, is apparently satisfied with either.

This tense situation on the island is broken by an attack by savages, and the three put up a desperate fight with the few weapons they have at hand. Marines from a gunboat arrive in the nick of time, while a blow from a spear restores the hero's memory and he clears away the mystery.

William Courtenay, long a favorite on Broadway, appears to splendid advantage as the hero and does effective work

Scene from "The Cold Feet Getaway" (Vitagraph).

fighting off the savages and rescuing his sweetheart from a train wreck that is but a part of the thrills in the production. Eleanor Woodruff, as the wife, displays fine emotional acting in a difficult role and registers herself as a beautiful addition to the Vitagraph players. Little Zena Keefe does effective work as the other girl. Included in the cast are Charles Kent, Anders Randolf, Charles Wellesley, Denton Vane, Julia Swayne Gordon and Logan Paul.

"The Ruse," released on January 28 as a three-part Broadway Star Feature, is the first effort as a director of Eugene Mullin, who has picturized many notable successes for the screen. He is also the author of "The Ruse."

The story tells of the efforts of Dallas to wreak a revenge on Cottrell for a defeat suffered on the stock market. Dallas makes use of the secret knowledge that Mrs. Cottrell's brother is a criminal and forces her into a compromising position. Cottrell adopts the ruse of pretending an injury to his head that causes a loss of understanding and in due time discovers his wife the pawn of the villain and not his paramour. Joseph Kilgour, Harry Morey and Naomi Childers play the "triangle" with their usual skill, assisted by a capable cast including Denton Vane, Charles Kent and Helen Pillsbury.

"Too Clever by Half," a typical Sidney Drew vehicle, shows that comedian and his wife to good advantage.

"The Cold-Feet Getaway," written by Graham Baker, will be of interest to card-players, in that Itsky, the Inventor, shows a contrivance that enables a man to quit a poker game while ahead. The invention works at first and then causes a mix-up that shows that a successful getaway from a poker game is as impossible as perpetual motion. Harry Fisher is the inventor, and Albert Roccardi is the poker fiend.

EDITH STERLING AND MURDOCK MacQUARRIE JOIN SIGNAL FORCES.

Edith Sterling, who has been playing stellar roles in 101 Bison and Big U pictures, has been signed by Signal Film Corporation for its dramatic company. An exceptionally strong company will be gathered to Miss Sterling's support under the direction of Murdock MacQuarrie, who has been prominently identified with the film industry almost since its inception.

In addition to winning fame as a director, Mr. MacQuarrie has scored many character hits both in pictures and on the speaking stage. One of his biggest successes was playing the dual role of "Dr. Jekyl and Mr. Hyde," at the New York theater on Broadway, for a run of twenty-two weeks. He comes to Signal from the Universal, where, in the last eighteen months, he has produced eighty-eight thousand feet of dramatic features.

In the supporting company will be Millward Wilson, Norbert Myles and Francis J. MacDonald. The first picture, which will be a multiple-reel feature, will have in it the throb of a big city dealing as it will with problems created by congested and struggling humanity, graft, reform and "men higher up," around the activities of which will be woven a story of love with a good "punch moral" as a climax.

NEW VITAGRAPH PLAYERS IN WESTERN COMPANY.

Several new faces among the Vitagraph Players will be seen in a new release of the company at Hollywood, Cal. Corinne Griffiths, who has the distinction of winning more than one beauty prize in Los Angeles, and other California towns, is considered a valuable addition to the screen. Her beauty is of the appealing kind and in addition to this screen personality, she has a knack of facial expression that speaks well for her future as a film actress.

Lawrence Weingarten is another new player. Both will be seen in "Bittersweet," a one-reel drama, written by Daisy E. Smith and produced by Rollin S. Sturgeon. George Stanley, Anne Schaefer and Webster Campbell play important roles in the production.

Vivian Marshall, well known as a swimmer and diver, is to be featured in a new film now under course of production.

LAEMMLE PICKS PRIZE BEAUTY.

When the exhibitors of Los Angeles, Cal., gave their annual ball on New Year's eve one of the interesting events was the contest for the most beautiful girl, not a motion picture actress. To make the contest more interesting, Carl Laemmle offered to give the winner a position in one of the Universal companies at Universal City. The committee of judges consisted of Mr. Laemmle, Crane Wilbur and Hobart Henley and Miss Thelma Francis, who lives in Los Angeles, was the lucky girl. She is said to be nineteen years of age and to have had some dramatic experience, but has never worked in the pictures. She accepted Mr. Laemmle's offer.

"Purple" Pictures and Their Peril

By Walter W. Irwin.
(General Manager, V-L-S-E, Inc.)

A RECENT issue of McClure's Magazine presents some figures which merit the consideration of every serious thinking exhibitor and producer. They are a comparison of the earnings of the so-called "scarlet" or "purple" play with the box office value of the more wholesome stage offerings. Following are the paragraphs from the McClure articles of exceeding importance to us of the motion picture industry:

In 1897 George Broadhurst produced his first big hit, "What Happened to Jones." A clean hero and a clean heroine earned him $100,000. For two years Charles Arnold, actor and manager, played the rollicking farce in Australia and South America, and cleaned up $150,000. As timely today as it was eighteen years ago, "What Happened to Jones" is still running in stock, and could be revived on Broadway with success and profit if Mr. Broadhurst were not more interested in new ventures. During the past year, the royalties for amateur performances alone netted the author more than sixteen hundred dollars.

After "What Happened to Jones" came "Why Smith Left Home," another clean farce which paid big profits. "The Man of the Hour" and "Bought and Paid For," with the women characters above suspicion, paid their author about $138,000 and $80,000 respectively. Mary Turner, in "Within the Law," who choked back the cry, "What's the use?" and fought her fight, paid Mr. Broadhurst, who had only a part interest in the royalties, more than $40,000 and its owners a quarter of a million.

Then Mr. Broadhurst turned his attention to the heroine who said, "What's the use?" and who flung her ideals and moral standards to the winds. As a result, the wife in "To-day" never earned the playwright manager a dollar, and the wife in "The Law of the Land" cost the price of production—and more. And now it is said that Mr. Broadhurst has gone back to his first line of success, the clean play and the clean heroine.

"Iris," the realistic Pinero heroine, portrayed by Virginia Harned and madly discussed by dramatic critics and students of sociology the country over, was only a season's sensation, but "Peg o' My Heart," a slip of a girl who never spoke a single erotic line, has paid her manager, Oliver Morosco, nearly a half a million and is doing extremely well in her third season, with stock and picture rights still to come.

"Mrs. Warren's Profession" invaded the white light of national publicity and the grim shadows of the courts; but "Shirley Rossmore," a girl who crushed "What's the use?" behind firmly set lips and fought her way through the most improbable situations ever devised by a playwright, turned "The Lion and the Mouse" into a success and made two men, Henry B. Harris and Charles Klein, rich.

"The Easiest Way," the most perfectly-constructed play ever turned out by an American dramatist, depicting a certain phase of theatrical life, and admirably produced by Mr. Belasco, provided Miss Frances Starr with a starring vehicle for two seasons, since which time it has been mildly in demand for stock. Its heroine cried, "What's the use?" and gave up the fight. "The Chorus Lady," a play purely episodic, built on clever character drawings and cleverer lines, also dealing with stage life, supplied Miss Rose Stahl with a star role for four seasons and was then played by Miss Edna Aug, and is still a big money-maker in stock. "Patricia O'Brien" fought to the finish the fight for her ideals, and the great public loved her for the fight she made.

"Sappho" carried Miss Olga Nethersole into a score of police courts and drew the dollars of the curious for several seasons. "Peter Pan," in its tenth season, still spells profit for Miss Maude Adams.

Remember that for France Starr in "Marie Odile,' the stage has also Ruth Chatterton in "Daddy Long-Legs"; and for Elsie Ferguson in "The Outcast," Patricia Collinge in "Pollyana." And while only one company is presenting "The Song of Songs," two are playing "Peg o' My Heart" to much larger audiences.

Dare we ignore the warning of such facts in the production and exhibition of photoplays?

At the present time motion picture features are dividing themselves more and more into two distinct types: Those which depend upon the suggestive and sensational to attract the public and those which appeal because of their inherent worth—the artistry of their theme, acting and photography. Which of the two roads is the exhibitor going to follow—which makes for the best interests of the industry as a whole, and which makes for the most enduring success of the exhibitor individually?

Let us measure the situation from a human standpoint as well as a commercial one. If, for instance, you believe that the virtues of our forefathers, which contributed more than any other influence to the upbuilding of this country, are entirely dead—if you believe that the tastes and natures of the greatest number of people are low and vicious and salacious—if you believe that respect for womankind, ideals of upright manhood, no longer exist—then by all means you should adopt your policy to the "new" spirit of American life.

If on the other hand, however, you are of the opinion, from past observation and experience, that such movements quickly run their course, leaving behind a brown taste of revulsion, then it is most desirable that you should guard now against creating a reputation for your house as one which specializes in risque productions; and concentrate upon building a name that will be a guarantee of wholesomeness, as well as of quality and intensity of interest. And bear in mind the moment you deviate from that course, you not only harm yourself, but you taint the entire industry.

Theodore Marston, a Director of Big Scenes

A BIG director is Theodore Marston, of the Vitagraph Company—big in proportions, and big in the things he has accomplished. He has a record of successful films produced that bespeak scene perception, dramatic instinct, film daring and persistence. "Mortmain," "The Caveman," "The 13th Girl," "The Surprises of an Empty Hotel," and many others are the product of his genius, and each film contains a scene tremendous enough to daunt the average man.

Theodore Marston.

Marston has proved his resourcefulness on many occasions. In filming a raid before the Long Island Railroad Depot in Brooklyn, recently, he found it impossible to keep the attention of the huge mob of bystanders off the camera. To obtain realism he must have them look in another direction. Accordingly, he had a man at that stop start firing a revolver just as the camera began to grind. The crowd, startled, gave the shooter their excited attention until they realized the hoax. Then it was too late. Marston had the film he wanted.

Still more recent was his filming of the curb brokers in New York, when he worked his camera from the window of a store while the brokers were waiting to mob the movie actors when they appeared. Not one of them faced the camera or destroyed the realism by their usual capers that have made them the most difficult body of men in the world to film.

Marston staged a fashion show in a Fifth avenue modiste's shop in "The Thirteenth Girl," that called for unusual technique. He engineered the blowing up of the steam yacht "Wayward" in "The Surprises of an Empty Hotel." He took Robert Edeson and other players to the Homestead Mills in Pittsburgh and photographed for the first time the interior of the vast Carnegie plant. He superintended an operation scene in "Mortmain," in which the hand of the man was grafted to another's. He filmed a political meeting that broke up in one of the most exciting scenes ever produced on the screen. All these things are but part of his day's work for the Vitagraph. He is at present working on a feature film, using Joseph Kilgour as his principal, and after the completion of this will undertake even bigger things.

PICTURES PERFECT ART OF DANCING.

In one of the big scenes of the "Ballet Girl," a five-reel feature picture dealing with life behind the scenes in which the World Film Corporation is starring Miss Alice Brady and Holbrook Blinn, a large section of the Metropolitan Opera House ballet was utilized. The dainty little toe artists were transported to the World Film's Fort Lee Studios in a train of automobiles and under the direction of their regular ballet master to perform a series of their most graceful evolutions before the flickering shutter of the motion picture camera. When the first tests of film were run off, it was seen that the original tempo of the dances was much too rapid to look well on the screen. In consequence, the test films were thrown on the screen before the entire ballet and the defects pointed out to them. The girls caught the idea immediately and with the music playing much slower time, the dance numbers were again filmed.

The results the second time were perfect, so good, in fact, that the Metropolitan Opera House ballet school has requested and been given permission to use sections of the film as part of their regular course of instruction. This is the first time that motion pictures have been used in the instruction of dancing, but the ballet masters of the Metropolitan are confident that the innovation will prove entirely successful.

Triangle Foreign Contracts

President Aitken Sells Australian Rights for More Than $200,000—Business of Corporation Said to Aggregate $6,400,000 a Year.

PRESIDENT H. E. AITKEN announces an important extension of Triangle Film Corporation service, not only in this country, but also and particularly in foreign lands. New contracts yielding income of $500,000 per annum have been signed, he states, since December 22, 1915. This, he says, makes an aggregate annual business of $6,400,000, thus far secured.

What is perhaps the most interesting part of President Aitken's statement, refers to the completion of the Australian and Canadian deals. The importance of the Australian field may be gauged from the fact that the corporation is to rereive a minimum guarantee of more than $200,000 a year for the showing of Triangle films in that territory, which includes not only Australia but New Zealand, Tasmania and the lesser British possessions in the antipodes.

Another interesting announcement is that the Triangle will immediately enter Canada in a big way. Arrangements have just been closed for a Dominion-wide service that will provide a substantial guarantee of profit to the corporation and likewise insure participation in additional profits. The names of the syndicate handling the Canadian service will shortly be made known. Tremendous drawing cards in the Dominion will be such Triangle stars of English nativity or residence as Sir Herbert Beerbohm Tree, Mary Anderson de Navarro, H. B. Warner, Syd Chaplin, Bruce McRae, Frank Mills and others. The popularity of the best American stars across the border needs no demonstration, and the films showing Billie Burke, De Wolf Hopper, William S. Hart, Lillian and Dorothy Gish, Arbuckle and Miss Normand and the rest are bound to enjoy the utmost favor.

The great buildings and enlarging activities that have been going on at Griffithville, Culver City and Keystone, together with the constantly-increasing companies in the east, are an index of how the Triangle is preparing to meet the big demands.

V-L-S-E Staff Changes

Ten New Men Added to the Sales Organization of the Big Four.

THE sales force of the Big Four during the past week was augmented by the addition of ten new members and further increases in the staffs of the branch offices will be made immediately. The new representatives are attached to the Pittsburgh, Kansas City and Chicago offices. The enlargement of the forces of these offices followed a tour of inspection by A. W. Goff, assistant general manager, and were made necessary by the large volume of business which Mr. Goff found the organizations in those cities were handling.

General Manager Walter W. Irwin has also made several other noteworthy changes working toward increased efficiency in handling the ever-growing patronage of the Big Four. One of these, is the establishment of a sub-office in New Orleans, at the head of which has been placed R. King Evans, working under the direction of C. A. Meade, manager of the Dallas office. Mr. Evans has been associated with Mr. Meade at Dallas for some time past, and has earned his promotion through the splendid showing which he has made for the Big Four and the regard with which he is held by exhibitors.

It is also said that St. Louis, which is at present a sub-office of the V-L-S-E, under the management of S. W. Hatch, will soon be converted into a branch office. At the present time, E. R. Pearson, manager of the Big Four's Kansas City office, has supervision of the St. Louis sub-branch. Mr. Hatch, however, has developed his territory to the extent that it is now necessary to make it a buying instead of a relay office.

The Detroit sub-office has been placed in charge of David Kline, the former representative of the Mutual Film Corporation at that city. This is one of the first vacancies which the V-L-S-E has gone out of its ranks to fill, and was due simply to the fact that Sydney E. Abel, Cleveland manager for the V-L-S-E, who has supervision of the Detroit sub-office, has such able lieutenants in his own territory that he did not feel he could spare anyone of them for the Detroit office. Mr. Abel now has associated with him also R. S. Shrader, who was formerly branch manager at Cincinnati—a change which was made necessary by the fact that the climate at Cincinnati did not agree with Mr. Shrader's health.

Mr. Shrader's place in Cincinnati as branch manager has been taken by C. E. Shurtleff, who was formerly in charge of the Detroit sub-office. Mr. Shurtleff's rise has been most rapid, he having only recently been promoted from assistant branch manager at Atlanta to the direction of the Detroit office, and now advanced to the head of the Cincinnati branch.

Music for Equitable Players

Temperament and Psychology Considered in Plans for Better Acting.

MUSICAL programs adapted to the play being shown on the screen are among the latest developments in motion pictures, and are welcomed by the spectators who appreciate the fact that good music, properly rendered, promotes enjoyment of the photo drama as much as it does the spoken play.

With this idea as a basis the managers of the Equitable Motion Pictures corporation have gone a step farther. They reasoned that if music affected a theater full of spectators it should also affect the people who are making the pictures. And now a piano, violin and flute are to be part of the equipment of the Equitable's big studios in Flushing, L. I., and Fifty-ninth street, New York. Music appropriate to the scene being enacted will be played "off stage," slow, dreamy, sensuous, for love making scenes, sharp, staccato movements where quick, violent action is called for, heavy, rolling chords where the villain is carrying out the dirty work of his plot, shivery, creepy tones where mystery and possible danger to the hero or heroine are the dominant charactertistics, and in short, every sentiment shown on the screen will have been interpreted to the actors by the musicians.

The psychological effect of this, it is believed, will result in much more harmonious work, a better appreciation of the subtleties and shades of emotion hidden in the action by the piece, and a fuller, freer exposition of the dramatic possibilities of both theme and actor. Of course, the music is not to be limited to the pieces named in case larger effects call for larger efforts, as the company plans to have enough musicians within call at all times to fill any requirement, and organs will be added to the equipment as soon as studio arrangements can be made.

Charles H. Prince

CHARLES H. PRINCE, who has appeared in more Metro feature productions than any other person, and who recently completed the "heavy" leading role in "The Turmoil," has been cast for a similar part with Francis X. Bushman and Beverly Bayne in "Man and His Soul," now in process of production. Among some of the Metro features in which Mr. Prince appeared are "Satan Sanderson," the first Metro release; "The Flaming Sword," "The Right of Way," "A Royal Family," "The Bridge, or the Bigger Man" and "Emmy of Stork's Nest."

Charles H. Prince.

Before coming to pictures, Mr. Prince was well known as an excellent baritone singer, and began his professional career with the famous John A. McCaull Opera Company. He was afterward with the London Gaiety Company, the New Yorw Casino for three seasons, Weber and Fields, Russel Brothers, New York Roof Garden, Cohan and Harris companies, Winter Garden productions and countless other musical and dramatic attractions. Mr. Prince was in the original cast of "Forty-five Minutes from Broadway," also with the Frank L. Perley Opera Company, and was one of the prinicpals in "The Passing Show of 1912. Mr. Prince is an author and composer of songs.

Conditions in the Rockies

Exchange Management Said to Be Lax and Exhibitors Not Sufficiently Progressive.

By Howell Ernest Thurston.

THE motion picture business throughout the Rocky Mountain region is almost unspeakably bad, due entirely to mismanagement by picture house owners and lack of backbone among the exchange managers. This is the opinion formed by the writer after making a thorough canvass of the territory from Salt Lake to Kansas and including Wyoming, Colorado and New Mexico, with portions of adjoining states. The territory was covered in the time intervening between the close of the San Francisco fair and the present.

The situation from the exchange standpoint, is entirely due to the placing of twelve-dollar-a-week people in seventy-five-dollar jobs and expecting them to show mature business judgment when they were actually unable to make good at the smaller figure. Knowing this, the exhibitors have found no difficulty in dictating to the exchanges and ruining things not only for the manufacturers, but for themselves as well. An exchange manager able to say "NO" with a snapping thud is indeed a rarity in this section —although there are a few. And the exhibitors respect them, too. But, at the same time, they are carring the war to the banks of the Nile by writing letters to the big guns in New York and Chicago in an effort to discredit and have removed the ones who in reality stand for them and better times. No exchange can exist, no show succeed unless the business is improved in the very near future.

It can be taken as an absolute, gospel fact that the exhibitor who gets all he asks for and pays little or nothing for his service is headed on the downward grade, not alone in the earnings of his show, but in his manly qualities as well. He grabs because he can and forgets to boost his own game. On the other hand, the exhibitor who pays a fair price works to meet it. And he finds the game so profitable that he overworks and makes more money than he expected. He earns not alone dollars but self-respect. And he grows backbone and charges a fair price for his wares, too. He is not a 5-cent man. Neither is he a 10-cent fellow. He charges according to the value of the goods he offers and his people respect him and cheerfully pay the price. And he makes better and more satisfied customers. It is a sort of endless chain in growth and the few examples of this sort are the shining lights of the business. They have no time to worry with the small talk and the fussing and the sins of the weaklings who want to be given strength at the expense of everybody in sight.

In Salt Lake conditions are peculiar. There are only four large houses playing big programs. Three are controlled by one man and the other is handled or mishandled without any definite, fixed policy. The other houses in town are strictly second-run or older and do a nice business, mainly because they shoot at one target and not at the sun, moon and stars. There are rumors of a change in management in the three big houses which, if true, may alter the entire situation and bring a better feeling with less personality on the part of one dictator.

Utah and Southern Idaho as well as a portion of Montana are tributary to Salt Lake. High express charges interfere with getting films from Denver, but some of the houses are breaking away and syndicating on the expense. This is worrying Salt Lake exchanges not a little and they are cutting prices, offering outlandish and unreasonable inducements without limit and where the end will come nobody knows. It is simply not business. There is only one man in town who has learned to say "no," and he got his training in the one office that held conditions at a satisfactory point in Denver, during which time the exhibitors made money and were well satisfied and contented. His name is Moran—of the Mutual.

Western Wyoming is practically tributary to Salt Lake, but some of the exhibitors are breaking away and getting service from Denver with apparently satisfactory results. At Rock Springs Gilmore & Berta are the autocrats. Mr. Berta is an amateur sign painter, but the best I ever saw. He keeps his house filled more by clever advertising than anything else.

Rawlins is doing well by following a fixed policy. Laramie has several houses, but the Empress is the largest. J. W. King, the manager, does some unusual advertising and he has special nights for special makes and special favorites. He is an ardent disciple of Irene Fenwick and has educated his people to buy seats in advance when that actress goes on.

At Cheyenne conditions are unsettled. Fire destroyed the Capitol Avenue theater a week ago and people are a little timid about the picture shops.

Lander has the star show of Central Wyoming. George Harnsburger runs it at night and dabbles in oil during the day. Plays in the band the rest of the time. George has made a million in oil and is making more.

Douglas has the Princess, Ira Erdman, boss, with a fad for the heavy classics like "Julius Caesar," but he is following the Kleine-Edison programs very carefully as are also Barnes & Barnes, of Casper.

The towns between Douglas and Billings, Montana, are thrifty and the shows in fine shape. Carl Schmit runs a bully good place at Theomopolis and the people of Basin, the next town, invited him to come there and open another house. He will be ready for business in a week or two. Fine place with new equipment that looks like Broadway on a small scale.

Cody, the home of Buffalo Bill, also has a good house but while I was there I found the proprietor a trifle careless about prompt return of films. He will learn some day that holding reels will cause the other fellow to have a dark house and if the little fellows don't help each other out, who will?

Sheridan has a couple of good houses. Thomas Kerby books for himself and also Buffalo, but he can improve his programs a heap. Newcastle, Gillette, Cambria all have nice houses.

The theaters in the Black Hills are prosperous. A blind man runs the leading house in Deadwood. The Homestake company furnishes day and night shows for employes at Lead. Great stunt to come off shift and look at the latest films. Only the films are not late nor are they well chosen.

Western Nebraska has so much money in circulation the people just want to go to shows all the time. Northern Colorado is in like condition. In Greeley the houses have combined management with good results. Local censorship board has turned thumbs down on several makes of film. Fort Collins needs a new house and new management. Too much monopoly and folks are dissatisfied. It is "take this or go without"—a very poor policy. Loveland, Longmont, Berthoud and Boulder are doing nicely with plenty of money to draw from.

Denver is still fighting with internal problems. Baxter is showing fixed programs at the Isis and making all the money he can count. The other big houses are shooting around the bush and selecting programs after "inspecting" the offerings. One manager inspected a big film by looking at three reels at midnight and two reels the next morning. Of course he was grouchy and turned it down. Another manager down the street put the film on without inspection because he didn't have time—and did the biggest business of the week. And so it goes.

The Denver exchanges are bucking up a little on running their own business rather than permitting the unsuccessful small fry to do it for them. The General, under Cree, is hampered by rigid instructions from New York to keep out of trouble or arguments—give 'em anything they ask for. The Pathe is afraid to call an exhibitor's attention to the fact that a reel has been ruined. The Mutual is much better, but time is too short since Harry Lustig resigned to go to Los Angeles to tell what his successor will do. The V-L-S-E and Triangle and Paramount are burdened with too great expense for office rent. Too much lavish display which scares off the exhibitor when he stops to think that he will have to pay the bills. I've often wondered why young men without experience want to put on so much show and style at the other fellow's expense. Metro is better in that respect and is somewhat modest. Kleine-Edison is best of all. The money saved on rent in flashy quarters is spent on advertising and efforts to give service. And everybody must admit that Buckwalter knows the game and is not only a martinet in giving perfect service, but is the best advertiser ever in the game. His circulars are classics and have brought more business to the K-E combination than many times the amount spent could have secured in any other way. Buckwalter also has a hobby. He is asked all manner of questions and advice by exhibitors who are in trouble or in doubt and he answers to the best of his ability, whether the fellow is a customer or not. He stayed up all one night last week helping an exhibitor out of serious trouble and worked his pull with the powers at the throne without thought of reward. And the trouble was not a picture affair at all. While I was in Denver, Buckwalter told me of a new advertising stunt he is about

ready to pull off. It is nothing less than going after people directly to patronize the shows running Kleine-Edison service and the first trial of the scheme was an astonshing success. It would not be fair to give details until the stunt has been worked for what success he can get out of it.

Colorado Springs has three pretty good houses. The Odeon is run by Loveland and is doing fairly well without definite aim. The Pike, owned by Jack McMahon, is a new house, not yet settled on policy. The Princess, managed by Tompkins, is doing a swell business.

In Pueblo the Grand has the cream of the trade not only because it is a monster house, but because Ed Anderson knows the game and plays it to the best of his ability.

In Trinidad the West has been doing the big business, but with a change in policy and playing punk road shows and the like, the picture patronage is drifting to the movie houses. Alamosa is suffering from too much monopoly and a new house would clean up well. Durango is well supplied. J. O. Taylor is a quiet, successful fellow who gathers in the coin while the others are fussing around.

Canon City is not doing so well. Efforts to get people to go to the opera house were not successful, because it is an old barn compared with the regular movie house. Salida needs competition. Leadville has a live one in E. W. Owen, who runs the Elks opera house. He is an advertiser from 'way back. Glenwood Springs is not flourishing. Higher class pictures might bring better business. Same is true of Grand Junction and the towns on the "narrow gauge." Paonia is an exception. Business is bad there when the roads are bad. But when the country people can come in they play the show game from all sides. Cripple Creek and Victor are jokes. Probably the best examples of what I said in the beginning. Proprietors got too cheap and then lost their push for trade. Central City broke my nerve. I found the biggest show in town running an old machine made before the days of automatic take-ups. Actually running valuable film into a barrel. Can you beat it?

Real Stories from Reel Studios

By Thornton Fisher.

FAMILIAR phrases: "Wish I'd had the chance to play his part. You'd a-seen something."

* * *

Otto Brautigan, of Thanhouser, one of the leading camera crank grinders—and camera cranks, brought back a lovely mark on his face from the mountains where Gene Nowland's company was working on "In the Name of the Law."

Everybody in the company received some injury, and Otto had to get himself covered with mud and glory, too.

* * *

Carl Laemmle figuratively walks "right in and turns around and walks right out again." In and out of the Universal offices, I mean, for Mr. Laemmle is in California for another visit.

* * *

Santa Claus visited the Screen Club in New York the other night and gave a present to each member. Santa, alias Billy Quirk, delivered a speech with each present as it was handed out. Some of the boys received little tin autos—aw no—of course not Phords—building blocks and toy dogs. One of the fellows got a cotton goat, but lost his nanny before he left.

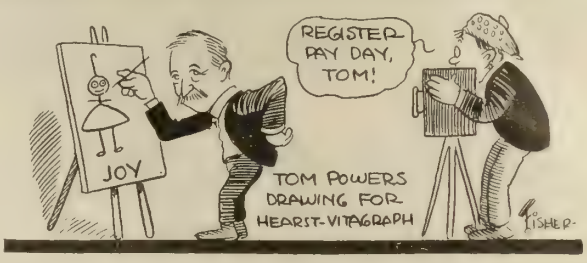
* * *

A certain director I know eats stone-perch, brick cheese and marble cake, drinks hard cider with an occasional milk punch. He always has a wallop in his picture.

* * *

Wanted—A set of tires that will run over spikes, glass and tacks without puncturing. Apply at once to Bob Conness, of Edison.

All right, professor. Ta-ra-ra. Ladies and jumpmen, let us introduce Tom Powers, the cartoonist, who will draw for



Hearst-Vitagraph. Good old Tom. Gee, Tom, they continue to print your face with those lilacs you used to balance on your chin. T. E. wears a smooth face now, except the mustache.

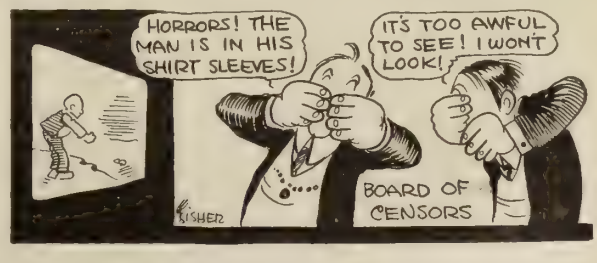
* * *

Don't see much of Ben Wilson since he moved to Jersey. How's crops, Ben, and is folks 'round the pust-office putty middlin'?

* * *

First Censor—Goodness save us, Horace, the actor is going to take off his coat to rescue the girl.

Second Censor—Horrors, Frederick, close your eyes. Isn't



it awful? The public must never see such a sight. He may even remove his gloves. Are not the pictures disgusting? Both exit, protesting vehemently against it.

Harry Beaumont With Essanay

HARRY BEAUMONT, well known as an actor on the stage and in photoplays, and as a director, has joined Essanay as a leading man. His first play for Essanay which is now being produced, is "The White Alley," a three act drama by Carolyn Wells.

Mr. Beaumont has been in the film business four years, playing juvenile leads and directing. He also has had a wide stage experience. He played the title role in "Checkers," in "Under Southern Skies," "Captain Clay of Missouri," and "The County Chairman." He played in cities all over the country in stock, and was in vaudeville three years.

He is a writer as well as actor and director and has written and produced about seventy comedies and dramas for the screen.

Harry Beaumont.

Mr. Beaumont was born in Abilene, Kansas. He went on the stage at an early age and has lived in various parts of the country since.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

PATHE EDUCATIONALS.

VERY much to their credit the Pathe Company continues a steady issue of educationals of a varied yet interesting class. While glad to commend these desirable films it is to be regretted that it is found necessary to release them so often as "split-reels," the companion film being out of place in most educational places; without doubt this plan robs the really educational film of much of its value; may the time soon come when a classification of these films will remedy this defect and so considerably enhance their value and usefulness.

Picturesque Holland.

This subject is seen in a beautiful Photocolor of Geithorn, which is often spoken of as "The Rustic Venice." The absence of streets and roads emphasizes the use of the canals as in the more famous Venice. Numerous bridges in all parts of the city to facilitate traffic are of quaint interest, trading by means of barges, even to the usual common necessaries of life, give an interest of more than an ordinary kind; the coloring increases the value and beauty of the picture.

How Winter Flowers Bloom.

This is the revival of a class of pictures always admired and of which we have recently had too few. The excellent, pleasing and instructive nature of this picture only cause a greater demand for more of its kind; here are seen the hyacinth growing in the few seconds on the screen the equal of several months of natural growth; truly, the patience of the photographer is rewarded in the pleasure of the beholder. Reports of the use of these pictures show that apart from their ready reception for educational purposes and interests, they are received with more than ordinary interest in every picture place, this is only natural, as most people love nature.

An Intimate Study of Birds.

This class of picture is always pleasing, all the youngsters like the bird pictures, while adults like flowers young people like birds. Wisdom personified is accorded in the bird world to the Owl:

"The wise old owl sat in the oak,
The more he saw the less he spoke;
The less he spoke the more he heard,
'Tis wise to be like that wise old bird.

Pathe's Owl series introduces the Barn or Screech Owl, which grows to a length of 15 to 18 inches. The impression of thoughtfulness and wisdom is easily accounted for when one looks into the large and luminous eyes of this bird. A larger species is shown in the Gray Owl, which sometimes grows to a length of 30 inches, and in common with the Forest and Barn Owl, is described as the farmer's friend, in that it feeds upon rats and mice and similar pests. The offensive and defensive uses of both claws and beak are illustrated. The familiar Barnyard Hen is made interesting as she is seen teaching her brood to select food and choosing between good and bad seed. The Pheasants laying their eggs on the ground in April, sometimes of orange-brown or pale-blue; later the young pheasants, in a brood, are shown scurrying for the fields where grain may be found. The Kestrel and the Sparrow-Hawk, on the outlook for prey along with their ungainly young, are pictured; a "closeup" picture, showing in detail their equipment for combat, is an added feature, making the pictures more instructive than otherwise. These bird pictures are part of a series which cannot be too long or too instructive.

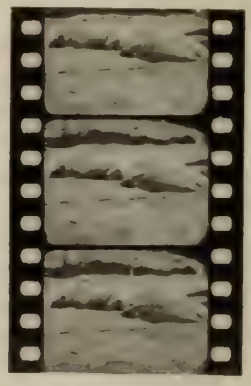
Where the Trees Are Stone.

This is a new line of picture none the less interesting, giving remarkable pictures of the "Stone-trees" of Arizona. In Navajo County there are almost two thousand acres covered with these remnants of a prehistoric woodland. Petrification has preserved all the beauties of grain and fibre in the wood, making it in appearance remarkably like onyx or marble in delicacy and color. These and various other details cause much of interest and educational value to appear in a short space. The picture will prove a valuable addition to any Picturesque America series, as it is also one of the best additions to any nature series.

SEA ELEPHANTS.

The Variety Films Corporation of New York is issuing another Natural History series, descriptive of the sea elephant, a monster denizen of the deep of which little is known. In appearance in its juvenile stages this sea animal is not unlike a monster seal, although weighing upwards of 3,000 pounds. The species was first discovered 500 miles southwest of Lower California, in Mexican waters. One of the young sea elephants is seen in the illustration as it is being "roped" for capture for the purpose of exhibiting it at the Panama Exposition, 1915.

"Roping A Young Sea Elephant" (Variety).



"Full Grown Sea Elephant" (Variety).

The name sea elephant does not seem appropriate until one sees the full-grown specimen. These animals grow to a length of from 20 to 30 feet, acquiring a weight of upwards of five tons; having reached maturity they grow an extended proboscis, which, being of the nature of a miniature elephant's trunk, earns for them the title of sea elephant. Being the largest of the proboscidean inhabitants of the sea, they have earned for themselves the title enjoyed by giants of the forest.

MOVING PICTURES TO EDUCATE POULTRYMEN.

Reviewed by Margaret I. MacDonald.

ONE of the most forcible arguments in favor of the moving picture as an educator can be found in the use of three excellent reels of film exhibited at Madison Square Garden during the recent poultry show. These pictures have been made by the Department of Agriculture to be used for educational purposes. Some of them have been taken on the Government Poultry Farm at Beltsville, Md., some on the game farm of Miss Helen Bartlett, Cassopolis, Mich., and on the Dictograph Poultry Farm, West Nyack, N. Y. The optical lessons on the care of poultry and various kinds of game to which poultrymen and others were treated are not easily forgotten. A thorough course in the breeding and care of poultry is given in the series of pictures taken at the Government Poultry Farm, from the placing of the eggs in the incubator to the separating and housing of the full grown fowl. Lecturers from the various State Agricultural Colleges delivered instructive talks pertaining to the subjects illustrated by the pictures, which sometimes were varied by the use of slides. The value of these pictures so thorough in detail can hardly be estimated in providing an impetus for the progress of the poultry industry toward a proper standard of science.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

BROADWAY-STRAND THEATER, DETROIT, MICH.

After Three Dismal Failures by His Predecessors, Harry I. Garson Brings Photoplay House Into Limelight—Is Strongly Averse to Censorship.

THAT the management of a moving picture theater is the factor which decides whether it is to be a failure or a success seems to be well illustrated in the history of the Broadway-Strand theater, in the downtown district of Detroit. Three different managements failed to make this house a success, while during the past year under the management of Harry I. Garson, the box office is a busy place and crowds are on hand at all shows. In fact it is doubtful if any other picture house in Detroit has the crowds at matinees that the Broadway-Strand plays to each day of the week. It is not a Saturday or a Sunday crowd, but a crowd every day. In fact the attendance at the Saturday and Sunday shows has been so large on numerous occasions that the gallery has been thrown open and a few hundred people have viewed the picture and heard the music from this exalted position.

Harry I. Garson.

Discussing the popularity of the Broadway-Strand, Mr. Garson said: "I consider one of the features that makes or mars a picture house is the quality of the music. Of course, it is absolutely necessary to have good pictures, and the best are none too good for us, but in addition to this the people like to hear good music. We have here not only for the evening performances, but also for the matinees, an orchestra of fifteen pieces. Hugo Kalsow, musical director, is a keen observer of what the public likes in music, and he is receiving much applause for many of the selections that his orchestra renders each week. He makes a study of the pictures we put on and all his music is in keeping with the picture. His men are real musicians and they give patrons of our theater a rendition of many of the popular classics in a most pleasing manner. Many of the patrons of the theater have told us that the music is what brings them, because they know that whatever the picture is, it is going to be good.

"But even with this big orchestra, we do not rely upon it entirely for our musical program. We have a Wurlitzer Hope-Jones, two unit organ, probably second to none in Detroit, that is a pleasing factor in our musical program. Edward Benedict, the organist, has played at some of the largest picture houses in New York and Philadelphia, and he is often greeted with rounds of applause after an especially clever rendition of some stirring selection on the organ. We are also very careful in our selection of a soloist for each week, as the public never tires of a good song well rendered."

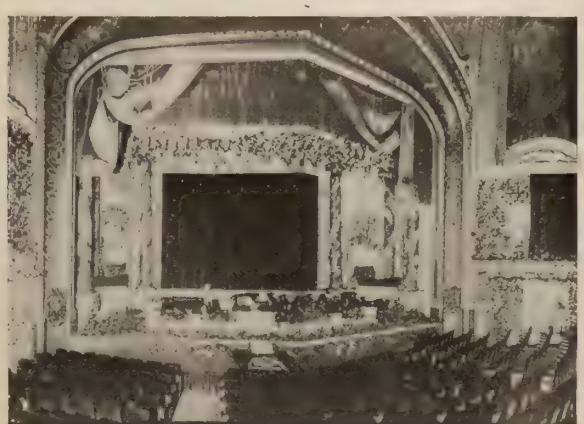
Many factors have probably worked together to make the Broadway-Strand a success after the three dismal failures that preceded the present management. One of these is undoubtedly the fact that Detroit has grown very rapidly in the past year and the "Broadway" district, that at one time was dismally quiet in the evening, is now a very busy thoroughfare day and night and the class of people in the neighborhood is much better than in former years.

The Broadway-Strand theater is showing high-class pictures, and its advertising is prominent in daily papers, in street cars and on the billboards. The program has also been made an artistic four-page leaflet, cleverly gotten up, and worth taking home by the patrons. The performances are continuous from noon until 11 p. m. seven days a week. Many people come early to enjoy the concert, which precedes the regular picture program at all hours. This keeps the theater well filled and yet does away with a great deal of the waiting in line that is so disagreeable for patrons of popular playhouses. Edwin H. Butcher, house manager, has been identified with the present management for more than a year and has had much to do with the success of the theater.

Under the new management, many changes have been made in the Broadway-Strand, and it has today one of the handsomest interiors in the city. All seats command a clear view of the stage. The lobby is spacious and double sets of plate glass doors break all draft in the back of the house. The ticket booth is entirely of glass and is located in the center of the lobby. An example of the up-to-the-minute management of this theater may be obtained from the fact that during a recent showing of "Carmen," the girl ushers all wore "Carmen" costumes. When "The Battle Cry of Peace" was shown early in December, military men in uniform were stationed in front of the theater, and all ushers were dressed as red cross nurses.

Manager Garson has made the patrons of the house understand that he is not alone responsible for their entertainment, but for their comfort, health and safety as well. In order to do this, the theater has been equipped with every possible safety device and fire-prevention plan that could be secured. Exits on the sides of the main floor are plainly marked and are opened after each performance, so that it takes but a few minutes to empty the house.

Conveniences such as a women's parlor, men's smoking rooms and comfortable seats in the rear of the main floor for



Interior of Broadway Strand Theater, Detroit, Mich.

persons waiting for friends are all found in this theater. Bubbling fountains are placed at convenient places. The ventilation system of the theater is of the very best, in fact the specifications of the engineers who installed it state hat the air is changed completely every 12 minutes. This is done by a large fan in the peak of the dome, which expels all air from the theater, while pure air is allowed in around the sides near the floor. The heating is uniform in all parts of the building and is automatically regulated.

The interior decorations create a very pretty impression upon entering the building. There are no awkward looking boxes with stiff looking chairs at each side. Instead are placed flower-covered trellis work, behind which are placed colored lights. These are toned down, but are still very pretty during the running of the picture. All lighting is done by the indirect lighting system and the fixtures

are ornate and in perfect accord with the rest of the furnishings.

A feature of the equipment of this house that is of interest is the fact that the projection booth is placed on the first floor instead of up in the top of the house. It is in the extreme rear of the seats, but no one entering the theater is aware of its location, owing to the decorations which blend with the walls and partitions surrounding it, nor does it take up any space that could be used for anything else. According to many observers this is of importance in presenting the picture on the screen at the right angle, and many patrons have remarked upon the clearness with which the pictures were screened in this theater.

Asked what his opinion was of the state or city appointing a Board of Censors, Mr. Garson was very positive in his opposition to such censorship. "We have never had the slightest trouble with any pictures shown at the Broadway-Strand and not the slightest criticism of their fitness has ever been heard anywhere, but at the same time I would not like to see censors in Detroit telling us what to show and what not to show. No board that could be appointed is in as close touch with the public as managers of photoplay houses, and as a large majority of the people are not only honest but decent, the proper pictures will in almost all cases be chosen by the management. There is certainly not nearly so much liberty taken in showing pictures as there is in some of the speaking plays billed in Detroit these days, and it would seem that if there are to be censors appointed they should go after the speaking plays first. The public and the managers are the best censors and no manager of a good theater is going to permanently blast the reputation of his house by putting on a disreputable picture for a week even if it would pack the house because in the end it would be a losing game. Boards of censors sometimes differ radically from the public in what is good and what is bad, and undoubtedly many splendid pictures produced at great expense would be barred, owing to their not just meeting the peculiar idea of this or that censor who happened to be somewhat of a crank on certain subjects."

Manager Garson's views of this subject seem to be those of practically all managers of first-class theaters, and it seems unnecessary to harm their business, even if a few theaters are stepping over the line in advertising or putting on objectionable pictures. The public will be the best judges and the trashy picture like the trashy book is short-lived and unprofitable.

STRAND THEATER, LEXINGTON, KY.

The Phoenix Company Builds $55,000 Photoplay House in City with 40,000 Population—M. Switow Heads New Corporation.

WHILE building a $55,000 theater in a town of 40,000 people means that every one of these 40,000 will have to spend a great deal more than $1 per before the building is paid for, the management of the new Phoenix Amusement Company, of Lexington, Ky., is finding it had the situation properly summarized in advance. Its new Strand theater there is making good from the start, and a two per cent. dividend was paid on all stock at the end of the first month it began operations.

The Phoenix Amusement Company, which owns the Strand theater, is incorporated with a capital stock of $40,000, owned by a number of Louisville and Lexington men. M. Switow, president of the Switow Amusement Company, of Louisville, is president. The other officers are J. H. Button, of Louisville, vice-president, and Louis Zahler, formerly of Chicago, secretary-treasurer and general manager.

An option was obtained on the old Horseman's Headquarters in Lexington by the Phoenix Company. The property is in a central part of the metropolis, and is 257 feet long and 60 feet wide. The Phoenix Company decided to use only 200 feet of the 257-foot lot for the theater proper, and a wall was built at a distance of 57 feet from the Short street side of the building, this partition wall served as the rear of the theater, while the space on the Short street side was converted into a store room. The side walls were adequately underpinned, and allowed to remain, while the front wall was removed, and a modern moving picture theater front built up, with the entrance on the Spring street side. Two tunnel exits, seven feet wide in the clear, were built out to each side of the stage, extending back to Short street.

For the facade the architects chose the Italian Renaissance style of architecture, with white enamel brick, trimmed in stone, and decorated with green to set it off. The lobby and foyer are of tile. A ledge was constructed eight feet from the floor of the lobby, and large panel mirrors are set in the tile, and extend up to this ledge. Above the ledge are a number of mural decorations painted on canvas. Numerous nitrogen lamps are used in the lobby, which is excellently lighted. The woodwork, both in the lobby and throughout the theater, is of mahogany. The word "Strand" is etched in green in the center of the lobby floor. A series of art glass pendants extend across the outer edge of the street entrance. The lobby is 22x22 feet in dimensions, and the foyer is 15x22 feet. The box office is placed between the two seven-foot doors at the front of the foyer, and is 6x8 feet. The elaborate cornice at the top of the outer wall is of glavanized iron, and is painted to match the brick work. Four large nitrogen lamps, set in glass globes are placed both to the right and left of the cornice.

The auditorium proper is 55x120 feet and is 40 feet high from the orchestra pit to the roof. The proscenium opening is 30 feet high by 35 feet wide, and the stage is 20 feet deep. The foyer is separated from the main auditorium by a handsome colonnade. Directly inside of the auditorium are two broad stairways which lead to the balcony. Two other stairways lead directly from the balcony to the street so that the balcony may be used independently of the rest of the theater, and also to provide extra exits. Under foot in the auditorium is solid concrete. This floor has an incline of six feet in a distance of 120 feet, from the foyer to the orchestra pit. Automatic seeps are placed near the orches-

Strand Theater, Lexington, Ky.

tra pits and the entire interior floor may be flushed out and drained directly into the sewer. These seeps are so arranged that they automatically close, and there is no chance of sewer gas finding its way into the theater. Retiring rooms for men and women are placed at each side of the foyer, and a drinking fountain with iced water is provided for the patrons. A total of 1,000 Circassian walnut seats are installed in the main auditorium. These seats are of the twenty-inch pattern, and are placed thirty-two inches from back to back, thereby providing plenty of leg room.

The balcony is 55x52 feet and seats 400. Mezzanine boxes to accommodate 200 persons are arranged in four rows of eight boxes each, extending back a distance of twenty-five feet from the edge of the balcony, and 200 other seats are provided. Renaissance furnishes the architectural key to the interior of the building. The decorations are of plaster and are finished in lattice effects. The heavy ceiling beams are also of plaster and are supported by heavy brackets of the same material. A ledge extends around the auditorium at a height of eight feet from the floor at the foyer entrance. The ledge is used to display many handsome boxes of flowers, and the electric fans are placed at intervals along it. Small side lights are also set at intervals. The second ledge is twenty-two feet from the floor at the entrance to the foyer, and more boxes of plants, vases of flowers, etc., occupy this shelf. The color scheme is green, which is light in color at the ceiling and gradually shades to an olive green at the floor. The decorative design is done in highly burnished gold, which sets off the green in a pretty contrast.

A large electric sign, twenty-five feet tall, has been erected at the top of the exterior of the building, and flashes the word "Strand," which is intermittently spelled out. The sign is a handsome affair and is in green and white. Heat

for this theater is obtained from a central heating plant in the neighborhood, and is distributed by means of steam radiators placed at intervals throughout the auditorium, foyer and lobby. In ventilating the building, the gravity system and forced fan ventilation is used. Large ventilating ducts are placed on each side of the auditorium near the floor, and a number of large ventilators are placed in the roof, which carry away the fetid air. Four fans are in the roof. The semi-indirect system of lighting has been employed throughout the theater. There are fourteen large and handsome fixtures in the main auditorium, besides nine lights in the balcony, and the side lights.

Considerable attention was given to the operating booth. This room is fitted with automatic metal shutters, etc. Vents to the roof carry off all heat and odors. The booth is constructed of cement plaster on metal laths and the floor is of concrete. It is nine feet high, ten feet deep and eighteen feet long. The projection apparatus consists of a motor generator set, a rewinding system, which is equipped with motors, and two Power's 6B machines. The throw from the booth to the screen is 120 feet. A switchboard is placed in the operator's booth, so wired that the operator has control of all of the lights in the house. Arrangements have been made whereby the boxes are sold as reserved seats only, and people may purchase tickets in advance for any show to be given at the theater. Special attention is given to box parties. Regular performances start every day at the theater at 1 o'clock and continue without intermission until the close, at about 10.30 in the evening.

The three officers of the company make up the board of directors. In addition to the officers, other stockholders are Garret D. Wilson, of Lexington, owner of the property on which the theater is built, Desha Breckinridge, of Lexington, and R. A. McDowell, of Louisville. The operating force consists of Manager Louis Zahler; Julius Zahler, assistant manager and press agent; Miss Marie Bottnagel and Earl Morgan, organists; Robert Long and Thomas Hacker, operators and members of the Lexington Operators' Union. Music is furnished by an $8,000 pipe organ.

NEW WALLACE THEATER, BRADENTOWN, FLA.

Town With Only 3,000 Population Has $15,000 Photoplay House—Plays to Good Business—Furnished With All Modern Equipment.

ALTHOUGH Bradentown, Fla., has a population of only 3,000 souls, it can boast of a neat and well conducted moving picture theater with a seating capacity of 500. The name of the photoplay house is the New Wallace theater, and it is under the direction of F. A. Sutton, who is the manager and lessee. It was opened in July, 1915, and has been doing a capacity business since.

The New Wallace represents an investment of $15,000, and it is furnished with all modern equipment. The front is built of brick and concrete and has an inviting appearance. The Southeastern Underwriters Association pronounced the structure equal to any other amusement house in the state. The atmosphere in the auditorium is changed every four minutes, this assuring the removal of fetid air and the comfort of the patrons in this respect.

The operating room is equipped with a 1915 model motor-driven Motiograph and a Wagner converter. The projection surface is a Day and Night screen, and it is 9 by 12 feet in size. The program is changed every day and four shows are given daily. The New Wallace also draws its patrons from Manatee, a neighboring town which has a population of 1,500. With the exception of Saturdays when pictures from the regular programs are booked together with the feature productions for that day, the bill at the theater is usually composed of feature releases. When the house was opened it had to compete with two other picture places, but these have since ceased operation and the New Wallace has the entire field to itself.

New Wallace Theater, Bradentown, Florida.

"Direct Current" is the name of the little program which is put out by the management of the New Wallace. It gives the program for the week, scenes from productions to be shown at the theater with concise descriptive matter, and illustrated biographical sketches of well-known persons in the producing and acting ends of the industry. The program is printed on paper a bit better than that used by the daily newspapers, and bears a volume and a serial number. It also contains the date for the week it is released. The size of the program is 8½ by 11 inches, and the lay-out of the text matter and illustrations is effective. The width of the columns is the same as the daily newspaper, and the matter is set in eight point type, leaded. The program is a creditable method of advertising for a picture theater in a small town.

THE STRAND THEATER, VALLEJO, CAL.

One of the most up-to-date moving picture houses in the State of California is the Strand theater at Vallejo. As can be seen from the accompanying illustration it has a pretty entrance, and the name of the house has been worked into the three sides of the drop of the glass canopy, which is studded with incandescent lights and which extends to the edge of the sidewalk. An artistic lamp-post, surmounted with five big frosted globes, stands on each side of the entrance and adds to the brilliancy of the lighting effect of the exterior. The front of the Strand is faced with glazed brick.

Strand Theater, Vallejo, Cal.

There are 585 upholstered seats in the theater which was opened recently. The decoration of the interior is most pleasing to the eye, and the front row of seats has been placed at a respectable distance from the screen to obtain an undistorted view of the picture. Perfect sight lines, in fact, can be secured from any seat in the auditorium. The air in the house is changed every three minutes by the ventilation system which consists of five ventilators and one three-foot exhaust fan.

The operating room is spacious. Two Power's 6A, motor-driven machines are used and a dissolver. The Strand is also equipped with a motor generator. The program is changed from four to five times a week. P. J. Hanlon is the presiding spirit of the Strand theater.

Director F. J. Grandon Goes to Metro

FRANCIS J. GRANDON, one of the foremost directors in the country and a veteran in this branch of motion picture production, is the latest addition to the large staff of Metro producers. Mr. Grandon has just completed, in record time, his first Metro wonderplay, "The Lure of Heart's Desire," in which Edmund Breese, the eminent dramatic actor, is starred. It was produced for Metro by the Popular Plays and Players. Mr. Grandon's next feature will be "The Soul Market," by Aaron Hoffman, in which Mme. Petrova will be seen in the stellar role.

Francis J. Grandon.

Before joining Metro Mr. Grandon was a director with the Triangle Company. He began his career with D. W. Griffith, at the old Biograph company, and was associated with Mr. Griffith for several years. Mr. Grandon then received an attractive offer from Lubin, and went with that company as their first director. Later Mr. Grandon joined the Selig forces, and while with that concern directed and produced the first serial released in connection with syndicated newspaper stories. This was "The Adventures of Kathlyn," with Kathlyn Williams, the star.

Virtus Scott, until recently on the directing staff of the Famous Players, is another addition to the Metro and the Popular Plays and Players, being Mr. Grandon's assistant. Mr. Scott's last work with the Famous Players was with Mary Pickford in "The Foundling," and Pauline Frederick in "Bella Donna." Before that Mr. Scott was with the Equitable, and assisted in the direction of "Sealed Lips," in which Mr. Scott achieved individual distinction for his masterly handling for a big church interior scene, photographed in a well known Brooklyn edifice.

Through a factory accident, which delayed the release of "The Rose of the Alley," with Mary Miles Minter, Mr. Grandon and Mr. Scott were obliged to hurry through their first Metro release, "The Lure of Heart's Desire," but they met the emergency in good shape with a finished and artistic feature.

METRO IN NEW SOUTH WALES.

Negotiations were concluded between the Metro Pictures Corporation and B. T. Howells of Vogel & Howells, Sydney, N. S. W., Australia, by which the latter firm will have exclusive control of the distribution of Metro pictures for Australia. Vogel & Howells will release through the Cooperative Film Exchange, Ltd., of Sydney, and the Dominion Pictures Company, Ltd., of Aukland, New Zealand.

NEW GENERAL FILM BRANCH MANAGERS.

The appointment of two more branch managers was announced from the executive offices of the General Film Company, 200 Fifth avenue, this week. The appointees are W. J. Gilmore, who takes charge of the 23d street branch, New York, and T. Y. Henry, who heads the Salt Lake City organization.

The promotion of Mr. Gilmore is an example of how efficient and faithful service for the General Film Company is rewarded. A number of years ago, Mr. Gilmore, who was then the successful manager of a number of moving picture theaters, decided to go into the business side of films. He entered the 23d street branch in a very unimportant capacity in the distributing room. Gradually he worked his way upward until he became assistant manager. Now he is manager of one of the most important film branches in the world. Opportunity to give Mr. Gilmore his deserved advancement came as the result of the promotion from branch manager to division manager for the East of V. H. Hodupp.

T. Y. Henry, who became manager of the General Film Company branch in Salt Lake City, is an experienced and capable film man. He knows his territory thoroughly and has held important executive positions in exchanges throughout the West. Prior to taking charge of the General Film Company in Salt Lake City, Mr. Henry was manager of the World's Film Exchange in Kansas City.

CLARA WHIPPLE IN INGENUE ROLE.

Clara Whipple, the leading woman of the Equitable Company's stock organization, says that she "perfectly adores" playing ingenue roles. For the past few pictures in which Miss Whipple has appeared she has been cast for vampire roles, and she welcomes herself back again into the role of the debutante. In "The Pain Flower," Miss Whipple is playing the ingenue lead in support of Marguerite Leslie.

"I am enthusiastic about my role," says the pretty actress "with the green eyes." It has been a long time since I could play smiles and dimples. I prefer them to desperate deeds and heart smashing."

Miss Whipple is very pretty, with golden hair, and regular features, which screen to great advantage. She is lovely in her new role.

AMONG OUR VISITORS.

Visitors at the New York offices of the Moving Picture World last week included Frank J. Rembusch, leading exhibitor of Indianapolis, and Shelbyville, Ind.; Charles A. Megown, manager of the Cameraphone theatre of Cleveland, Ohio, and representative of the Exhibitors' League for the Northern District of Ohio; W. Clarence Beatty, proprietor of the Garden, and Cameraphone theaters of Pittsburgh, Pa., and William P. Herbst, president of the Circle Amusement Company of Washington, D. C.

Louise Orth

YOU have noticed the blonde beauty of the L-KO Komedies—the girl whose hair looks like spun yellow silk? Well, that is Louise Orth, and her complexion, which cannot be appreciated on the screen, is of the true peaches and cream variety, which ought always to accompany golden hair and so seldom does.

Louise Orth.

"Denver, Colo., is my birth-place," says Miss Orth, "and I'm not going to tell you the year of my birth—I'm quite grown up, and I'm married! That's a very damaging admission, but I'm too happy to keep it a secret.

"I studied for years at the Ainshaw Conservatory and then I went to New York to seek my fortune. I found it with Blanche Ring, who was playing "The Yankee Girl." I was engaged as her understudy and I got a chance one day at a matinee, and made good. Later I played second lead in "The Fascinating Widow," with Julian Eltinge. I was so impressed with moving pictures that I determined to try them, but after I had played in them for two months. Mr. Eltinge's manager requested the company to release me for two weeks so that I could resume my old part in order that they might open on time. They had tried five or six in my part without success. Wasn't that a nice compliment?

"Pictures are better than the stage, just the same, and I intended to stick to them as long as they stick to me."

There seems no immediate danger of Miss Orth's deserting the screen, in that case!

Helen Ware in "Secret Love"

HELEN WARE in "Secret Love" is the second release in the Bluebird series of multiple-reel features, and there is abundant promise that it will easily maintain the standard of moving picture excellence set by the initial Bluebird Photoplay—Mme. Sarah Bernhardt, in "Jeanne Dore," now being distributed for general release in fulfillment of large demands from all sections of the country.

"Secret Love" is set for release Jan. 31. The scenario was drawn from Mrs. Frances Hodgeson Burnett's widely read novel, "That Lass o' Lowries." Showmen best realize the value of a good title for theatrical promotion and they will realize that the book caption would not serve as a title for the film.

When the plot of the piece is unfolded it is strikingly realized that no better title than "Secret Love" could be supplied. There are three distinct love-stories running through the narrative and in filming the work these features are interspersed among the sensational events in a manner to sustain the "heart interest" and supply that motive of combined "thrill" and excitement that makes for general interest in a photoplay.

Helen Ware.

"Secret Love" tells a story of life in a coal-mining village and its characters are, with very few exceptions, the homely and hard-working men and women who are reared in the rugged life of the mines. Every element of human passion is expressed in the several characters, love, hate, vengeance, devotion, and the supreme sacrifice of woman's affection give plenty of opportunity for the awakening of interest and supplying the essentials that make for the popularity of the photoplay.

Helen Ware is in every essential fully equipped to carry the star role in "Secret Love." Her wide experience upon the stage has not alone given her the necessary qualifications to play the heavy emotional lead in the picture, but her popularity has become wide spread because of the number and importance of her stage engagements.

FROM COLLEGE PROFESSOR TO FILM DIRECTOR.

Edward Morrissey is now a Thanhouser director. It's a wide span from teacher of French and German in the University of California to the stage, but in his thirty-and-few years this San Franciscan has bridged the gulf. A university degree started him toward a life of learning and teaching, but a love for the stage gave him the determination that eventually landed Morrissey on Broadway. A few stock engagements, two years with the Shuberts, and he was ready to listen to the call of the camera. He became D. W. Griffith's assistant at the Biograph, and when he went West, Griffith made him a regular director on the Coast. Mr. Morrissey is gifted with a rare sense of humor besides his keen judgment of dramatic values, which fits him perfectly for the wide variation in the work required of Thanhouser directors.

ILLINOIS EXHIBITORS' CONVENTION CALLED.

At a regular meeting of the Motion Picture Exhibitors' League of Illinois, held Friday, January 7, formal application was made for admission to the Motion Picture Exhibitors' League of America and a charter applied for, thus harmonizing fully the exhibitors' interests throughout the state.

A state convention of the Illinois league was called for Tuesday, March 14, Chicago being named as the place of meeting. The following temporary officers were elected until the convention meets: G. M. Luttrell, Jacksonville, Ill., president; Julius A. Alcock, Chicago, vice-president; Wm. J. Sweeney, Chicago, treasurer, and Sidney Smith, Chicago, secretary.

EDNA WALLACE HOPPER WITH EQUITABLE.

Edna Wallace Hopper, for a number of years, a prime favorite among theater-goers of this country and Europe and who, for the past eighteen months has been serving in the British Red Cross behind the firing line in France, arrived in New York last Tuesday on the Lafayette and began work two days later at the studio of the Equitable Motion Pictures Corporation on Fifty-second street, where an especially elaborate film production is in the course of construction and a cast of special strength is being assembled to support the petite Edna.

Miss Hopper earned her laurels on the American stage in "The Girl I Left Behind Me," as Dolly Chester in "The Younger Son," Betsy in "Poor Girls," and then joined the company of De Wolfe Hopper, who she subsequently married. She appeared with Hopper in "Pajandrum" and later starred in "Yankee Doodle Dandy."

Her work in Chris and "The Wonderful Lamp" won fame for her and she was then chosen to play the principal part in "Floradora," a part she has played over a thousand times.

The story built for Miss Hopper has not, as yet, been named, but will receive its title from the strongest character of Miss Hopper's dual role.

FORMER EDISON DIRECTOR JOINS VIM COMPANY.

Will Louis, formerly director of the Edison Company, and a man who has made good in the studio, has joined the Vim Films Corporation, and is already installed in the studios in Jacksonville, Fla. Mr. Louis has a long and a very successful career as a comedy director, having been associated with Lubin Company for twelve years as a director, which organization he left to join the Edison Company. One of the features of Mr. Louis' work is in developing raw material, and some of the most successful screen stars to-day owe their discovery to Mr. Louis' ability to see real values.

The Vim comedies are the different type, but Mr. Louis has proven himself equal to the exacting demands of the Vim Company, and is engaged in turning out some masterly productions, which will add value to any theater program.

HORSLEY TALKS FOR PICTUREMEN'S RIGHTS.

During the recent agitation undertaken by the motion picture interests of Los Angeles, Cal., to secure immunity from senseless and sensational attacks by alleged reformers, David Horsley, president of the Centaur and Bostock studios, voiced the complaints of the picturemen in an emphatic manner on several occasions and with good effect.

Mr. Horsley spoke at some length at the meeting of the motion picturemen and the Los Angeles Motion Picture Conservation Association at the Council Chambers on January 4, and again before the Los Angeles Realty Board at a luncheon given July 5. At the latter meeting Mr. Horsley made specific charges of unfair treatment to which picturemen were subjected. Mr. Horsley's remarks were published at length in the Los Angeles papers and created a profound impression.

OCEAN FILM PRODUCING "DRIFTWOOD."

Company No. 3 of the Ocean Film Corporation, now engaged in the production of "Driftwood, or The Wrong Way," adapted from the stage success of the same name, written by Owen Davis, leaves Sunday morning, the 16th inst., for Savannah, Georgia, there to complete the exterior scenes of that production.

Marshal Farnum is the director in charge, assisted by Albert Dorris. Of those of the cast who are proceeding south there is Miss Vera Michelena, who is being starred in the production; Harry Spingler, Charles Graham and Joseph Daly. This production will be released about February 1.

FINED FOR DUPING KEYSTONES.

The Triangle-Keystone's vigorous campaign against the duping of Keystone films scored another substantial victory in the United States District Court of New York City on Friday, January 14, when Abraham George Levi pleaded guilty and was fined $100 by Judge Mayer. Levi was the first of those indicted for the duping which constitutes a violation of the copyright law. The indictments followed the raids planned by Walter N. Seligsberg and carried out by William H. Moore, in which several arrests were made at a Greenpoint duping factory and many thousand feet of pirated film were confiscated.

Sydney Mason

SYDNEY MASON, the popular young Gaumont leading man who will from henceforth appear in support of Marguerite Courtot in Mutual masterpictures, de Luxe Edition, gave up a possible chair in a college of chemistry to become an actor.

Mr. Mason was a particularly apt and conscientious student of chemistry, some years ago. He had a bent for dramatics, and just for amusement, joined the college dramatic society. They staged an amateur production of "Trilby." Young Mason was cast for "Svengali." He made such a hit as the weird hypnotist, that his ambitions were turned from the analyzing of compounds to the portrayal of dramatic roles. He commenced his professional career in stock, touring the New England States when he was twenty years of age. Finally, as it was so with most ambitious young players, the lure of the picture drama sounded in his ears. He gave up his life on the stage, and joined Famous Players. His first appearance was with James O'Neill.

Sydney Mason.

His real success in "The Builder of Bridges," the Frohman drama, drew the attention of the Gaumont Company to the handsome young juvenile. They offered him a contract which induced him to become a permanent member of their organization. He has played excellent roles in most of the Gaumont (Mutual) Rialto Star Features. His first appearance with Miss Courtot will be made in "His Wife's Double," the five reel feature in which the charming actress will make her Mutual debut.

LAEMMLE TO OPEN SOUTH AFRICAN THEATERS.

The Universal Film Manufacturing Company is going to invade South Africa with its motion pictures. At present in the mining districts, where motion pictures were formerly shown to mine Kaffirs, but the regulations which were placed upon these theaters by the mine management and their strict censorship caused the theaters to go out of business. President Carl Laemmle, of the Universal, will take hold of about fifteen closed theaters in Africa, and give the South African motion picture field more life than it has ever seen since the introduction of the photoplay. It is Mr. Laemmle's intention to start operations there within the next two months.

Scene from "Our Lady of Laughter" (Kleine-Edison).

A NEW PROJECTOR.

Samuel Stern, president of the Stern Manufacturing Company, Philadelphia, has given notice that a new motor driven projecting machine will shortly be put on the market.

The Stern Projecting Machine Company has been incorporated in Philadelphia, with a capital of $100,000, to promote this new machine, which when completed will sell for two hundred dollars complete. The entire building at 109 North Tenth Street, Philadelphia, is being thoroughly overhauled and equipped for taking care of the work. They promise a completed machine inside of two months.

CHANGES IN UNIVERSAL OFFICES.

In order to accommodate the ever-increasing forces of the publicity and advertising departments of the Universal Film Manufacturing Company, the quarters of these departments are now being enlarged and rebuilt into modern, up-to-date and commodious offices. The offices of these departments, which sufficed for the work of those departments a few years ago, have outgrown their usefulness, and the new arrangement will be one affording all members of the different departments better facilities for accomplishing their work.

PATHE CLUB TO GIVE A BALL.

The Pathe Club, a social organization formed by members of the Pathe organization, having tried its wings at its first "beefsteak" last Saturday, is now preparing for something nifty in the way of a ball. New York clothiers and haberdashers report marked activity in "evening scenery," and those members of the club who are unmarried have become very popular with friends of the fair sex. The date and place have not yet been announced.

LUBIN BENEFICIALS MEET.

The first annual meeting of the Lubin Beneficial Association was held Wednesday evening, January 12, 1916, in Apollo Hall, Broad street, Philadelphia. Jack Pratt was unanimously elected president; Charles Hyatt, vice president; Isador Schwartz, re-elected treasurer; Donald Scott, financial secretary; Cossette Douglass, recording secretary. The association started the new year with a substantial balance in the treasury, and a new membership of 162 applicants. A rising vote of thanks was extended to Peter Lang, the retiring president, and a committee was appointed to read over the by-laws and suggest improvement of the same.

KLEINE FINISHES "THE SCARLET ROAD."

What is generally thought to be one of the strongest five-reel dramas released on the Kleine-Edison program was given its finishing touches at the big Bronx Studio last week. It is called "The Scarlet Road" and features two popular Broadway players in the persons of Malcolm Duncan and Anna Q. Nilsson. "The Scarlet Road" contains a magnificent cabaret set, which during its making, occupied the entire floor space of the mammoth roof studio, one of the largest under glass. Also, there is a New Year's Eve scene staged in this set that will, no doubt arouse memories of the recently passed holiday by its force and realism. The story has Broadway and its night life as its central theme. It is scheduled for release through the Kleine offices February 16th.

MUCH MYSTERY IN "SOLUTION OF MYSTERY."

Mystery—deep and dark and dangerous abounds in this newest of two-reel "Flying A" drama. "The Solution of the Mystery," for release on the regular Mutual Program. In fact the picture reeks with mystery. The stars are Vivian Rich and Alfred Vosburgh. Miss Rich, as Bessie Mitchell, is kidnapped after she has refused to marry James Willard (Roy Stewart). Her sweetheart, Franklyn Davis (Alfred Vosburgh) apparently has disappeared from the face of the globe. The flashing of sunlight on mirror reveals his whereabouts, however, and he is rescued from the clutches of a band of crooks. He makes short work of finding Bessie. The villains get their just deserts. The chain of mysteries is solved, and all ends happily.

"A FOOL'S PARADISE" TO BE IN SIX REELS.

The policy of the Ivan Film Productions to manufacture five reel photoplays will be departed from when "A Fool's Paradise" is released February 1. The production being completed, Director Abramson and his staff commenced cutting and assembling the negative. It was found that the strong dramatic value of the story would lend itself better to six reels than the common feature length, thus giving the artists who portray the various roles a better opportunity to display their versatility.

Reviews of Current Productions

Exclusively by Our Own Staff

"The City."

Clyde Fitch's Famous Drama Is Done Into Photoplay—Produced by Theodore Wharton—Released by World Film.

Reviewed by Lynde Denig.

TO THE question, "What's in a name?" the powers that direct the World Film Corporation probably would reply, "That depends." Seemingly they have great faith in the advertising value of the names of Clyde Fitch and his sensational drama, "The City," for the photoplay inspired by the stage success is hardly strong enough to stand on its own merits. It lacks the very qualities that made for the vital appeal of the original production—dramatic scenes working up to tremendous climaxes and characters that really seemed to reflect the influence of a great city.

Few pictures of recent issue have offered more inviting op-

Scene from "The City" (World Film).

portunities to exhibitors for extensive advertising that should bear fruit in large audiences, but there remains the danger of alienating patrons by sending them away with promises unfulfilled. It is to be feared that they will wait and wait in vain for the thought-provoking shock expected in Fitch's dramatic treatment of the abnormal conditions developed by New York's tempestuous social and financial life. There is a reflection of the original, to be sure, but with occasional exceptions it is all too pale.

The F. Ray Comstock Photoplay Company is credited with making the picture, under the direction of Theodore Wharton, who selected an able cast, headed by Thurlow Bergen as Rand, Jr.; William Riley Hatch as the father, Richard Stewart as George Hannock and Elsie Esmond as Emily Rand. The story adheres closely enough to the outline of the play, without—let it be said in commendation of the producer—emphasizing scenes that might offend. The character of Hannock, the drug fiend, for example, made so memorably realistic by Tully Marshall on the stage, is portrayed in a milder vein by Mr. Stewart. His art is sufficient to suggest the moral and physical degeneracy of the youth, without going into unnecessary details. The twitching of his face and fidgety movements of his hands are enough to suggest the nervous derangement from which he suffers.

Probably in scenario form "The City" read very well, presenting in reasonably logical sequence the events accompanying the rise of the Rand family in a small town and their subsequent decline when caught in the turmoil of a great city; but the elusive spark of life, without which a photoplay leaves a vague impression of something lacking, is all too seldom caught in the present production. And the criticism of audiences is likely to be the more exacting owing to their remembrance of the great power of the original play. Probably we come closest to the real Fitch in the forceful speeches culled from the stage dialogue and thrown on the screen in the form of speaking titles.

Mr. Bergen gives an expressive performance, Miss Esmond makes a vivacious, winning girl of Emily Rand, and Mr. Hatch, always a reliable actor, is thoroughly in character as Rand, Sr. The settings for the picture suffice, whereas the photography is of varying merit.

"Madame X."

Henry W. Savage, with George Marion Directing, Produces Six-part Adaptation of Alexander Bisson's Famous Drama for the Program of the Pathe Exchange, Inc.

Reviewed by Margaret I. MacDonald.

OF THE screen adaptations of stage plays which we have seen none has appeared which contains a stronger human appeal. The great French play will be remembered as a marvelously told story of the woman who left her husband and child to tread the "primrose path," her struggle to rise again, and her final fall to the bottomless pit that awaits the weaker victim.

The Pathe Gold Rooster play features Dorothy Donnelly, with a supporting cast which includes Edwin Fosberg, Ralph Morgan, John Bowers, Robert Fischer and Charles Bunnell, and has been directed by George F. Marion, the well-known stage director. With all due respect to the production, which is in many respects a spelndid one, neither Miss Donnelly nor Mr. Marion have been able to extricate themselves entirely from the artificiality of the legitimate stage. During the screen performance one is strongly conscious that Miss Donnelly has played and replayed the role of Madame X until the interpretation of the character has become a bit mechanical, and is thus retarded in stamping the unhampered realism which the screen version requires. The director is also to be taken to task for allowing his players to "pose." He will do well to remember that where color and voice, two of the greatest of stage attributes, are absent, the technique of dramatic action, as we know it on the legitimate stage, must also, to a large extent, cease to be. The psychological, sociological idea, or

Scene from "Madame X" (Pathe).

whatever the intent of the play may be, must be interpreted through a series of impulsive, or rationally guided acts, which must be as free from any appearance of effort or premeditation as the interpretations of the virtuoso of any musical instrument.

"Madame X" will please the majority of audiences; but it is not as great a screen play as it might have been.

Clara Kimball Young to Go to Cuba.

Clara Kimball Young, the World Film star, will go to Cuba as soon as she finishes the new Russian picture now being produced at Fort Lee under the direction of Edwin August. In the tropics Miss Young and her supporting company will prepare a big picture adapted from a noted French novel, the name of which is being kept a secret for the present.

Coming Biograph Dramas

"Stronger Than Woman's Will," a Three-reel Production. "The Chain of Evidence," in Two Reels.

Reviewed by Lynde Denig.

THE final reel of "Stronger Than Woman's Will" brings distinctly the best action in the picture, owing to the force of the climax developed and the sincerity of the acting of Charles H. Mailes, G. Raymond Nye and Vera Sisson. Starting on quite conventional lines, the story takes an unexpected

Scene from "Stronger than Woman's Will" (Biograph).

turn with the development of the character of the young woman, who eloped with a worthless count, and after his death and the death of her father became the owner of large mills.

There is little attempt to attract sympathy for the foolish girl, whose career becomes that of a hopelessly selfish woman. In the early scenes of the picture the producer is careful to show the mill owner in the light of a kindly man ready to deal fairly with his employees. The request for an advance in wages is promptly granted, and there is no thought of discontent until the selfish daughter decides that she needs more money to lavish on herself and her precious son. Ignoring the protests of the mill manager and the minister who exerts an important influence for good in the community, Ann is willing to have the mill shut down rather than concede to reasonable demands.

It is here that the big situation of the story is introduced with the disclosure of a note that would seriously embarrass the young woman if published, and only through the threat of unwelcome publicity is she persuaded to leave the wage scale untouched, thereby avoiding a strike. The picture was carefully produced by J. Farrell Macdonald and realizes some excellent dramatic moments in the final scenes.

Circumstantial evidence, always a fertile theme for scenario writers, is made the basis of a deftly arranged plot in "The Chain of Evidence," a two-part drama acted by Jack Drumeir, Jack Mulhall, Vola Smith, Claire Macdowell and Ivan Chrystie. Director Walter Coyle, in drawing typical country characters

Scene from "The Chain of Evidence" (Biograph).

for the chief figures in his drama, and in placing them in an appropriately rural environment, showed excellent judgment. There is enough genuine characterization to keep the picture from becoming a mere arrangement of situations. The village miser, his nephew, the poor widow threatened with eviction, are recognizable types, and there is a pleasing touch of youthful romance in the attachment of the ill-treated nephew for the pretty village girl, played by Miss Smith.

Trouble comes with the youth's assertion of independence, and his departure for the city, which happens to be coincident with the death of his uncle. Evidence points to murder and robbery, but at the conclusion of a trial scene the innocent prisoner is exonerated. "The Chain of Evidence" is in all respects a creditable two-part offering.

"Marta of the Jungle"

Unusually Entertaining Two-Part Centaur, Featuring Margaret Gibson and the Famous Bostock Animals.

Reviewed by Margaret I. MacDonald.

ONE of the most entertaining of the Horsley productions that have thus far appeared has been made from the scenario of Theodosia Harris, and features pretty Margaret Gibson with Stephen Batty, Roy Watson, and Captain Jack Bonavita in the supporting cast. "Marta of the Jungle" as it is named is a well directed picture. The story is not by any means a big one, but it is a logical one, and has been treated sympathetically. One of the most attractive attributes of the picture will be found in the beauty of some of the locations. The jungle atmosphere has been obtained and maintained in a remarkable manner, considering that the production was made in California. A couple of lion cubs together with their irate parents add their mite to the entertainment of the picture, snarling ferociously as the camera persists in recording their movements.

Margaret Gibson as Marta the adopted daughter of a diamond smuggler gives a delightful impersonation of the character; and it may not be too much to add that she is one of the most attractive little actresses on the screen. Miss Gibson has a personality, and an appearance of extreme youth that cannot be overlooked in the portrayal of youthful roles, to-

Scene from "Marta of the Jungle" (Centaur).

gether with an intelligence and keenness of perception, all of which make for a delightful combination of results.

The production has been splendidly photographed, presenting altogether a picture that is a fitting offering to place before any audience, adults or children.

"The Ransom"

Julia Dean Gives Telling Performance in Impressive Equitable Drama Produced by Triumph Corporation.

Reviewed by Lynde Denig.

IF the character of Janet Osborne in "The Ransom" had been written especially for Julia Dean it could not have suited her more completely. It demanded a mature woman capable of emotional feeling and an actress competent to pass from youth to middle age and finally to the last years of a broken life.

Miss Dean is notably successful in portraying each phase of a woman who alters materially during the progress of one of the most satisfactory photoplay stories included on the Equitable program. First she is a normal wife and a devoted mother, a victim of the puritanical narrowness and gossip in a small town; next, through force of circumstances rather than inclination, she becomes the companion of a theatrical "angel" and during the last two reels of the picture her art is at its best in the depiction of an aged, disillusionized woman ready to sacrifice what remains of her life to save her daughter from a like fate.

Beyond the acting of Miss Dean, "The Ransom" offers much of interest, for other characters are well drawn and there is a plot of good quality, terminating in dramatic scenes of certain effectiveness. James Hall portrays a husband of uncompromising severity, whose stern notions of right and wrong are ably seconded by his spinster sister. In the cold atmosphere of this household Janet is ill at ease. An entirely proper craving for life and pleasure finds a partial outlet in the

friendship of an actress, and through this actress she meets a wealthy theatrical promoter, who inflames her latent ambition to win fame on the stage.

The usual story of deception, desertion and subsequent humiliation and poverty is developed with no little ingenuity, and becomes more intense with the introduction of Janet's daughter, a promising young actress endangered by the pitfalls, made familiar to the mother through bitter experience. Marcia never dreams that the poor old woman, her maid at the theater, is in reality her mother, nor does she know why "Crazy Jane" shoots the theatrical "angel" when he attempts to repeat the game that he has played so successfully in the past. The climax is nicely prepared for and the picture terminates with its strongest scenes. Louise Huff as Marcia, Kenneth Hunter as Geoffrey Allen and Ethel Lloyd as Sarah Osborne give Miss Dean the best kind of support.

Scene from "The Ransom" (Triumph-Equitable).

"Green Stockings"

English Comedy is Brightly Produced by Vitagraph Company—Lillian Walker Well Cast.

Reviewed by Lynde Denig.

THE comedy of English life, "Green Stockings," written by A. E. W. Mason and produced on the stage several years ago with Margaret Anglin in the leading role, makes a far better picture than one might expect. The point of the story, rather an unusual one for photoplay treatment, is brought out in clear and entertaining fashion and several of the situations are capital. "Green Stockings" may be called polite comedy of the kind most acceptable to audiences that appreciate clever characterization and intelligent humor.

For those not familiar with Mr. Mason's play, it may be mentioned that his characters are taken from the upper class of English society in which the conventions are punctiliously observed. One of the conventions, Mr. Mason tells us, is that the eldest daughter in a family, if she is still a spinster, shall wear green stockings at the wedding of a younger sister. One of Celia's sisters is already married, another is about to be, and the oldest of the daughters remains a very useful, but unappreciated member of the household. In the early scenes of the picture, Miss Walker depicts Celia as a young woman free from feminine wiles and not over attractive in appearance, with her hair drawn tight back in unbecoming fashion.

Scene from "Green Stockings" (Vitagraph).

Then all of a sudden she tires of being either patronized or ignored and invents a soldier lover to whom, she declares, she is engaged. To play the part correctly she writes letters which reach a Colonel Smith, stationed in South Africa. Complications come thick and fast with the appearance of Colonel Smith, who poses as a friend of the officer, reported to have died. Miss Walker as Celia and Stanley Dark as Colonel Smith are at their best in the scenes subsequent to their first meeting, when each is acting up to an odd situation.

Most of the picture is kept in a true comedy spirit and because of this, the intoxication of Celia's aunt in scenes toward the close appears a bit out of keeping. The story would be equally entertaining without resorting to farcical methods. Charles Brown shows a tendency to burlesque the character of a foolish young Englishman with political ambitions; but this need not be reckoned as a fault in a production of such excellent caliber. Wilfrid North directed from a scenario by Eugene Mullin.

"Bill Peters' Kid"

Three-Part Vitagraph Western Subject, Staged on a Mountain-Rimmed Desert, Will Interest.

Reviewed by George Blaisdell.

THE Vitagraph Company will release on February 5 "Bill Peter's Kid," a three-part western subject featuring William Duncan and Mary Anderson. It is a story of the real desert, a rolling waste with mountains in the background. Marie E. Wing is the author and Rollin Sturgeon is the producer. Although not marked by particular strength the picture will make good entertainment. **The denouement, however,** is strong and will stir. It is a good ending and also a logical one. The series of scenes, two or three in number, in which Winnie, the Kid of the story, shoots a rabbit and in plain view slams the carcass against the wall and proceeds to remove the hide, may contain a jolt for the susceptible. Certainly there is convincing reason why the eastener, seeing the freshly skinned rabbit on the table, should a few minutes later experience a sudden failure of appetite when a freshly cooked hind leg is placed in front of him.

Scene from "Bill Peters' Kid" (Vitagraph).

Mr. Duncan gives a good performance in the role of Dick Stowell, the easterner who comes to the west to assume the superintendency of a desert mine and falls in love with the untutored and wild daughter of a miner. William Bainbridge as Bill Peters, the miner, in type and manner adds to the atmosphere of the story. Miss Anderson has a difficult role, one requiring large experience for successful portrayal. Measured by her experience she does well.

The story turns on the growing affection between Dick and Winnie. Dick is overcome in a sandstorm and is by Peters taken into his hut. Here he meets the Kid. The meeting is not auspicious. There is an amusing moment later on when Dick returns to his camp and discovers Winnie, on a surreptitous tour, hiding under his bed. It is when Sam, a hard character, sees the two in Dick's cottage that he tries to start something in the way of trouble for Dick, but in turn is compelled to apologize to the girl and is run out of camp—and without a canteen. Peters is killed in an accident, the girl is sent to a convent, and upon her return wiser in the ways of ordinary "folks," the expected happens. Dick calls at the hut, now furnished comfortably, only to be found there by Winnie on her return from a trip with her gun. Dick is compelled to admit that he does like girls who kill rabbits and who do other things done by girls of the desert.

Lottie Pickford in American Drama.

Lottie Pickford is soon to appear in a specially written five-part drama, the title of which the American Film company has not yet announced.

"The Misleading Lady"

Essanay's Fine Production of H. S. Sheldon's Adaptation of the Goddard-Dickey Play, With Henry B. Walthall and Miss Edna Mayo in the Leading Roles.

Reviewed by James S. McQuade.

I VIEWED Essanay's production of "The Misleading Lady" twice—once in the firm's projection room at the plant and again, the same day, at a night presentation in the Ziegfeld Theater, on Michigan avenue, where it was making it's

Scene from "The Misleading Lady" (Essanay).

first run, the second viewing being especially made in order that I might compare my own opinion of the photoplay with those of patrons, who had turned out on the most inclement night of the season to see the Ziegfeld program. It need scarcely be said that the "opinions" in this instance were expressed by the attitude of those present towards the picture, as shown by deep attention to the screen and in quiet ripples of merriment over the comedy element in the photoplay. Before dismissing the Ziegfeld presentation, I must congratulate the management of that house on the excellent projection of the picture.

This compelling romance of the primitive methods adopted by Jack Craigen (Henry B. Walthall), the dominant character of the photoplay, to win the love of Helen Steele (Miss Edna Mayo), a young society bud who is already engaged to Henry Tracy (Sydney Ainsworth), a prominent man in her own set, might have become harrowing, harsh and forbidding to modern eyes had the role of Jack Craigen been assigned to an artist less gifted than Mr. Walthall. There is so much latitude for the display of brutal force by this character, such fine opportunity to resort to the methods of the cave man in taming the seemingly heartless Helen, that the production might easily have been made shocking to the sensibilities of refined people. Not so with Mr. Walthall in his conception and treatment of the part of Craigen. There is an abundant showing of brutality in his methods—yes; but it is brutality held in artistic restraint, and yet of sufficient force to satisfy the spectator without weakening the strong personality of the character impersonated.

Indeed, I was amused to find that some of the strong-handed scenes in Craigen's mountain lodge, where Helen is subjected to Patagonian civilities (?) by that worthy, caused suppressed merriment among the spectators at the Ziegfeld. And in these cases the fine "team" acting of Miss Edna Mayo contributed largely to give the scenes a comedy tinge.

The essential harshness of these scenes has also been effectively lightened by the introduction of Boney, a harmless lunatic, who has escaped from the asylum nearby the lodge and who has broken into it just in time to forestall the arrival of Craigen and the abducted Helen. Boney is admirably taken off by Harry Dunkinson, whose character acting it has been my pleasure to commend on many occasions. I cannot recall a characterization by Mr. Dunkinson that has been more happily sustained than this one. He succeeds in losing his own entity in that of the good-natured bedlamite, who imagines himself to be Napoleon, and never once betrays that he is conscious of his real self. Boney's exclamation, "Say, you must be awful crazy; they never chained me up," when he sees that Helen is chained to a staple in the floor, is delivered with all the unction of a real crazy man, and cannot fail to raise smiles and laughter wherever the picture is seen. Another apt subtitle is, "I make you a field marshal of France," which is put in the mouth of Boney when Craigen presents him with a large sword to which he has taken a liking, just before the keepers take him back to the asylum.

Henry Tracey (Helen's fiance), Sidney Parker (theatrical manager), John W. Cannell (owner of the house from which Helen was abducted) and Mrs. Cannell (his wife) are cleverly impersonated by Sydney Ainsworth, Edwin Arnold, John H. Cossar and Frances Raymond, respectively, while minor characters are fittingly represented by John Junior, Grant Mitchell and Renee Clemmons.

The direction of the photoplay has been ably done by Arthur Berthelet. The house party at the Cannell home reveals many fine interior sets. It is a home of luxury, and the settings are in full harmony. The garden scene by night, in which Helen paves the way to win her wager that she will make Jack Craigen propose to her in a given time, is just the place for a man to lose his heart to a fair and designing maiden. The interior of the Craigen mountain lodge is another bit of stage craft that impresses one by its atmosphere and fittingness, and interiors showing the working den and a sitting room in the home of Sidney Parker show artistic conception and finished effort.

The release was announced for Jan. 3, through V-L-S-E, Inc.

"The Unwritten Law"

California Company Presents a Good Adaptation of Boyle's Play—Carefully Acted and Staged.

Reviewed by George Blaisdell.

THE California Motion Picture Corporation has produced from a script of Captain Peacocke "The Unwritten Law," the play by Edward Milton Royle. It is in five parts. The subject is well acted and well staged. The picture will interest all the way. There are situations of real strength, and these are handled in a manner to bring out their power. The story is clearly told. At the head of the cast is Beatriz Michelena, and she is well supported by among others William Pike, Andrew Robson, Irene Outtrim and Matt Snyder. The play treats strongly of the drink evil. In the exposition of this phase of the story there is no attempt to sermonize; the action is permitted to carry its own lesson.

Miss Michelena has the role of Kate Wilson, the wife of a promising lawyer. Neither husband nor wife drink. When Wilson is defeated for the governorship through the secret opposition of Larry McCarthy, one of the powers of his party whom he has offended by somewhat spectacularly refusing to join in a drink he starts on the downward path. The wife does her best to bring Wilson back to the ways of industry, but fails. McCarthy aids the wife, in little ways at first. When the husband deserts his family McCarthy presses his suit and wins the affections of the wife. It is after the divorce and the marriage of the two is arranged that McCarthy changes his mind and decides to depart with a former love. He is shot by Kate. Wilson, returning to his home, is found

Scene from "The Unwritten Law" (California).

by the police in the same room with the body and is arrested. It is only after the jury has agreed on his guilt that the wife is restored to normal mentality; her story on the witness stand clears the husband; the district attorney refuses to prosecute the wife. The two are reunited.

Miss Michelena has a strong role and she plays it with earnestness and feeling. Mr. Pike as the husband and Mr. McCarthy as the saloon keeper with such remarkable power in state politics give careful, finished performances. Miss Outtrim as Estelle, the "lady friend" of McCarthy, who in the backroom of the saloon smokes and drinks with the proprietor, stands out. Her interpretation of this role is unusual. She shows how to be unconventional and to be charming, too. Matt Snyder as the judge is dignified, impressive.

The picture contains some surprises. McCarthy, in spite of the dislike he creates in the opening scenes, as the protector of the deserted wife gradually wins the sympathy which is lost only by his unexpected reversion to Estelle. The identity of the one firing the fatal shot, too, is successfully concealed until the declaration of the wife in court.

"The Unwritten Law" should be a popular picture.

"The Mishaps of Musty Suffer"

George Kleine Completes Series of Ten Single-Reel Comedies in Which Harry Watson Is Featured.

Reviewed by George Blaisdell.

GEORGE KLEINE has completed a series of ten single-reel comedies featuring Harry Watson, in which that nimble comedian is supported by George Bickel, the other half of the well-known team of Bickel and Watson; Dan Crimmons and Rose Gore, otherwise Crimmons and Gore; Alma Hanlon, Cissie Fitzgerald, Maxfield Moree, H. H. McCullum and Snitz Edwards. All of these are now being shown at the Kleine

Scene from "Cruel and Unusual" (Kleine).

offices for the benefit of those exhibitors who may be interested in the Kleine offer to grant exclusive territory on these ten subjects in advance of the time set for their regular release. For the restricted period it is intended to issue and to bill the comedies as features.

The ten subjects are frankly "adapted from nothing, founded on fancy, produced with one ambition only—to make you smile." If the first half of the series, which the writer saw on Sunday, may be considered a criterion the producer has amply succeeded in just what he set out to do. There are laughs in them—aplenty. Mr. Watson brings to the screen a personality. He is an adept in farce comedy. He has a striking physiognomy, and over it he exercises large control. He possesses an amazing power of endurance, he displays an ability in taking blows

Scene from "Hold Fast" (Kleine).

far from soft that well qualify him to belong to the graduate class in rough and tumble. He achieves his ends without recourse to the vulgar. Throughout the five subjects there was an absence of the off-color, thinly veiled or otherwise.

"Cruel and Unusual" is the title of the first of the series. In this subject Musty Suffer, as Mr. Watson is known, is seen as a caddie. Musty indulges in a little research in the ancient game of golf and has some strange experiences. By the use of his horseshoe charm he does stunts not contemplated by the founders of St. Andrews. He takes a chance as a subject for experimentation in the Hook Worm Sanitarium. It requires Musty not many moments to learn that such an institution is no place for a tramp, but there is no escape. The X-ray shows the existence of a most pronounced Worm; it is removed, however, before Musty gets through the prescribed regimen. The various operations are more than successful, because the patient survives, singularly enough.

"Keep Moving" is No. 2. For backgrounds there are a grocery store, a barber shop and a saloon. The tramp applies for the job of "boy wanted, partly inside and partly out." So many various adventures befall him and those with whom he comes in contact that not many moments elapse before he is permanently out. What interest in common a tramp should have with a barber's shop is not clear. Musty sees his mistake only too late. He is bound into the chair even as a tall, slender, serious person much resembling an undertaker makes mysterious measurements of his chief physical characteristics. His terror automatically fades as the barber wields a magnified hypodermic syringe and injects a sleep accelerator. That Musty is no thin-skinned person is demonstrated by his survival of the strong-arm scraping administered by the doughty operator equipped with a weapon that in a close-up more resembles a sick saw than a razor. The application to the seared face of Musty of a marvelous "hair restorer"—surely a most unethical proceeding—is the unkindest cut of all. You can see the whiskers grow until the upper front elevation of the tramp reminds one of the rural New England conception of a Mormon elder. However, a little later in a saloon, the hirsuite adornment, if we may speak in the language of the new reporter,

Scene from "Keep Moving" (Kleine).

is separated from Musty even more quickly than it is acquired. In an unguarded moment—that is, the free lunch counter is unguarded—Musty has inadvertently permitted the tip of his newly acquired and wildly waving manly charms to become contaminated with the soup. He uses considerable gasoline in lieu of the contents of a finger bowl. He leans over the gas stove. That's all.

There are three others seen at the aforementioned showing, the review of which a lack of space forbids. They are "Hold Fast!", "Going Up!" and "Look Out Below." They are fast and mirthful, and will well repay those exhibitors who have presented the opportunity.

"The Villain Worshipper"

Tenth Episode of Kalem's "Stingaree" Introduces a Would-Be Double to E. W. Hornung's Famous Hero.

Reviewed by Edward Weitzel.

IT WAS a happy inspiration that made E. W. Hornung devote one of his episodes to the doings of a double of his famous highwayman. The ambitious young chap who is fired with a desire to emulate the deeds of hero of the "Stingaree" tales brings an element of novelty and large comic possibilities into this two-reel instalment. One of the best scenes is where the valiant Oswald, made-up to resemble the real highwayman in everything but size, holds up "Stingaree" himself. The amusement of that ever humorous gentleman at the situation, is contagious. Later on, he gives the young chap a practical lesson in the gentle art of relieving one's fellowmen of their valuables, by showing him how to hold-up a stage coach. The episode is not without its serious side, and "Stingaree's" better nature is vindicated when the boy is captured and his mother almost dies of grief. The highwayman effects the escape of his pupil and is himself again landed behind the bars.

In variety of incident, humor of situation and dramatic interest this number is one of the best of the series. True Boardman and his white horse are as effective as ever during the action of the picture, and Paul C. Hurst, Frank Jonasson, Edward Clisbee and James W. Horne are familiar and welcome members of the cast. One of the best features of the series is the excellent reproduction of Australian scenes and characters.

Triangle Program

Billie Burke Delightful in "Peggy." Sam Bernard Amusing in "Because He Loved Her."

Reviewed by Louis Reeves Harrison.

GIVEN a clever and attractive artiste, Billy Burke's fine comedy opportunity, such as Gardiner Sullivan can provide, and the capable directing of Thos. H. Ince, what else than delight could be expected at this stage, when good scientific work is taken for granted? Billie Burke is a born screen actress—she was probably a tomboy earlier in life. Back of her fascinating vivacity are the high spirits of sound health—she is a fountain of natural energy and seemingly exhaustless vigor. Every movement, however nicely balanced

Scene from "Peggy" (Triangle).

by training, springs from the natural impulses of a woman to whom mere existence is a pleasure. Such, at least, is the impression she conveys to those who rejoice with her, whether she is merely amusing herself, or whether she is shattering some old-world pessimism.

Peggy is called upon to leave America and visit her uncle in Scotland, and the most amusing part of the whole story is that of her arrival on Sunday. The good people are all at church, a group of hard, undemonstrative, sanctimonious, just-

Scene from "Because He Loved Her" (Triangle).

but-not-merciful Puritans, like those who settled New England and left their sturdy impress on our race. In the distance is seen a whirl of dust and white streak, Peggy speeding the limit in her raceabout. Chickens, geese and humans are scattered like autumn leaves along the village street, and Peggy hits the center of religious activity like a meteor just as the kirk is letting out.

Such is warm-hearted and impulsive Peggy. She becomes modified—the characterization is very subtle—but she dares in the end to smash provincial egotism when an erring girl, one who loved not wisely but too well, is brought to harsh social judgment. Peggy's character is the sweet and lovable one of our Southern girl, one whose purity springs straight from the heart, along with that tender commiseration which sometimes makes this hard old world of ours a little heaven in itself.

Sam Bernard promised at the outset to be disappointing, but he soon rose to his opportunities—a season at Sennet's studio is probably quite as strenuous as one at Muldoon's farm—it knocks all the decadence out of a man, even when he has become partially saturated with Broadway theatricalism. A large number of our stage favorites would be improved, if not given a new lease of life, not depend wholly on past reputation, if they would spend their vacations at the Keystone. "Because He Loved Her" is a genuine farce-comedy, depending almost entirely upon activity of movement and ingenuity of incident, but it soon has the audience going and holds them amused to the end.

"My Lady Incog"

Hazel Dawn Is Featured in a Famous Players Subject That Starts Slowly but Picks Up Much Speed.

Reviewed by George Blaisdell.

THE Famous Players released on January 17 "My Lady Incog," a five-part drama featuring Hazel Dawn. It is a story with an amateur detective twist, and the young woman crime detector gets badly twisted herself before the guilty person is found out. The interest does not pick up strongly in the beginning, nor is it marked for that matter perhaps in the first two thirds of the story. There is real drama in the latter part, however, culminating in the thrill where the thief is discovered and captured.

Miss Dawn has the role of Nell Carroll, a young woman who on the death of her guardian finds her chief possessions a rather extensive wardrobe and a mortgage on what she had assumed to be her home. Her lawyer advises her to accept an offer from a southern hotel to assist in the uncovering of a most troublesome thief. The story shows how the criminal is in partnership with the hotel detective, the latter of whom through his intimacy with the chief of police is kept informed

Scene from "My Lady Incog" (Famous Players).

of the doings of the newcomer. There are stirring incidents following the adoption by the thief of the same name as that under which the heroine is masquerading and his appearance at a function, intending to denounce the detective for using the name of his wife the baroness.

George Majeroni as the thief gives a strong performance. It is a well drawn characterization, whether as the crippled thief or the polished impostor who is captured under such dramatic circumstances. Dora Mills Adams, as Mrs. De Veaux, society matron, the entertainer of the young woman she believes to be a baroness, is convincing. Robert Cain as young De Veaux, in love with the amateur detective, and through whose reported difficulty in the market and his successful secretive midnight excursion to recoup his losses at a poker game is brought under suspicion, does well. Franklyn Hanna and Frank Wunderlee as the police chief and the house detective are well cast and look the parts. Particularly well portrayed is the minor role of the family lawyer of Nell.

The exteriors are of Florida and are notable. The interiors are lavish and of unusual depth. Sidney Olcott is the director, and he has got out of his story all the meat in it. Particularly well handled are the scenes in the De Veaux mansion—the consternation of the amateur detective when she is handed the card bearing the name that she has assumed, her decision to accede to his demand that she introduce him as her husband, the dilemma when the hostess shows them to their adjoining rooms and her hasty locking of the intervening door; the secret departure of the thief and his capture just as he finishes robbing the safe.

The Lubin Releases

"The Evangelist," a Four-Reel Unit Program Drama, and "The Law's Injustice," a Three-Reel Photoplay by Julian Louis Lamothe.

Reviewed by Edward Weitzel.

"The Evangelist."

THE Evangelist" is a screen version of Sir Henry Arthur Jones' stage drama of the same name, adapted by Clay M. Green and produced by Barry O'Neil. In its original form this work of the celebrated English dramatist stoutly maintained its creator's reputation for dealing with vital subjects, without fear or favor. None of the strength of the spoken drama has been lost in transferring it to the screen. It is a story of guilty love and of a woman's redemption through the influences brought to bear upon her and her husband by Sylvanus Rebbings, an evangelist. Christabel Nuneham is married to a man who loves her sincerely, but interest in his work causes him to neglect her. Rex Allen, a young officer, who is infatuated with Mrs. Nuneham, persuades her to accompany him to Southampton, when he is ordered to sail for India. She remains over night in his company, is injured the next day in an automobile accident, and is assisted by Rebbings. Later the Evangelist meets Mrs. Nuneham in her own home and recognizes her. The woman attempts to deny that they have met before, but Rebbings is not to be deceived and, when her husband learns the truth, is the means of bringing about a reconciliation. There is a skillfully devised underplot to the story, which the screen dramatist has utilized, and the result is a powerful and engrossing photoplay.

Good judgment is shown by the producer in his choice of locations and his direction of the many diversified and intensely dramatic scenes. The English atmosphere is reproduced with commendable fidelity, except in a few minor cases; and the settings have been made with a liberal but judicious expenditure of effort and means.

Gladys Hanson is the star of the cast and justly so. She proves her right to having her name in capital letters by giving a beautifully sincere performance of the erring wife. She makes her reformation thoroughly convincing. George Soule Spencer is an impressive but somewhat too theatric exponent

Scene from "The Evangelist" (Lubin).

of the Evangelist, and Jack Standing is a dashing young lieutenant of the Guards. Rosetta Brice acts Phoebe Ransford with her usual command of her art, and George Clarke, Peter Lang, Arthur Matthews, and Eleanor Dunn vindicate the wisdom of their choice.

"The Law's Injustice."

The heroine of this three-reel drama is an Italian girl, and the injustice which she suffers at the hands of the law is convincingly set forth by Julian Louis Lamothe, the author of the scenario. A worker in a factory, Nina, who is also supporting her sick brother, is forced into the clutches of a loan shark, by her employer. This leads to her getting deeper into the toils, and she is finally forced either to yield to her pursuer or go to prison. She chooses the latter alternative, serves her sentence, and on her release, meets the son of her old employer. The younger Morris is an honorable man, and Nina grows to love him. When the opportunity to get even with his father presents itself, she cannot resist, and sacrifices her hopes of happiness in order to defeat Ashton Morris' political aspirations.

Mr. Lamothe's method of working out his story is along well approved lines, and he has had able assistance from Edward Sloman, the producer. The members of the cast have, without exception, also been of real benefit to the picture. Helen Wolcott plays the Italian girl, and Geergo Routh, L. C. Shumway, Adelaide Bronti, Mercedes Diaz, Wm. J. Spencer and Milton Flynn comprise the rest of the cast.

"As a Woman Sows"

First Contribution of the Gaumont Company to the Edition de Luxe of the Mutual Masterpictures.

Reviewed by Margaret I. MacDonald.

IN THE five-reel melodrama which the Gaumont Company presents as their initial offering to the Edition de luxe of the Mutual Masterpictures, Gertrude Robinson, a former screen star who appeared again recently in a Biograph reissue of an adaptation of Robert Browning's "Pippa Passes," is seen to advantage. Playing opposite her is Alexander Gaden, who is also favorably known in screen circles.

The story which is entertaining is rather short of material for a five-reel picture. W. F. Haddock, Gaumont director, has however, done good work in covering the defects of the story that is neither new nor entirely probable. Many times the sanest characters of the play are made to act with irrational haste, thereby giving an impression of overdrawn situations; and one or two of the characterizations are not well balanced.

A brief outline of the plot suggests a jealousy on the part of an aunt and cousin of the young mayor of Lynboro toward his wife. This condition causes them to take advantage of his seeming neglect of his young wife for the political duties with which he is engrossed. The wife is influenced through the other two women to flirt with a society man in order, according to their logic, to rouse the husband to recognition of the fact that his wife is "alive." The man taking advantage of the young wife's attentions oversteps the mark, and the

Scene from "As a Woman Sows" (Gaumont).

husband finding his wife in the other man's arms, leaves the house taking their baby with him. Intermingled with this are some incidents of a political intrigue, during which the wife and her husband become reconciled.

The work of the players will be found entirely satisfactory, and the production although not up to the standard which we would like to see arrived at in the Mutual Masterpictures, is good entertainment for the average audience.

"Wild Oats"

A Kleine-Edison Production in Which There Are Many Dramatic Moments—An Efficient Cast.

Reviewed by Lynde Denig.

THE dramatic conflict in this five-part drama, produced by George Kleine, for release through the Kleine-Edison Feature Service on January 19th, begins in the very first scene. An audience may well be startled into attention by the sudden introduction of an argument such as generally comes as the climax of two or three reels of preparation—a dissipated youth's appeal to his sister for money. He must have cash with which to meet I O U's and his sympathetic sister is the only person likely to aid him in the emergency. The scene is a good one with which to introduce the checkered career of Roy Wilson, who spends his days and more especially his nights, in the distribution of wild oats.

It was not considered necessary to show how Roy became a victim of evil habits. We are spared the usual details of a gradual degeneration and meet him just as he is about to reap the whirlwind. The pressing need for money marks the beginning of the end, for he is involved not only with his father's business rival, but with that gentleman's mistress as well, and the burden is beyond his capacity. If an audience wants quick action and a story free from superfluous scenes, it will find them here, also it will find competent acting with Malcolm Duncan interpreting the black sheep, Alma Hanlon displaying a pleasingly youthful sister, Herbert Hayes as her admirer, William Anker as the kindly father who dies of heart failure and Ruby Hoffman as the dangerous Cleo. Then there is some

faithful characterization in Frank Belcher's playing of Madison, the unscrupulous architect, who hopes to profit by the plans stolen from his rival.

The youth, presented with commendable naturalness by Mr. Duncan, is obviously weak rather than evil in intent, and as the story progresses we see how he is virtually forced to resort to criminal means. Only by stealing his father's estimate on an important contract is he able to pacify Madison, and then, thinking to please the woman who has infatuated him, he takes

Scene from "Wild Oats" (Kleine-Edison).

the jewels from the family safe. The plot is so arranged that suspicion falls on the architect's secretary, Jessie's suitor, but of course he is eventually cleared by Roy's confession. "Wild Oats" is the kind of a picture that an exhibitor need feel no hesitancy in booking.

"The Path of Happiness"

Violet Mersereau Adds to Her Reputation in Red Feather Offering of Five Reels, Written by Elaine Sterne.

Reviewed by Robert C. McElravy.

THE girl of the woods is no longer a novelty in film stories, yet Violet Mersereau succeeds in infusing fresh interest into the part of this offering. In fact it is difficult to remember a screen performer whose appearance as a child of nature has been more attractive and convincing. Her ingenuous and child-like acting are particularly fitted to this role.

The presentation of this story has been carefully looked after and the wood views are full of sunshine and scenic charm. There is a noticeable freedom from the over-sentimental, al-

Scene from "The Path of Happiness" (Red Feather).

though the innocent girl meets some severe trials as the piece develops. She is first seen living in the woods with her father and Grekko, a misshapen youth adopted some years before. She has no knowledge of the world and is a close friend of the birds and squirrels. Her father's death comes as a rude awakening. This is well pictured; the girl knows nothing of death and cannot at first understand what it means. The finding of the doll is also an excellent touch. The observer can see the fascination it has for her and understands the joy with which she carried it home. The bathing scenes were overdone, and will probably be cut.

Then comes the city man, in search of health and forgetfulness, having just been disillusioned in a love affair. He meets Joan and is attracted to her. He teaches her how to read and the meaning of love. Grekko becomes jealous and makes two efforts to kill the intruder. In the second effort, he shoots the girl by mistake, but she recovers and the close is a happy one.

Harry Benham, Sidney Bracey and Florence Crawford also appear in the cast.

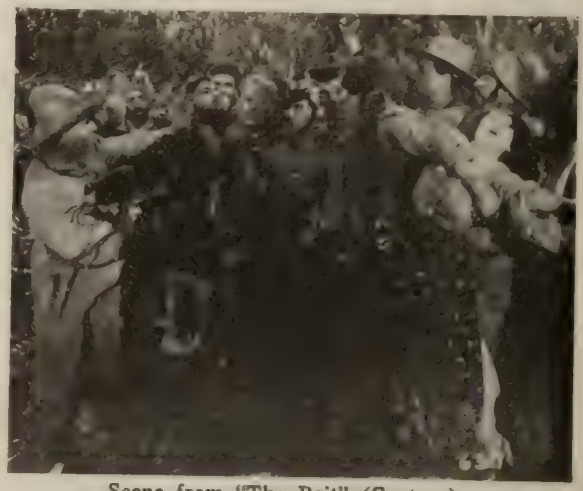
The photography is unusually good, adding much to the pleasing character of the production.

"The Bait"

Five-Reel Mutual Produced by David Horsley—Able Cast Works Under Difficulties.

Reviewed by Louis Reeves Harrison.

POORLY constructed, lacking in sympathetic interest and not built of five-reel material, "The Bait" is interpreted by an extraordinarily fine cast, mainly a vigorous lot of men who put forth their utmost energies to make the story a success. It is a case of splendid types trying their very best in a weak medium. The story gradually develops as that of the old-fashioned theatrical villain of the deepest dye, a human being without a redeeming trait, who triumphs to the last scene. He uses a pretty girl as bait in his border joint, though their relations are not made known until later on. Just before she is presented as the wife of an honest paymaster it is discovered through the dying confession of her father that he consented to a mock marriage between his daughter and the villain. The latter robs the honest paymaster; the victim is unjustly accused, and such is the outworn



Scene from "The Bait" (Centaur).

material regularly used in bygone one-reel photoplays, amplified into five reels by questionable means.

A large amount of the padding consists of some ugly views of human life at its lowest, scenes between rough men and vile women in the combination bar, dance hall and gambling joint owned by the villain, scenes which need only be glimpsed for dramatic purposes. Here attention is fixed at the outset upon an attractive young rancher who is fleeced, but he soon vanishes, not to reappear until the last scenes. Interest is scattered here and there; two men not easily identified start out on horses from different places for different purposes, and one is later seen riding hard in the distance—which is he? The lack of clarity at times causes a confusion that is deadening to interest, and there are even scientific faults beyond reasonable excuse. One lighted interior at night is without color, while another, immediately following, is tinted a fiery red. Such is the five-reel example of what is denominated an "Edition de Luxe," a "Masterpicture," a challenge of comparison with the best.

"The Trail of the Wild Wolf"

Two-Reel Universal Program Feature Pictures Fine Winter Landscape and Tells Pleasing Story.

Reviewed by Robert C. McElravy.

WHETHER it is contrast with so many drawing room and beach scenes, or whether the mere sight of pure, white snow gives an added zest to a screen story, it is certain that winter pictures from the opening scenes have much in their favor. There is something about them that suggests robust adventure and perhaps unconsciously stirs the blood of the observer. For one thing, they are not apt to be overdone, for producing companies are not always so situated that they can fit the story and the storm together.

This two-reel number, by Robert F. Hill, has a characteristic plot, such as one anticipates in stories of the great North-

west. But it is a well-constructed tale and strongly presented. It pictures the final episode in the career of one Garrier, known as "the Wolf." He is a notorious despoiler of women, and in the early part of the story is shown making away with the dead body of a girl who met death in his cabin. He then abducts one of the daughters of an honest trapper, having left and father helpless in the clutches of a steel trap.

The hero arrives at the cabin shortly after the abduction, together with the girl's younger sister. As the snow is heavy on the ground, they are able to track the Wolf without difficulty. The pursuit works up a pleasing suspense, which continues through a long hand-to-hand struggle between the two men. This results in the Wolf's death. In the meantime the father of the girls has been released from the trap and is present to rejoice in the safety of his daughter.

Scene from "The Trail of the Wild Wolf" (Universal).

The action is well knit and free from padding. The cast is a pleasing one and includes Sydell Dowling, Edith Roberts, Willis Clarke, Paul Panzer and Frank Smith.

"His Vindication"

Good Melodrama in Four Reels by Cosmofotofilm—the Action Is Almost 100 Per Cent and the Love Story Tender, Wholesome and Convincing.

Reviewed by Hanford C. Judson.

IF THIS reviewer were booking a film for a picture theater, he would take "His Vindication" without a single doubt. The reviewer has had some experience helping to run a village theater and this exciting and absolutely wholesome melodrama, four reels of it, all good, is just the kind of offering to please the doctor's family, the school teacher's family and the cobbler's family. There is no lagging in it, no sensations dragged in by the throat, no appeal to the lower instincts, no untruthfulness to our common human nature and no lack of interest. It is a thoroughly satisfying offering.

Scene from "His Vindication" (Cosmofotofilm).

The setting is in England. The leading player, Charles Rock (he is ably supported by a large cast), has the part of a rich squire and most of the action transpires at the Hall, or the village inn or between the two. The story opens at the inn. There's a character there who seems to the young squire and his brother to be a gentleman; but we, the spectator, know that he is a crook. He meets the two who come to the inn after a morning's shooting and it ends by his being invited to come to the Hall to dinner. By a freshly conceived and cleverly played ruse (and convincingly enough for a melodrama) he robs the house, kills the younger brother and contrives it so that, with himself entirely unsuspected, the squire is sent to prison for life. Just here there is a skip in the time. The squire's son has grown up and is rich. The old man escapes from prison and comes back to the village as a tramp fiddler. A charming heroine is skilfully introduced. She is the daughter of the inn keeper and her real sweetheart is the village blacksmith; but she is flattered by the attentions of the young squire. He means well at first; but comes under the influence of the same villain who wronged his father and designs a mock marriage. The closing of the drama shows how the old man frustrates this scheme, nearly gets captured; but discovers evidence that the crime for which he suffered was done by the villain. One of the picture's pleasant qualities is its characters. The inn keeper, the smith, the villagers, the servants, police officials, etc., are well played roles.

"THE SALAMANDER" STATE RIGHTS GOING RAPIDLY.

Always a firm believer in the state right method of disposing of motion pictures, B. S. Moss' faith has been justified through the wonderful sale of his latest release, "The Salamander" which is taken from the book by Owen Johnson. This great story, successful as a "best seller" bids fair to eclipse its previous triumphs and achieve a distinct success on the screen.

During the past week, Mr. Moss disposed of fifteen states. Among the prominent film concerns who purchased territory were the Amalgamated Feature Photo Company, who secured New York City, New York State and Northern New Jersey; Union Film Supply Company of Boston, the New England States; Central Film Company, Chicago, Illinois and Indiana; L. Santikos, Texas and Oklahoma, and Edwards Nussbaum, California, Nevada and Arizona.

The rights for Australia and New Zealand have been absorbed by the Australasian Film Company, Ltd. Millard Johnson, the New York representative, engineered the deal, and incidentally, although Mr. Moss will not divulge the figures, a record price was achieved.

MISS BARRYMORE IN "THE KISS OF HATE."

Metro's next offering, with Ethel Barrymore in the stellar role, will be "The Kiss of Hate," a powerful story of romance, intrigue and politics in Russia, according to an announcement just made in the Metro offices in the Longacre Building. This five part feature will be put into production immediately by the Rolfe Photoplays, Inc.

Miss Barrymore will have an unusually strong supporting cast, including H. Copper Cliffe, the noted dramatic actor, who was recently starred in a big production. Mr. Cliffe was last seen on the Metro program in support of Miss Barrymore, in "The Final Judgment."

William Nigh, one of the youngest directors on the Metro staff, but who has gained nation-wide fame recently with his artistic triumphs, "A Yellow Streak," in which Lionel Barrymore is starred, and "Emmy of Stork's Nest," with little Mary Miles Minter in the stellar part, will direct the new Ethel Barrymore feature.

"HAM" ON LONG-TERM CONTRACT.

The Kalem Company announces that Lloyd V. Hamilton last week affixed his signature to a long-term contract that assures his continuing as a star in the "Ham and Bud" comedies for a long period. This announcement sets at rest rumors that "Ham" might be giving consideration to luring offers from other companies which he is known to have received since returning to active screen work recently.

"Ham" at present boasts of one of the largest individual followings of any player in the comedy field, and though no figures are stated it is certain that the new contract calls for a salary that makes him one of the highest priced of picture stars. The comedian's following showed its strength by the flood of letters that came into the Kalem office all during his recent illness requesting information as to his condition. Since his return "Ham" has completed three or four subjects so that he will make his return bow on the screen some time in February.

TERRISS ENGAGES A NEW COMPANY.

Tom Terriss has taken the Marion Leonard studio in Brooklyn for the production of his next feature, on which he will begin work on Wednesday, Jan. 19. Terriss will play the leading role himself and will direct the picture, assisted by Frank G. Kugler, who will also have charge of the camera, and Joseph Baker. Betty Holton, formerly of Famous Players, the Biograph, the Reliance and the Metro, will play opposite him as leading woman. The other members of the cast are Mr. Baker, Alfred Heming, John Hopkins and Jill Woodward. The picture will be a strong drama with a big heart interest. It was especially written for Mr. Terriss.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

IN THE AISLES OF THE WILD (Biograph), Jan. 10.—A dramatic sketch produced by Griffith several years ago and well worthy of reissue. All of the scenes are laid in picturesque locations and the acting is up to the usual standard of these early Biographs. Lillian Gish, Harry Carey, Henry Walthall, Claire McDowell and Alfred Paget are in the cast.

SELIG-TRIBUNE NEWS PICTORIAL NO. 3, 1916 (Selig), Jan. 10.—Teddy, the $10,000 sheep dog, rounding up a flock of sheep, Jerome, Ariz., opens the reel. Other items include race meet at New Orleans; jungle beasts in death grip, Los Angeles; Harvard track-meet candidates training; gridiron war by U. S. soldiers, El Paso; new City Hall, San Francisco; D. C. Meyer, Socialistic representative at Washington, D. C.; German field hospital at Lille, France; eleven killed in explosion on steamer Aztec, Brooklyn, N. Y.; war on vice, Juarez, Mexico; training ship arrives at New York.

WHEN LIN CAME HOME (Vitagraph), Jan. 10.—This one-reel photoplay is a fine example of enforced pathos and dramatic strength. The author, L. Case Russell, has written a story that abounds in human interest and is well out of the beaten track. William Wolbert has given it an excellent production. George Holt, J. Carleton Weatherby, Miss Wolbert and William Western comprise the proficient cast.

GUARDIAN ANGELS (Kalem), Jan. 11.—Bud Duncan and Jack MacDermott are the "Guardian Angels" in this one-reel burlesque comedy, written by Howard Irving Young. The object of their devotion is a nice, healthy looking little girl, and Ethel Teare fills the part from every point of view. Chas. Mulgro is her wealthy old father, and the entire cast skip merrily from point to point of the comic business. Diverting nonsense throughout most of the reel.

THE FABLE OF THE TWO PHILANTHROPIC SONS (Essanay), Jan. 12.—The moral of this George Ade fable has much food for thought. In scattering Seeds of Kindness, do it by Hand and not by Machinery. As set forth in the fable this means buy a library for your native town and ask the population to stand a small portion of the cost and no one has a good word for you; buy all the male members a five-cent cigar and they will look upon you as a real benefactor. The reel is full of the Ade brand of humor, and its two principal parts are played by Harry Dunkinson and Charles J. Stine.

THE TRICKSTERS (No. 12 of the "Ventures of Marguerite" Series) (Kalem), Jan. 14.—Marguerite just escapes, in this one-reel instalment of her eventful career, from being married to the wrong man. Otto Hoffman, the author of the scenario, has used an amateur theatrical performance to entrap Miss Courtot. The picture is not one of the strongest of the series. Roland Bottomly, Robert Ellis, Richard Purdon and Homer Buress are members of the supporting company.

A BATHTUB MYSTERY (Lubin), Jan. 12.—Edwin McKim, the author and producer of this one-reel comedy, has managed to unearth some new material for his picture. This fact alone will cause the reel to be watched with interest, and the acting of D. L. Don, Florence Williams and George Egan is sufficiently humorous to bring out the laughs, which occur at frequent intervals.

LITTLE BROWN HEN (MinA), Jan. 13.—Another lively picture in line with the latest output of the MinA company, this one-reel comedy has for its chief funmaker the unctuous William Parsons. There is a well-defined plot and the complications are all laughable.

SELIG-TRIBUNE NEWS PICTORIAL NO. 4, 1916 (Selig), Jan. 13.—Camel riding at the Selig Zoo is the feature item of this number. Other interesting happenings: President Poincare at Nice, France; sparring at Harvard; delegation at Washington; Field Marshal Von Hindenburg at Nish, Serbia; San Francisco cross-city race; Secretary of War Garrison leaving House of Representatives; Juan Domenjos, of Brazil, flying at Washington; Samuel A. McCall installed as Governor of Massachusetts; reign of terror, Youngstown, Ohio; baby monkeys and bears, Selig Zoo; winter sports at Winchendon, Mass.

CHICKENS (Vim), Jan. 14.—"Needles and pins, needles and pins! When a man starts flirting his trouble begins!" This slight change in the old saw gives the keynots to the plot of "Chickens." Pokes and Jabs keep up their reputation as comic despoilers of domestic happiness, and the picture has the requisite quantity of Vim comedy.

WHEN TWO PLAY A GAME (Vitagraph), Jan. 14.—When two play a game and that game happens to have several humorous complications and Mr. and Mrs. Sidney Drew happen to be the persons who indulge in the aforesaid game, the result is absolutely certain to be a first-class high-class moving picture comedy. A word to the wise exhibitor is sufficient. One reel.

THE HAUNTED STATION (No. 62 of the "Hazards of Helen," Railroad Series) (Kalem), Jan. 15.—A lift bridge furnishes the object upon which Helen performs the thrill that goes with this number of the series. It's a full-sized thrill from start to finish, and most beholders would rather exclaim, "There she goes!" than "Look at me!" The other portions of the reel have plenty of action and interest. Robyn Adair and Clarence Burton are Miss Gibson's leading support.

A SKATE FOR A BRIDE (Lubin), Jan. 15.—The title of this one-reel comedy does not refer to the age or physical aspect of the lady in question. The Mark Swan title is to be taken literally. The author has hit upon a novel and decidedly amusing plot, and Billie Reeves, assisted by Carrie Reynolds, Arthur Mathews, Jack Delson and John Shermer, carry it to a successful and highly laughable finish.

General Film Company Specials.

THE HOUSE OF REVELATION (Essanay), Jan. 8.—The action in this three-reel photoplay opens in England, during the present time, and is then placed back in days of white wigs and knee breeches. The story is very romantic, and swords are crossed and a fair lady's name defended in proper style. The atmosphere of an earlier period is cleverly maintained, and John A. Lorenz, Elizabeth Burbridge, Dexter McReynolds and Jack Milton sustain the leading parts with decided skill.

TRIED FOR HIS OWN MURDER (Vitagraph), Jan. 8.—The incidents used in this three-reel drama, written by Agnes Christine Johnston, are the reverse of commonplace. The situation that gives the picture its title is brought about very plausibly, and the role of the heroine is very sympathetic. Van Dyke Brooke has directed its production in his best style, and Maurice Costello, Leah Baird, Mr. Brooke, George Stevens, Harry Fisher and Mrs. Phillips are judiciously cast.

THE BLACK CROOK (Kalem), Jan. 10.—The five-reel screen version of this celebrated spectacular drama, which marked the introduction of the ballet on the dramatic stage in this country, has many points in its favor. A review of the photoplay appeared in the issue of Jan. 1, page 91.

THE DEVIL-IN-CHIEF (Selig), Jan. 10.—As a study of the primitive passions, nothing since the publication of Jack London's "The Sea Wolf" has approached in power and sustained interest this three-reel photoplay, written by Lanier Bartlett. The theme just escapes being repulsive, and without the skill of Director Colin Campbell and the masterly acting of Tyrone Power in the title role the picture would not be acceptable to many people. In the hands of Messrs. Campbell and Power it has the weird fascination of a story by Poe, and bares the workings of the mind of a murderer with keen psychologic insight. Eugenie Besserer, Edith Johnson and Wheeler Oakman are valuable members of the cast.

THE SURPRISES OF AN EMPTY HOTEL (Vitagraph), Jan. 10.—Charles Richman is the star in this mysterious play; quite interesting and thrilling are the scenes. Mr. Richman is excellently supported by a good cast. Praise must be given to the settings as well as the photography.

ANGELS UNAWARES (Essanay), Jan. 11.—The imitation that Ruth Stonehouse gives of Charlie Chaplin in this two-reel drama, while clad in pajamas, will delight her admirers. The picture offers her an opportunity of acting one of those little street waifs that she does so well. The story is excellent, and Miss Stonehouse's command of unforced humor and quiet pathos find a fitting medium in the character of Freckles. Edmund F. Cobb, Madge Kearns and Grant Foreman are members of the cast.

THE OLD WATCHMAN (Lubin), Jan. 11.—Julian Louis Lamothe has written a melodramatic story for this two-reel photoplay. The scenes are modern and the incidents might easily have been taken from real life. Put into a moving picture they possess a compelling interest, and Mr. Lamothe's skill at construction has built them into a well-made screen drama. Melvin Mayor is human and forceful in the title role, Helen Eddy acts with her customary aptitude, and Jay Morley, Robert Gray, George Routh and L. C. Shumway are admirable selections. Leon D. Kent made the production.

THE WAR OF WEALTH (Biograph), Jan. 12.—Lacking something in dramatic force, the best assets of this three-part drama is found in attractive settings. After the opening, presenting a skirmish in the Civil War, the action shifts to the present day and shows the results of the dishonesty of a bank official. The cast includes George Pierce, John Bramall, Charles Perley, Robert Drouet and Clara Bracey.

THE PURIFICATION OF MULFERA (Kalem), Jan. 12.—The eighth of the Stingaree series contains a good combination of comedy and melodrama. In this episode Stingaree holds up a bishop and his chaplain on their way to reform a particularly notorious settlement. In the ministerial garb Stingaree and his partner proceed to hold up Mulfera, but are compelled to make a hasty getaway when the bishop appears. There are some exciting incidents. The subject was reviewed at length in the issue of January 8.

THE CITY OF FAILING LIGHT (Lubin), Jan. 12.—A Unit Program four-reel drama, this photoplay was written by Anthony P. Kelly and produced by Geo. W. Terwilliger. It is a tale of the struggle between capital and labor, and has a number of strong scenes. The able cast includes Herbert Fortier in a dual role, Leslie Austen, William H. Turner, Octavia Handworth and Mrs. William Carr. A review of this picture was printed in the issue of Jan. 15, page 438.

THE BOND WITHIN (Lubin), Jan. 13.—Novelty of plot and excellence of acting mark this three-reel drama, written by Julian Louis Lamothe and produced by Edward Sloman. The scenes are laid in the South and in Mexico, and the play has strength and vigorous action. The taking of Vera Cruz is one of the main incidents. Adda Gleason is the most effective member of the cast. A review of this picture appeared in the issue on Jan. 15, page 438.

A DAUGHTER OF THE WOODS (Knickerbocker), Jan. 14.—Jackie Saunders, the star of this three-reel photoplay, impersonates a young girl brought up in a log cabin, a child of nature. When she is found to possess a fine singing voice she goes to the city and becomes a famous opera singer. Her career is well worth following, and Miss Saunders looks and acts the different phases of the character in a highly satisfactory manner. The picture was produced by the Horkheimer Brothers.

BY LOVE REDEEMED (Vitagraph), Jan. 15.—There are many tense moments in this film which holds the interest throughout. The acting is clever and is in good keeping with the play. The directing is unexceptionable.

NO SIREE, BOB (The "Chronicles of Bloom Center," No. 8) (Lubin), Jan. 15.—Maibelle Heikes Justice has given this two-reel chronicle a plot that is original, amusing and smacks of the soil of Bloom Center. The efforts of the village storekeeper to obtain a pension, and the means of his undoing, have real humor. The excellent character sketches contributed to the series by John Lancaster, Wm. Hutchison, Martha Mattox, Lee Morris, Ralph McComas and Sidney Smith are greatly to the picture's advantage.

Fox Film Corporation.

A PARISIAN ROMANCE Jan. 9.—No work of the director or of the players could make good entertainment of this subject for the average photoplay house. If it has appealed, it is to those who take pleasures sadly. Baron Chevrial drags out his slimy disgusting trail across five reels. It strains the credulity to suggest that in life it would be possible for a young woman of position to tolerate for a moment the embraces or endearments of this doddering old rascal. In its form of presentation there is nothing outwardly to offend. The story simply lacks screen availability. It neither stirs nor moves; it is devoid of jolts or gulps. The picture is beautifully staged and in the main well played. The cutter has overchopped some of his situations making the story at times seem jerky although the plot is clearly outlined. H. Cooper Cliffe as the baron is skillful. The young woman who is doomed by her father to be the wife of the baron well portrays the misery that follows the wedding, a gloom that is symptomatic of the whole action.

Kleine-Edison Feature Service.

THE CATSPAW (Kleine-Edison).—Marc Macdermott and Miriam Nesbitt give interesting performances in the characters of the two crooks figuring prominently in a picturesque melodrama, written by William Hamilton Osborne and directed by George A. Wright. Mr. Macdermott plays a dual role, that of a gentleman burglar and the actor engaged to impersonate him. The picture is very well staged and there is no question about the interest of an audience being held.

WILD OATS (Kleine), Jan. 19.—A satisfactory five-part drama, in which the story is smoothly developed and intelligently acted by Malcolm Duncan, Alma Hanlon, William Anker, Herbert Hayes, Frank Belcher and Ruby Hoffman. The plot follows the difficulties of a dissipated youth, who is forced to resort to theft to meet debts incurred by gambling and riotous living. A review appears on another page of this issue.

Mutual Film Corporation.

A BUM STEER (Vogue), Jan. 12.—A good comedy, in which a chase after a woman in a coin spot dress who, according to the newspapers, has stolen $10,000 worth of diamonds, leads to various funny complications. The majority of audiences will like this picture, in spite of its rather ambiguous title.

MUTUAL WEEKLY NO. 54 (Mutual) Jan. 13.—Interesting incidents of this issue are King Alfonso's artillery in action at Barcelona, Spain; the dedication of the new City Hall at San Francisco, Cal.; Boston winter carnival, Harvard athletes starting first outdoor winter practice; 5,000 gallons of liquor being destroyed by Sheriff Batson at Birmingham, Ala., and other attractive scenes.

JERRY IN MEXICO (Cub), Jan. 14.—This is a very acceptable farce comedy featuring George Ovey. A few rather vulgar touches might well be eliminated, but barring these the picture will be found to be a good one. It treats of Jerry's journey across the border line of Mexico to rescue the daughter of a farmer, who has been kidnapped by bandits. Jerry falls in love with a pretty Spanish dancer, but in trying to elope with her makes a sad mistake and gets the homely daughter of the farmer instead of his sweetheart.

HAM AND EGGS (Casino), Jan. 16.—A comedy novelty, by Harry Palmer, featuring Budd Ross. The artist dreams he is commissioned to paint ham and egg signs all over New York City. He decorates the Woolworth building and other structures with signs. This is different and proves quite entertaining in its way.

THE SILENT TRAIL (American), Jan. 18.—Nan Christy, Chas. Newton, Ashton Dearholt and Jack Prescott have the principal roles in this two-part production. The picture is in many respects an entertaining one but suffers by comparison with some other American productions in that painted landscapes have been used as substitutes for out-of-doors as seen from the interior of the trapper's cabin. The story of the production is not new and is based on the old theme of a young woman's unwise choice in marriage.

JOHNNY'S BIRTHDAY (Beauty), Jan. 19.—We cannot recommend this picture for the reason that it presents very little else from beginning to end than a drunken debauch. As regards the technical end of the production, no fault can be found with it. The action of the play is good.

PETE'S PERSIAN PRINCESS (Falstaff), Jan. 20.—A comedy number, featuring Claude Cooper and Ethel Jewett. The tramp is commissioned by the princess to guard her sacred rug. The development is rather vague and uncertain, though the latter scenes are quite entertaining. This is only fairly strong.

MISCHIEF AND A MIRROR (Beauty), Jan. 23.—One of the prettiest offerings in comedy that we have seen. The story is original and introduces the telling of a ghost story on Hallow E'en. In the Hallow E'en story some remarkably charming effects have been obtained. The comedy of the picture is also good and is based on the effort of a young girl to choose between two lovers.

LUCKY LARRY'S LADY LOVE (Falstaff), Jan. 25.—A comedy offering, featuring Boyd Marshal as a rather slow chap who wears glasses. He manages to outwit the other suitors, for all his slowness, and restores the girl's stolen jewels at the close. This is quite pleasing.

SOME NIGHT (Beauty), Jan. 26.—This picture cannot be highly commended. It might easily be termed a nightgown parade. We do not see what profit there can be in making pictures of this kind. The principal scenes take place in a boarding school, and originate in an escapade of one of the girls when a young man secretly visits her in her room.

BEATEN AT THE BATH (Falstaff), Jan. 27.—A comedy number, featuring Arthur Cunningham and others. Some of the scenes occur in a Turkish bath and are quite breezy in their display of masculine pulchritude. The plot itself is only fairly strong.

Mutual Film Corporation Specials.

MARTA OF THE JUNGLE (Centaur), Jan. 13.—This excellent production of two parts features Margaret Gibson, with a supporting cast consisting of Stephen Batty, Roy Watson and Jack Bonavita. A couple of lion cubs are an added attraction. The picture is an unusually attractive one, well produced and artistic in its treatment of a story of diamond smugglers.

WILD JIM, REPORTER (Mustang), Jan. 21.—An entertaining Western number, featuring Jack Richardson as a bandit with a bad record for killing men. His shotgun has a long row of notches numbering the men he has slain. The story goes back over his career and shows how his reformation was brought about by a pretty school teacher. The coach holdup was accomplished in a novel way. The number is stronger than the average Western offering and tells an interesting story. Lizette Thorne and E. Forrest Taylor are also in the cast.

AS A WOMAN SOWS (Mutual Masterpicture de Luxe-Gaumont—No. 59), Jan. 24.—A five-reel production made at the Gaumont Studios and featuring Gertrude Robinson and Alexander Gaden. The story takes the form of a thrilling melodrama based partially on a matter of political intrigue, and partially on a domestic triangle. The production has been well produced by W. F. Haddock, and is fairly interesting.

THE SMUGGLERS OF SANTA CRUZ (Clipper), Jan. 28.—A three-reel offering, featuring Wm. Russell, Roy Stewart and Charlotte Burton. The story itself follows familiar lines, picturing the work of a revenue officer in rounding up a gang of smugglers. The close is tragic, both the hero and chief of the smugglers being shot and the girl jumping from a cliff into the sea. The episodes seem a little drawn out, and the strongest feature of this production is the charming stretch of sea coast it pictures. The cave settings are also very good.

BETRAYED (Mutual Masterpicture de luxe Thanhouser—No. 61), Jan. 29.—This five-part production is based on a race problem. The story of the picture has been written by Philip Lonegran, and is interesting even if it does seem at times improbable. A number of the scenes on the picture have been photographed on the Indian reservation at Salamanca, N. Y. The Indians of the production happen to be nearly all white people, a fact that is somewhat detrimental to the enjoyment of the picture. It must be admitted however, that R. L. Whittier, who plays the masculine lead, is an excellent type, and does good work.

Pathe Exchange, Inc.

PATHE NEWS NO. 1, 1916 (Pathe), Jan. 1.—The most remarkable series of scenes in this issue are those taken by the Pathe cameraman aboard a French submarine. These scenes are taken at close range, some of them apparently from the top of a submarine that is within a few inches of being totally submerged. The taking of these pictures implies considerable daring on the part of the cameraman.

PATHE NEWS NO. 2, 1916 (Pathe), Jan. 5.—Some interesting items of this issue are scenes of the destruction by fire of a huge Chicago oil plant; an Oregon shipment of 32,000 geese for the markets of the east; the destruction of Ocean Park, Los Angeles, by fire; some attractive spring fashions, etc.

FROM KABYLIA TO CONSTANTINE (Photocolor), Jan. 10.—A beautiful colored scenic which takes us through a portion of lovely Algeria. A more attractive scenic film could not be desired. This is on the same reel with "Unfamiliar Fishes."

UNFAMILIAR FISHES (Globe), Jan. 10.—In this interesting treatise on fishes from foreign climes there appear many rare, beautiful and also grotesque specimens known only to the waters of the tropics. On the same reel with "From Kabylia to Constantine."

FROM BAD TO WORSE (Starlight), Jan. 15.—Herein Aubrey and Kendig have difficulties which accrue from the rescue of a pretty woman.

Pathe Exchange, Inc., Specials.

[illegible] X [illegible], Dec. 24.—The Henry W. Savage production of [illegible] by Hector F. Martin, with Dorothy Donelly playing the title role. In many respects the picture version of the famous drama by Alexander Bisson is a fine one. A [illegible] considerably from the enjoyment of the picture, however. The supporting cast consists of Edwain Fosberg, Ralph Morgan, John Bowers, Robert Fischer and Charles Bunnell. The production is in six parts. A review appears on another page of this issue.

THE RED CIRCLE, NO. 6 (Balboa), Jan. 22.—The series continues to be interesting. Episode No. 6, entitled "False Colors," is even more [illegible] previous episodes. In it another young woman enters the story who proves to be an adventuress. She is seen to paint a red circle on the back of her hand, and is the thief of much jewelry at a ball, which is also attended by Lamar and June Travis. The woman is seen to steal a costly necklace from June's neck while she is seated beside Lamar. The next episode will probably solve the riddle with which we are left at the close of episode 6.

Signal Film Corporation.

HELEN'S PERILOUS ESCAPE (Signal), Jan. 17.—Chapter 4 of "The Girl and the Game" series. In this number Helen gains possession of the survey of Superstition Range and makes a desperate effort [illegible] featuring a motorboat, an automobile and a passenger train, was well staged, though not quite so convincing in some respects as other episodes have been. At the same time the action is brisk and effective. The survey is lost, but the girl cleverly saves the situation by producing a tracing of it, made on some canvas on the motorboat.

Triangle Film Corporation.

THE WOOD NYMPH (Fine Arts), Jan. 23.—The story of a girl brought up in the supposed seclusion of a forest where she sees no men until her father, brother and lover-to-be, to say nothing of two tramps, arrive and break the seclusion. There is a forest fire, but interest centers entirely on the accomplished performer who carries the lead, Miss Marie Doro.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 201 (Universal), Jan. 12.—A diversified number [illegible] in Syracuse, races in New Orleans, survivors of the Thessalonika and other scenes of current interest.

HER DREAM MAN (Laemmle), Jan. 23.—A bright little comedy plot, featuring Myrtle Gonzales and Frank Newburg. He buys her country estate and visits it one night. He is mistaken for a burglar and she agrees to give him a chance to be straight. He takes a job as butler and amusing complications follow. Good comedy number.

HIRED, FIRED AND TIRED (Imp), Jan. 25.—In this number Victor Potel hires out as a piano mover and his fellow employe makes him do all the work. This idea has done yeoman service in the films, but it will strike new observers as funny.

ACROSS THE LINE (Victor), Jan. 26.—No. 3 of the "Little Stories from Real Life." An adventuress, portrayed by Peggy Coudray, traps the young man's father to gain his consent. She then relents and gives up the son. This is not very convincing in several scenes, but tells a fairly interesting story.

"SAMMIE" JONSIN (Powers), Jan. 27.—P. Sullivan, the artist who drew these animated drawings, has achieved some new effects in the adventures of this little colored boy. The result is very humorous. A good half reel.

FISHING RIVER LAMPREY (Powers), Jan. 27.—On same reel with above. [illegible] showing the way fish are caught wholesale and prepared for the market.

NAN GOOD-FOR-NOTHING (Big U), Jan. 28.—A pleasing little comedy, featuring Edna Flugarth and some English players. This shows the manner in which a poor, adopted girl pays the rent from her savings, then receives a reward from a wealthy gentleman for saving his boy's life. The plot is not strong, but there is considerable novelty in the cast and manner of development. Well up to the average.

UNCLE SAM AT WORK, NO. 6 ("Saving Wealth and Building Health") (Powers), Jan. 29.—This takes up the work of the Department of Agriculture. Shows how garden seeds are distributed, pictures work on government highways, care of forest reserves, reclamation of arid lands, construction of big dams, etc. Instructive and interesting throughout. Photography not up to standard in places but generally acceptable.

CUPID AT THE POLO GAME (L-KO), Jan. 30.—A particularly good knockabout comedy number, featuring Louise Orth, Ray Griffith and others. The settings are fine and the photography good. The scenes are taken during a real polo game and the humor is the best of its kind.

Universal Film Mfg. Company Specials.

MR. McIDIOT'S ASSASSINATION (L-KO), Jan. 23.—A two-reel number, featuring Ray Griffith, Dan Russell and Louise Orth. This is a purely nonsensical production and brings out numerous laughs. The main situation has a grim aspect in the telling, but seems merely amusing as pictured. It concerns a despondent young man who desires to die, but hasn't the nerve to commit suicide. He employs a professional assassin to kill him. Then the girl forgives him and he desires to live. There are many laughable scenes in this and it is free from offense of any sort. Reviewed on page 93 issue of January 1.

A SOUL ENSLAVED (Broadway-Universal), Jan. 24.—A five-reel production, based on a novel by George Bronson Howard. It features Cleo. Madison, Thomas Chatterton and others. This goes deeply into sex problems, which it handles frankly, but sincerely. It shows how two people who have greatly sinned finally find happiness together. The [illegible] It is not a pleasant type of story, but gets up an intense interest and maintains it successfully throughout.

AMERICA SAVED FROM WAR (Universal Special), Jan. 24.—No. 7 of the "Graft" series. In this number, which follows the general style of its predecessors, Tom collides with the Steel Trust, the chief magnate being played by Rex de Rosselli. There is no particular depth [illegible] makes a good setting and the concluding events are quite exciting.

DISCONTENT (Gold Seal), Jan. 25.—A two-reel number, by Lois Weber, featuring "Doc" Crane as a discontented old veteran who leaves the Soldiers' Home to live with his rich nephew and family. He is cross and critical and temporarily upsets the family's happiness. Later [illegible] and all concerned are happy. The theme is not altogether pleasant, but has the best of intentions [illegible] production is excellently put on.

KNOCKS AND OPPORTUNITY (L-KO), Jan. 26.—A two-reel low comedy, featuring Louise Orth, Billy Ritchie, Reggie Morris and others. The opening scenes are given up to picturing a rivalry over the girl and witness Billy's regeneration from a bum to a gentleman. The humor is not very strong until the incident at the wedding reception, when Billy puts all the guests to sleep by pouring ether on the bride's bouquet. The latter part of the production is very funny.

THE INNER SOUL (Laemmle), Jan. 28.—A two-reel number, by F. McGrew Willis, featuring Constance Johnson, Malcolm Blevins, Jack Livingston and Ray Hanford. This pictures the way in which a girl twice marries the same man. After the first marriage she shows signs of returning to the butterfly life. Her husband is shot by her first admirer. When he recovers, he pretends to have lost his memory. [illegible] is reached. This is too improbable to get up much real feeling. At the same time the cast is pleasing and the plot has entertaining qualities.

A DAUGHTER OF PENANCE (Bison), Jan. 29.—A two-reel number by Chas. Saxby, featuring Edna Maison, Phylis Daniels, Douglas Gerrard and others. The girl's father and mother have for years been separated and the girl lives on a Mexican ranch with her foster mother. Her real mother, known as a woman of mystery, kills every wooer who seeks the girl's hand. Later the father appears and the girl is reunited with her parents. She then marries her artist lover. The picture leaves much to the imagination, so far as the plot is concerned. At the same time the settings are very beautiful and the photography excellent. A pleasing story of a vendetta which comes to a happy termination.

V-L-S-E, Inc., Specials

GREEN STOCKINGS (Vitagraph), Jan. 10.—An adaptation of an English comedy by A. E. W. Mason, in which Lillian Walker gives an excellent characterization of the eldest sister in a family, who casts off her self-effacing reticence and becomes a very attractive young woman. Miss Walker is well supported by Stanley Dark, Frank Currier, Louise Beaudet and others. The picture makes intelligent comedy that never fails in being entertaining.

World Film Corporation.

THE RANSOM (Triumph), Jan. 17.—Julia Dean is finely suited to the role of Janet Osborne, the principal character in an interesting five-part drama directed by Edmond Lawrence for the Triumph Film Corporation. The story is well constructed, carefully directed and at all times adequately acted by Miss Dean, Louise Huff, James Hall, Ethel Lloyd and Kenneth Hunter. Scenes of life on the stage are presented with considerable detail.

Miscellaneous Specials.

THE UNWRITTEN LAW (California), January.—A five-part adaptation by Leslie Peacocke of Edward Milton Royle's play. It makes a good story, at times developing marked strength and is well staged. In the cast are Beatriz Michelena, William Pike, Andrew Robson, Matt Snyder and Irene Outtrim—and all do good work. The subject is reviewed at length in this issue.

EDISON'S "MARTYRDOM OF PHILLIP STRONG" FOR RELEASE FEBRUARY 9.

"The Martyrdom of Phillip Strong," founded on the Rev. Charles M. Sheldon's famous novel "The Crucifixion of Phillip Strong," has been definitely set for release on the Kleine-Edison program February 9th. Exhibitors are looking forward to this release as a capacity house feature because of its well-known possibilities for picturization and the remarkable cast of Edison players that will support Robert Conness and Mabel Trunnelle in the leads.

Manufacturers' Advance Notes

PATHE'S "HAZEL KIRKE."

Ask any one to mention the most famous American plays and he will give without hesitation the names of three or four, two of which will inevitably be "Uncle Tom's Cabin" and "Hazel Kirke." It is significant that all the plays mentioned will be found to be based upon American rural life—that they preach a uniform lesson of the beauty of parental

Scene from "Hazel Kirke" (Pathe).

love, the importance of living a clean life and the unhappiness and ruin that result from doing evil.

"Hazel Kirke" has shown a phenomenal vitality which has endured for over thirty years. It was written by the late Steele MacKaye, the well-known actor and playwright. In the original production were featured Charles W. Couldock and Effie Elisler, who as the old miller and his daughter took the country by storm and played their parts for years.

Pearl White, in the title role, finds an opportunity for serious expression denied her in the past. As Hazel, she is always convincing and does perhaps the best work of her career. Bruce McRae, whose art has been ripened by years of starring on the legitimate stage, is an ideal Squire Rodney and draws to his character all the sympathy and admiration due that lovable character. William Riley Hatch as Dunstan Kirke most ably portrays the stern, yet loving, old miller. Allen Murnane, a most excellent actor, is worthy of mention as Carringford, Creighton Hale as Pittacus Greene, and Florence Edney as Mrs. Carringford. This Gold Rooster Play is deserving of being ranked as one of the best features of a twelve-month.

"THE WHITE ALLEY" (Essanay).

The "White Alley" has been filmed. The famous mystery story written by Carolyn Wells has been made into a photoplay by Essanay and is one of that company's latest productions. Syndicated in magazines and newspapers throughout the country, the story is known to many. It tells of the happenings at a house party given by Justine Arnold, a wealthy man, at his summer home. Among his guests are Ernest Chapin, Emery Gale, his law partner, and Campbell Grosby, Arnold's cousin. All three of these men fall in love with Dorothy Duncan, Arnold's fiancee, who is a bit of a coquette. Complications grow out of this. Arnold is murdered, the body concealed by the murderer and found again. The girl is accused. There are situations unique in photoplays and life. There is an attempted sacrifice to save her, a weight of circumstantial evidence against her and her final escape through the agency of a common little white alley.

Harry Beaumont, one of the best known juvenile leads in the photoplay world, appears in this picture, his first under the Essanay banner. Elizabeth Burbridge acts opposite him as the innocent coquette who precipitates the tragedy. The play is gripping and full of heart interest, the action never flagging and the love element is so strong that it holds from first to last.

JACCARD TO DIRECT SYDNEY AYRES.

Jacques Jaccard, former director of Kerrigan features and later producer of Harry Carey features, is soon to take over the direction of Sydney Ayres in the production of 101 Bison western pictures. The first of these new Jaccard pictures in which Ayres is to be starred is a filmization of the well known novel by Frederick Remington entitled "John Irminie, of the Yellowstone," in which Ayres will play the title role. Jaccard at present is working on the production of an original two reel western picture with Olive Fuller Golden and William Gettinger in the leading roles. The story was written by Jaccard and is entitled "The Girl and the Breed."

BUFFALO TIMES SYNDICATES "LOVE PIRATES."

"The Love Pirates," Kalem's big new series by George Bronson-Howard, is to be syndicated by the Buffalo Times Syndicate, which recently opened offices in the Times Building, New York. The Times Syndicate, which is directed by Norman E. Mack, has handled this important feature of many of the best known series successes of the past year. "Love Pirates" is now being given the personal attention of Mr. Mack, and it is believed that the Kalem series will set a new mark for successful syndication.

FANNIE WARD IN "TENNESSEE'S PARDNER."

Miss Fannie Ward, the popular comedienne, who has given up her work on the legitimate stage to appear exclusively in photoplay productions of the Jesse L. Lasky Feature Play Company, will be seen in her third photoplay production by that firm on the Paramount program, Feb. 3, in a picturization of Scott Marble's play, "Tennessee's Pardner," suggested by Bret Harte's story.

"Tennessee's Pardner" is entirely different from either of Miss Ward's previous photoplays. The scenes are laid in the far West in the days when the "forty-niners" crossed the continent, lured by the promise of great riches in the gold regions. Miss Ward will play the role of "Tennessee," a child whose parents are separated during the journey across the desert and who is left in care of her father's friend when her father is killed.

Some of the scenes in the production were taken in San Fernando Mission, a Jesuit mission built about 1800, which is one of a string of missions extending from Mexico to Mon-

Scene from "Tennessee's Pardner" (Lasky).

terey and situated about a day's journey apart. Other portions of the production were made on the great American desert and one of the interesting features of the picture is the use of an old-time stage coach which was obtained by the Lasky company in a little village in Nevada.

In addition to the star the cast will include Jack Dean, Charles Clary, Jessie Mae Arnold, Raymond Hatton and William Bradbury.

"THE BALLET GIRL" (World Film).

Two luminaries of the screen of no less magnitude than Alice Brady and Holbrook Blinn are seen in the current release of the World Film Corporation, the William A. Brady feature "The Ballet Girl," which is based upon the Grace George succeee "Carnival." The "Ballet Girl" has been given a lavish investiture both scenically and as regards the case which is quite noteworthy even in these days of splendid stellar support. "The Ballet Girl" with "La Syrena" a beautiful and famous dancer and her lovely young daughter in whose blood is a craving for stage fame. Miss Brady enacts both parts with consummate skill drawing a sharply distinguishing line between them yet indicating the influence of heredity in a striking manner. She also brings to the twin roles all the charm and sympathy of interpretation which are such marked characteristics of this most delightful of young emotional actresses.

Holbrook Blinn, does splendid work as a stern and puritanic old Quaker, who views with horror the young girl's passionate desire for the stage. A distinct touch of originality is lent to this production by the introduction of the Metropolitan Opera House ballet, in beautiful and interesting classic dances. Included in the supporting cast that appear with the two stars such noted players as:—Robert Frazer as Fred Pearl, husband of the dancer, Alec. B. Francis as Jerry Vergoe, a philosophical old clown, and Julia Stuart, Harry Danes, Laura McClure, Jessie Lewis, Fred Radcliffe, Robert Kegeris, and George Ralph.

"IN THE NAME OF THE LAW" (Thanhouser).

The life of the southern mountaineers, of moonshiners and illicit stills hidden in the hills, affords a rich field of romance for photodrama. One of the perfect plays of its kind is "In the Name of the Law," scheduled for release on the

Scene from "In the Name of the Law" (Thanhouser).

regular Mutual Program January 11. Gladys Hullette, the youthful star whose intelligence and piquant beauty are strong factors in her rapid rise to fame, plays the part of Daisy Rudyard, the mountain girl, whose love for a young secret service man, Philip Dryden, proves a near-tragedy.

MAY ROBSON IN "A NIGHT OUT," VITAGRAPH FEATURE.

The Vitagraph company announces the completion of a new feature film showing May Robson, whose name is high in the ranks of histrionic fame, in a vehicle that splendidly suits her style of character portrayal. "A Night Out" was written by Miss Robson and Charles T. Dazey, who is noted as the author of "In Old Kentucky," which has had more performances than any other single play.

Miss Robson needed just such a vehicle as this and the picture needed Miss Robson. Both are so admirably well suited to one another that the combination is eminently successful. Miss Robson refutes the old saying "that a woman is as old as she looks," for she rivals the youngest and most athletic film stars as she skips and scampers through five reels and yes—even dances the tango with Hughey Mack. She is assisted by a capable corps of Vitagraph comedians, including Kate Price, Flora Finch, Hughey Mack, Arthur Cozine, William Shea, Ethel Cocoran, George Cooper, Belle Bruce, Eva Taylor and Charles Brown. The film was produced under the direction of George D. Baker, and is released through the V-L-S-E.

PATHE'S "HORRORS OF WAR" FOR JAN. 24.

"The Horrors of War," the marvelous three reel war picture of Pathe, has been postponed for release until January 24th. The reason for the postponement is the arrival from Europe of some remarkable scenes from the Italian front, which are to be incorporated into the picture.

"WATER STUFF" (Mustang).

Art Acord, the original "Buck Parvin," starring as his counterpart in Mr. Van Loan's amusing series, wins our affections as never before in "Water Stuff," released under the Mustang brand, on the regular Mutual Program, January 15.

In this chapter, "Buck," the serio-comic hero about whom revolve the fortunes of "Jimmy Montague's player folks," gets into deep water,—all on account of a girl. She is a flaxen-

Scene from "Water Stuff" (Mustang).

haired "extra" who cannot swim, coyly impersonated by Queenie Rosson. Lawrence Peyton is seen as usual in the role of the big-hearted, if gruff, Director Montague.

"THE SOUL'S CYCLE" (Centaur).

The third of David Horsley's five reel features designated as Mutual Masterpictures, de luxe edition, to be released is "The Soul's Cycle." It is a drama of a soul's re-incarnation and features Margaret Gibson, the beautiful young star, who makes in this her first appearance as a featured player.

"The Soul's Cycle" by the nature of the story is an unusual photoplay. Its theme is based on the assumption, according to the ancient philosophies and religions, that each time man defiles the divine law his soul descends to a lower level and that to attain its former estate he must relive a complete cycle.

In the treatment of this theme two episodes have been evolved. The action of the first part takes place in ancient Greece. Here, through the influence of a bad character, two souls are transmigrated to another world. The action then transfers itself to the current day.

The bad character meanwhile assumes the form of an animal, his soul having reached the lowest level. The lives of the two whose sphere has been changed by the bad character's actions is then overcast by a great impending shadow, the removal of which lays in the power of the bad character.

Scene from "The Soul's Cycle" (Centaur).

This accomplished, the soul of the bad character relives its cycle and returns to the first point in its estate.

The story has an unusual number of big moments and set, as it is, in Grecian and modern times, many lavish scenes have been obtained, adding much interest to the production.

Besides Miss Gibson the cast contains John Oaker, Roy Watson, George Clare, Jr., George Stanley and a host of others.

"The Soul's Cycle" is scheduled for release February 13.

Two Striking Biographs

"The Iron Will" a Three-Reel Adaptation of a Famous Novel —"Chance Deception" a Griffith Drama.

A delicate problem in artistic production has been solved by Biograph in a forthcoming three-reel feature, "The Iron Will." The plot hinges upon the identity of a wealthy man, who covets the hero's sweetheart and forces her into a loveless marriage. The source of his wealth is finally revealed when his wife sees the face of a notorious masked bandit and recognizes her husband. The remarkable story is adapted from "Poor Plutocrats," a famous novel by Maurus Jokai. In the novel the unmasking comes as a thundering surprise, and the problem was to produce the same desirable effect with the mechanics of the screen. It is a striking climax artistically contrived, and reflects great credit upon the director, the editor and the actor who played the double role.

Scene from "The Iron Will" (Biograph).

On the same program with "The Iron Will" is scheduled "A Chance Deception," an unusual single reel Biograph re-issue directed by D. W. Griffith. Blanch Sweet is shown in the role of a wife who innocently arouses her husband's suspicions in a restaurant, where a man tries to flirt with her. Sinister circumstances lead to her loss of mind and subsequent recovery on being reminded of her unborn child. In this exacting role Blanch Sweet wins high honors, being admirably supported by Harry Carey, Charles H. Mailes and Mildred Manning.

"TO HAVE AND TO HOLD" (Lasky).

Employing more than one thousand "extras" in the roles of early Virginia settlers and American Indians will lend atmosphere to the picturization of "To Have and to Hold" from Mary Johnson's novel of the same name, which is now being made at the studios of the Jesse L. Lasky Feature Play company at Hollywood, Cal.

This photoplay, which is a picturization of one of the widest read and best known novels in the last ten years, will serve to introduce Miss Mae Murray as a photoplay star. She will divide the stellar honors with Wallace Reid, who recently appeared with Cleo Ridgley in "The Golden Chance."

On the Lasky ranch in southern California, they are building an entire village representing Jamestown, Va., as it was in the days of the early seventeenth century. When the Lasky company decided to make this photoplay several months ago, a search was made for early American histories and the village being built on the Lasky ranch has been designed from a sketch of Jamestown as it appeared in an English publication about the time of the story of "To Have and to Hold."

Among the historical features which will be a part of this production, is a representation of the council meeting of the Jamestown Settlement, based on authoritative records now in possession of the Congressional Library. The stockade village is perfect in all its details and during the several weeks in which the photoplay is being made, the houses of this village are being used by the big cast of people as residences.

ESSANAY MAKING "VULTURES OF SOCIETY."

Work now is well under way for Essanay's five-act feature, "Vultures of Society," which will be released in February through the V-L-S-E. This photoplay, written by Richard Goodall, deals with a problem of the present day. It treats of two angles of the social problem; with the men well established in society, who hunt down young girls in the lower walks of life, and with those who have gained entrance to society through false letters or shady means in order to prey on the wealthy victims at whose homes they are guests.

Types of the underworld from the cocaine fiend to the genial colored porter are being chosen by Director E. H. Calvert. Mr. Calvert has been combing the slum districts of Chicago to find the types he wants. Many of these have proved so undependable that Mr. Calvert has corralled those needed to appear from day to day, placed a guardian over them who accompanys them to and from their hotel and sees that they do not escape nor get more than a rational share of the cup that cheers.

The play will feature Lillian Drew, Marguerite Clayton, E. H. Calvert and Ernest Maupain.

"THE BROKEN WIRE" (Kalem).

Devising thrills and having them carried out with Helen Gibson is not the most difficult part of the task that faces Director James Davis of the "Hazards of Helen" railroad pictures produced by Kalem. The authors of these pictures have yet to devise a practicable feat that Helen refuses to perform. But the director finds his biggest problem in placing the camera so that the exploit will register perfectly on the screen and the girl's courageous effort not wasted. A movable platform which enables the director to place the camera at a great height has been found useful, while two cameras are frequently called on to get all angles on the scene. Occasionally, when it is necessary to place the camera very close to the action the man at the crank must show almost as much nerve as the heorine.

Such a problem met the director in filming "A Broken Wire," a thrilling "Hazard" promised for release on February 5. It was solved by letting the camera man climb to the perilous perch atop the platform. The action called for Helen to struggle with two crooks at the top of a telegraph pole, after which she crawls out on the swaying messenger wire which crosses the tracks. One camera caught this action up to the point where the wire snaps because of her weight, while another operator on the tracks below caught the action here as she swings across the tracks brushing by inches past an onrushing train. It was this second camera which also registered the tense action as she swings back and is thrown against a freight car and into a huddled heap on top of the speeding train.

"THOU SHALT NOT COVET" (Selig).

In the Selig Red Seal play, "Thou Shalt Not Covet," written by James Oliver Curwood, and featuring Tyrone Power and Kathlyn Williams, supported by Eugenie Besserer and Guy Oliver, to be released through V-L-S-E on Feb. 7, there are a succession of photoplay punches which are guaranteed to make the photoplay public enjoy the much-wished-for-thrills. There is a true-to-life ship wreck in which an ocean-going liner strikes a derelict and thousands of men, women and children plunge headlong in their night clothing from the various decks into the dark waters below. Miss Kathlyn also plunges headlong from the back of an infuriated horse; there is a battle to the death betwen a Royal Bengal Tiger and a monster leopard which wishes to defend its young; there is a desperate conflict between white hunters and a horde of African tribesmen.

Here is an extract from the dairy of the man, a sensationally strong role enacted by Tyrone Power: "As the great ship shivered and groaned like a thing alive— I thought of my neighbor's wife. I rushed to her state room and there found her helpless. I gathered her into my arms and with her I leaped into the sea. When she awoke her mind was deranged from the shock and she thought I was her husband. In her strange madness, she called me by her husband's name and gave me all the love she had for him. In the jungle we made our home and she came to me as she had always come to her husband, and I prayed for strength in my hour of dire temptation."

Scene from "Thou Shalt Not Covet" (Selig).

And did the man who madly loved his neighbor's wife overcome temptation? Did the woman who later came to a realization of her situation again find the husband she so dearly loved, or did she succumb to fate? "Thou Shalt Not Covet" divulges the story.

"Houses of Mystery"

"Houses of Mystery" is the title of a three-part feature drama of the Knickerbocker Star Features release for January 21, on the General Film program, featuring Paul Gilmore. This is a detective story, with Paul Gilmore as a secret service man, whose self-appointed assistant is his fiancee. The drama abounds in thrills and startling scenes. Two terrific fights on the high cliffs together with cunning attacks of the diamond smugglers on the two houses of mystery, make a feature that

Scene from "Houses of Mystery" (Knickerbocker).

will appeal to those who like excitement. In the story is also a thread of heart interest that is felt from the start to the last flash.

Gorgeous scenery of the South California coast adds to the artistic value of the picture, while the photography is the best. Peggy Hamilton, as the fiancee of the U. S. Secret Service officer, does daring work in the guise of a fisherlad, and shows the value of a woman's wits and genius, when professional skill does not count.

A strong release for an exacting exhibitor, and one destined to be a winner. January 21st is the date of release.

"EXPIATION" (Lubin).

The five-reel feature photoplay written by Frances Melbourne and soon to be released by the Lubin Manufacturing Company under the title "Expiation," gives promise of fulfilling the demand for that long sought for and seemingly unobtainable thing called "novelty in motion pictures." The story in brief is as follows: Cagan, an aristocratic Russian nobleman, is forced into the army against his will, and in one of the raids made by his fellow officers upon a captured village, goes through an experience the memory and results of which follows him through the rest of his life. In a moment of folly, he commits a crime which he bitterly repents ever after and his whole life is spent in trying to right the wrong which he has done to innocent people. E. K. Lincoln is featured in this thrilling production and Director George Terwilliger has instituted several original effects of his own devising in the making of this picture. Among the supporting cast is Miss Margaret Adaid, who portrays a child of the tenements that is afterwards adopted by Cargan, and finally becomes through education and refining influences to occupy a foremost place in society. This powerful story is being interpreted by one of the greatest casts ever assembled in the Lubin Company's studios and Director Terwilliger is enthusiastic and tireless in his efforts to make this picture as big a drawing card as was his recent production entitled "The City of Failing Light." The exact date of release will be known later.

"MARVELOUS MACISTE" A WINNER.

The Hanover Film company is one of the few organizations in America that is in the market to buy real features of merit from five to twelve reels wherein the producer can obtain cash money for his products. At the present time they are handling a novel, thrilling and very amusing picture entitled "Marvelous Maciste," the great giant of "Cabiria," one of the best laugh pictures without slapstick since, "Tillie's Punctured Romance."

They sold ten states for "Marvelous Maciste" on the strength of private screenings of the film which were so interesting that investors bought it without formal advertising. It has already been sold in all of the eastern territory except Ohio and in part of the western territory. "Marvelous Maciste" has already been featured in the New England States and in Pennsylvania, and the press notices announce that it received a very glorious welcome in both of these towns. Captain Charles E. Kimball and Mr. Samuel Grant are managing the New York office, at 904 Columbia Theater Building.

"THE INNOCENCE OF RUTH" (Kleine-Edison).

One of the cleverest and most thoroughly satisfying five reel features on the Kleine-Edison program for January is "The Innocence of Ruth" featuring Viola Dana and Edward Earle. It is a story replete with dramatic situations and characterized by some of the best work of Miss Dana's career.

On the death of Reginald Travers, his daughter, Ruth Travers given in keeping to his young friend Jimmy Carter, a bachelor millionaire on Carter's promise to raise her as his daughter. Innocent Ruth soon develops a wifely attitude toward the youthful Carter, and he finds great difficulty in maintaining a paternal feeling for her. When the guileless child is told by an enemy of Carter that every one thinks she is living on his bounty, she leaves the house and seeks refuge with a woman of doubtful morals, mistress of Mortimer Reynolds a dissolute stock-broker who covets the pretty child.

How she is saved in the nick of time, and how Reynolds in trying to encompass her ruin destroys himself, are woven into a story of rare charm and power. Miss Dana will undoubtedly add vastly even to her present great popularity in the role of the childishly innocent and pure-hearted Ruth Travers. It is scheduled for release on the Kleine-Edison program January 26th.

MARJORIE ELLISON NOW WITH UNIVERSAL.

Marjorie Ellison, who for more than two years played leads and heavies with the Edison Company and recently left New York for Los Angeles, has joined the Universal and is now working in her second picture for that organization under the direction of Joseph De Grasse. Her beautiful array of dresses and gowns has created no little sensation around the big west coast studios of the "Big U." She is now playing the part of "Enid Hammond" in the five-reel feature picture, "The Altar of Friendship;" a part that calls for an outlay of more than twelve elaborate dresses, gowns and suits.

IVAN DOUBLES ITS OFFICE SPACE.

In an endeavor to keep pace with their constantly increasing business, the Ivan Film Productions have extended their office space so that they now cover the best part of the ninth floor of 126 West Forty-sixth street. The new suites contain the offices of Mr. Chadwick, the vice-president and general manager; Mr. Abramson, the director general of productions, and Mr. H. Samwick, the president. The office of Jacques Kopfstein, the director of publicity, is also situated in the new wing. A special room has been set aside for the Ivan Exchanges and this will be the headquarters of Ivan Exchange owners when in New York.

"THE UPSTART" (Metro).

"The Upstart," released on the Metro program Feb. 7th, in which Marguerite Snow is starred, and George Le Guere is featured, is a novelty worthy of George Bernard Shaw, because it is whimsical, light of touch and calculated to set motion picture audiences thinking and talking. It deals with divorce and unhappy marriages, and points out a quaint moral, which is applied in the play itself. The feature was made from the play of the same name by Thomas Barry, which had

Scene from "The Upstart" (Metro).

a successful run at the Maxine Elliott theater, New York, and on tour.

"The Upstart" was directed by Edwin Carewe, and he has excelled himself with a finished artistic production. Both Miss Snow and Mr. Le Guere are provided with roles that require downright ability. It is predicted that both will greatly add to their reputations by their work in "The Upstart." There is a good all-around supporting cast, including James Lackaye, one of the best comedians of the stage or screen.

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"BETTY OF GRAYSTONE."

Dorothy Gish, charming in "Old Heidelberg" and wistfully appealing as the bandit's daughter in "Jordan is a Hard Road," will soon be presented by the Triangle Film Corporation as the heroine of a New England romance—not the airy flighty kind but of the quaint, semipoetical realism that characterizes the Wilkins and Wiggin novels. Miss Gish in the play is a caretaker's daughter wandering in and about Graystone Gables, the Summer home of a young New York

Scene from "Betty of Graystone" (Fine Arts).

dilettante and dabbler in art. Her home life is particularly hard after the death of her amiable father, for the mother re-weds and the step-father and his two grownup sons are of the brutal type. The later scenes of the play show Betty Lockwood, the heroine, transferred to New York, and getting an insight into the life of artists and models. The pretty story ends happily in the marriage of Betty and the owner of Graystone Gables, ending with Betty's reconciliation to her mother.

Allan Dwan staged the play at Riverdale and Fort Lee and on up-state and Connecticut locations. It is rather remarkable—but not unduly remarkable to careful students of the progress of pictorial drama—that "Betty of Graystone" is more strongly cast than almost any "legitimate" play on Broadway this season. For example George Fawcett, himself a star, appears in the role of Betty's stepfather. Owen Moore is the hero. Grace Rankin, Macey Harlam, Eugene Ormonde, Leonore Harris, Kate Bruce, Albert Tavernier are seen in various of the other roles. Even the illustrious Kid McKoy, who gained his first fame by battering the human countenance and latter added much to the gaiety of the nation as cafe proprietor and vaudeville comedian, is congenially cast in the role of "Betty's pugnacious step-brother."

RAVER THINKS HIS POLICY BEST.

The policy instituted by Mr. Raver, president of the Raver Film Corporation of not disposing of any rights on his photo-feature "The Other Girl" before his production was finished is bearing its fruits in a big bulk of applications and bids for the territorial rights that are being received every day at the offices both thorugh the mail and by personal calls. While many were desirous of purchasing the rights of the picture for their districts when Mr. Raver announced the making of this Augustus Thomas play into motion picture form, none of the offers were accepted as he wished that every purchaser have the opportunity of viewing the picture before they bought it. The result is that he has established a broader confidence in his product and is not connecting the name of his company with the sale of "disappointments."

While this might be an unusual avenue to pursue in the motion picture business, it is proving its worth because of its thorough business atmosphere. In their anxiety to buy the film for their territory before the production was finished many buyers advanced the argument that the film was positive of making money regardless of its production because of the big names it had connected with it.

Mr. Raver, however, feels that he has done the wiser thing in adhering to his first decision as he now has beside these things to offer a pleasing novelty that registers itself a somewhat different production from the ordinary run of photo-features with its accident on crowded Broadway, night scene of Times Square, James Corbett's actual training pictures for his battle with John L. Sullivan and scenes at Muldoon's health farm with Mr. Muldoon's millionaire patients.

To conform with the picture the Raver Film Corporation have supplied it with advertising matter that is in keeping with the production. Several styles of one and three sheets, a six sheet with the Broadway accident and heralds and photos.

"THE SPOILERS" STILL RUNNING STRONG.

What "The Old Homestead," "Way Down East" and "Uncle Tom's Cabin" are to the American stage, so is the Selig play, "The Spoilers," to the American motion picture screen. Notwithstanding the fact that this great motion picture drama was released to the world several years ago, yet it continues to gain rather than to decline in popularity. In every section of the civilized world "The Spoilers" has been seen and has been praised. It is being planned to reissue this wonderful drama of American life, increasing the number of reels from nine to twelve. In other words, in response to popular demand, William N. Selig, president of the Selig Polyscope Company, may issue a de luxe presentation of "The Spoilers." Be it known that when the original drama was released at least four thousand feet of red-blooded action was eliminated in order to bring "The Spoilers" to what was then commercial length. This exciting and spectacular action depicting the all-star cast including Wm. Farnum, Kathlyn Williams, Thomas Santschi, Bessie Eyton, Wheeler Oakman, Frank Clark and all the rest of the popular favorites will appear in the de luxe presentation.

ENGLISH ACTORS IN PATHE'S "THE LOVE TRAIL."

In Pathe's "The Love Trail," adapted from the very sucessful English novel, "The Dope Doctor," by Richard Dehan, appear two young actors who have parts requiring skillful interpretation and who handle their roles in a manner leaving little to be desired. They are Bertram Burleigh who plays "Lord Beauvayse" and Fred Paul who is cast for the "dope doctor," English actors of note.

Mr. Burleigh is only twenty-five years old and was intended for the law, but ran away from home and secured a very silent part in a road show. Mr. Burleigh considers acting in pictures a higher art than on the stage because the story one has to tell must be told without the aid of the voice.

Fred Paul has had years of experience as photographer, actor and producer, a happy combination for a motion picture player. He was with Cyril Maude for four years, and was stage manager for Weedon Grossmith. His London experience includes stage management at the New Theater, The Garrick, and The Playhouse.

"THE GIRL OF HIS DREAMS" (Cub Comedy).

Rapidly occurring comedy scenes, intermingled with thrilling incidents, and set in locations that range from a modern back alley to all the splendor and lavish gorgeousness of a Roman court in the days of Caesar, together with the unaffected humor of George Ovey are dominant factors in making "The Girl of His Dreams," a one reel Cub Comedy which is to be released January 21 on the Mutual program, a picture of more than ordinary interest.

The story revolves around Jerry (the character created by George Ovey) who, smitten with the beauty of a Miss Gladys, dreams of his lady love while lying asleep in a straw-filled packing case. It so happens that Jerry's bunk adjoins the cache of burglars which contains their collected loot. Officers happening by find the booty and arrest Jerry as the burglar. However, he proves an alibi, is released and then proceeds on a plan to run down the malefactors. After a series of exciting adventures, in which he suffers much buffeting, his

Scene from "The Girl of His Dreams" (Cub).

efforts are crowned with success and he hands the burglars over to the policeman. To his delight he learns that the loot, which he recovers, is the property of Miss Gladys, and its return to the rightful owner tends to make him more solid in the affections of the girl.

The regular Cub stock company including Jefferson Osborne, Belle Bennett, Louise Horner and Janet Sully support Ovey in this release, which was directed by Milton Fahrney.

Notes of the Trade

Argyle Campbell, for several years assistant to Lawrence Marston, the eminent stage and picture producer, has accepted a position with the Mirror Films, Inc., for which organization Mr. Marston will begin production in the Glendale Studio this month. Mr. Campbell was Mr. Marston's assistant as far back as the stage production of "Thais" in this country.

• • •

Winnifred Greenwood and Edward Coxen once more are appearing together in "Flying A" films. Illness of Mr. Coxen forced his retirement for a period of three weeks. He is fully recovered.

• • •

Thomas Commerford, who plays the part of the judge in Essanay's production, "The Prisoner at the Bar," is sixty-five years of age. Mr. Commerford has been in the theatrical business for more than forty years, and from his present appearance has many more years ahead of him. He has snow white hair and is as active as a man half his years. As for a judge a more suitable type could not be found. He is strong in all character portrayals.

• • •

Announcements are going to the trade from the offices of the Radio Film Company, Inc., New York, to the effect that their production, "Defense or Tribute," is ready for release.

PICTURE THEATERS PROJECTED

LOS ANGELES, CAL.—The Melrose theater, situate at the corner of Melrose and Heliotrope avenues, is being conducted by Marshall Cruz.

Watsonville, Cal.—The Lyric theater, formerly conducted by Englehart & Rapp, is now being operated by J. Gortenberg.

Atlanta, Ga.—Extensive improvements are being made to the Majestic theater.

Belleville, Ill.—Carson & Grandcolas plan to erect a commodious moving picture theater, to be known as the Hippodrome. It will have seating capacity for 2,000 persons and cost approximately $30,000.

Moline, Ill.—A. F. Shallbarger plans to erect a modern fireproof moving picture theater.

Waukegan, Ill.—Strand Theater Company will expend about $15,000 for improvements to their theater building.

Casselton, Ind.—Metcalf & Houghland have leased the opera house.

Frankfort, Ind.—Perry Davis, who now operates the Greentown theater, has had the house repainted and redecorated.

Hobart, Ind.—The Gem theater has been thoroughly overhauled.

Indianapolis, Ind.—The Pioneer theater on Indiana avenue is now being conducted by G. H. Frye.

Indianapolis, Ind.—The Northwestern theater, situate at the corner of Twenty-sixth street and Northwestern avenue, recently taken over by Grant Heth, has been remodeled and the seating capacity increased.

Marion, Ind.—Extensive improvements have been made to the Royal Grand theater and the seating capacity increased.

Mulberry, Ind.—Dana Hoch has added 200 opera chairs to the seating capacity of his moving picture theater.

Hamburg, Ia.—The opera house which was recently taken over by Stephen Green has been redecorated.

Alexandria, La.—The Pass Time theater is being remodeled.

New Orleans, La.—De Soto Building Company, H. and B. Beer and M. W. Newman & Sons will erect a large moving picture theater and seven stores at the corner of Baronne and Gravier streets; theater to be of fireproof construction; seating capacity 2,000; exhaust fans and roof ventilation; steam heat; electric lights.

Baltimore, Md.—P. H. Willis, 3814 Reisterstown avenue, is having plans prepared for a one-story moving picture theater, 33 by 96 feet; cost about $10,000.

Baltimore, Md.—J. T. Langville, 1220 Light street, plans to build a one-story moving picture theater, 40 by 100 feet; cost approximately $15,000.

Baltimore, Md.—George Kirschenhofer, 1517 East Eager street, plans to erect a one-story moving picture theater at 1517-21 East Eager street, 42.6 by 70.3 feet; cost $3,500.

Baltimore, Md.—Management of the Gem theater, at 174 East Baltimore street, plans to make extensive improvements to the house. These will include new exits, flooring, ticket office, rearrangement of entire electrical work.

Boyne City, Mich.—Extensive alterations have been made to the Bellamy opera house.

Detroit, Mich.—The Boulevard Theater Company plans to erect a fireproof theater, store and office building on the north side of Gratiot avenue, with a seating capacity of 2,000.

Detroit, Mich.—Lichty & Bell, who recently leased the Grand theater, have had the interior of the house redecorated.

Brainerd, Minn.—The Best theater is now being conducted by C. E. Baker.

Ionia, Mich.—The Family theatre is now being operated by Frederick Jacobi.

Ishpeming, Mich.—The new moving picture theatre being constructed on Main street, for Edward J. Butler, is nearing completion.

Iron Mountain, Mich.—The seating capacity of the Bijou theatre has been increased.

Jackson, Mich.—The new Orpheum theatre erected on West Main street has been completed. It is being equipped with a $7,500 pipe organ.

Manistee, Mich.—The moving picture theatre erected by Gus Kitsinger on River street has been leased by the Chicago Amusement Company. It has seating capacity of 800.

Pontiac, Mich.—A. J. Kliest & Son are erecting a new moving picture theatre at the corner of South Saginaw and Water streets, 100 by 160 feet. It will have seating capacity for 1,800 persons.

Duluth, Minn.—Andrew Wilson has leased a building on Commonwealth avenue which he will remodel and conduct as a first-class moving picture theater.

Eveleth, Minn.—Schermer & Sher have disposed of their interest in the Strand theater to Walter Broms.

Lamberton, Minn.—Carver & Groebner, who own the Scenic theater, plan to build an attractive new front to the house.

Montevideo, Minn.—A new addition has been built to the Star theater.

St. Paul, Minn.—American Seating Company plans to build a one-story moving picture theater, 40 by 125 feet.

Westbrook, Minn.—Joseph Bauer, who recently purchased a store property here, has converted the building into a modern moving picture theater.

Helena, Mont.—The Liberty Theater Company has taken over the Liberty theater, formerly conducted by Steege & Penney.

Omaha, Neb.—Jacob E. Schlank and others are interested in a project to erect a $60,000 moving picture theater.

Hoboken, N. J.—John Campomenost has taken a five-year lease on the moving picture theater at 259 First street.

Albany, N. Y.—A commodious moving picture theater will be erected by Louis Mann and Harry Hellman at the corner of Quail street, Elberon place and Western avenue, 114 by 73 by 73 feet; seating capacity 1,000.

Niagara Falls, N. Y.—Harris Lumberg plans to expend about $20,000 for alterations and improvements to his moving picture theater.

Utica, N. Y.—John Augur & Company will erect a modern fireproof moving picture theater and store building, to cost approximately $18,000.

Dickinson, N. D.—The opera house has been leased by Flurry & Kronschnabel. Vaudeville will be featured in conjunction with high-grade moving pictures.

Cleveland, O.—Mary A. Fritz, 459 East 124th street, is having plans prepared for a one and two-story moving picture theater, to cost $40,000.

Ironton, O.—Joseph Clorain, 129 Railroad avenue, contemplates constructing in the early spring a three-story moving picture theater and lodge building, 48 by 121 feet, to cost $10,000.

Lorain, O.—George Schenker plans to erect a 1½-story moving picture theater, 48.6 by 115 feet, to cost $13,000.

Piqua, O.—Fred Adams has sold the Favorite moving picture theater on North Main street to H. U. and Frank Yount.

Palmerton, Pa.—Louis Lavinsky is having plans prepared for a two-story moving picture theater and apartment building, to cost $10,000.

Scranton, Pa.—Hippodrome Amusement Company plans to make alterations to their theater building, to cost $70,000.

Aberdeen, S. D.—A number of improvements have been made to the Lyric theater.

Chattanooga, Tenn.—The handsome new moving picture theater, the Royal, situate at 233 East Main street, erected at a cost of $15,000 by Weiner & Block, has made its initial bow to the public.

Spokane, Wash.—B. W. Copeland is the new owner of the Rex theater.

Rhinelander, Wis.—The Bijou theatre is now being operated by J. H. Morgan.

Superior, Wis.—The Odeum theater, at the corner of Seventh street and Tower avenue, has been reopened by R. Palm.

Waukesha, Wis.—The Frellson Amusement Company has leased the Unique theater, on Main street.

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Niagara Slide Co., Lockport, N. Y.

Trade News of the Week

Gathered by Our Own Correspondents

MONTREAL NEWS LETTER.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

Prospects for the Coming Year.

MONTREAL, QUE.—The New Year will see much improvement in the local field. Some fine big new houses will be opened in the province during January, and there are two mammoth houses now under consideration for this city. Among the exhibitors a ray of hope can be seen through taxation troubles inasmuch as a protest in the form of a petition has been presented to our legislators at the City Hall. The prices of admission are being generally raised in the West End of the city, and this, with a good deal more recognition by the local press, will help materially to place the photoplay higher in the regard of the public.

A marked improvement in the exhibition of the screen stories, in the way of music, projection, prices, publicity and service is already in evidence, and those who have not sought to improve their shows will soon have to drop into line. There is no good reason for pessimism.

Manager Herring's Patriotic Benefit.

Manager Herring of the Mount Royal theater recently devoted two days to patriotic purposes. A special program of features, including several reels of photoplay and turns by local talent, was put on, and the prices were raised for this special occasion. The gross profits were devoted to the purchase of good warm socks for those unfortunates whose duty it is to live in these vest-pocket edition canals, commonly known as trenches.

George Nicholas Gets Present.

George Nicholas, general manager of the Independent Amusements, Limited, was the happy recipient at Yuletide of a handsome handbag, the gift of the staff of the Strand theater, one of the houses owned by the company.

Ben Smith a Daddy.

Ben Smith, shipper in the Fox Film's local branch, is now a proud possessor and father of a lusty young baby. Both mother and child are in good health.

The Universal Twins.

The local Universal office since the last few days of November has been in charge of two gentlemen who are commonly known as the Universal Twins. The owners of this alias are Messrs. S. B. Taube and T. O. Byerle. Mr. Byerle has been in Montreal before in the capacity of local Universal manager. Since these two men have taken charge big changes have been wrought in the local office. An entirely new system has been installed so as to meet better with local conditions. Mr. Taube was very optimistic when interviewed by the Montreal representative of the Moving Picture World.

Manager Conover's New Policy.

The new policy which has been in operation at the local Imperial theater for some time now is meeting with much success. The prices have been raised and a high-class show put on in keeping with every tradition recorded by its manager, Mr. H. Conover. Music is by an orchestra, supplemented by a Hope-Jones unit orchestra.

Want National Board

Canadian Film Men Will Welcome Single Board of Censors—Present Provincial Boards Felt to Be a Hindrance—Much Time, Labor and Money May Be Saved in the Dominion by Federal Board.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONTARIO.—According to W. A. Bach, of the Canadian Universal Film Company, Limited, Toronto, Canada wants national censorship, and the sooner this arrangement is secured the better will the moving picture people of the Dominion find themselves situated.

Mr. Bach sizes up the situation as follows:

"The demand for a national board of censors in Canada is rapidly gaining strength, and there is little doubt that before many months have passed some sort of national petition will be presented to the Federal Government in the effort to induce a radical change. Among the film exchanges and exhibitors at large the feeling is practically unanimous that the present system is altogether inadequate and out of date, and that time, money and great labor could be saved by the establishment of a national censor body. It is also believed that such a move would draw the various branches of the business into a closer, better and more harmonious relationship with the government. Unquestionably, censorship is the big question before the film people in Canada today."

AMALGAMATE FOR WINTER.

An arrangement has been entered into whereby three moving picture theaters in Port Arthur, Ontario, will be "amalgamated" for the present winter season. The houses affected by the unusual move are the Princess, Gaiety and Colonial. The two former have been closed down and the interests of all three have been concentrated in the Colonial, the direct management of which is in the hands of A. J. Baird. The union will be effective only for the winter months, as all three places are to be in operation next spring when the city will have its usual business activity in connection with marine trade. There is only one other picture house in Port Arthur in addition to the three mentioned above, but it is not included in the arrangements.

HIGHER LICENSE FEES.

The City Council of St. Catharines, Ontario, has increased the local license fee for moving picture theaters from $100 to $150 per year. The same fee will be collected from the so-called legitimate theater in that city. This is in addition to the annual fee of $200 collected by the Ontario Provincial Government.

They Sat Through It.

When fire broke out in the machine booth of the Majestic theater, Montreal, one evening recently, not one person in the audience left a seat, even though the fire department was summoned to extinguish the blaze. The show was continued after a short delay.

Toronto Looking to Ventilation.

Owing to epidemics of measles and grip, the health authorities in Toronto are paying considerable attention to the ventilation of moving picture theaters throughout the city. The people have been advised not to patronize those theaters in which the atmosphere is not purified constantly, and the civic officials are taking steps, it is understood, to compel the managers of a number of houses to increase ventilation arrangements.

Films in Toronto.

Toronto had moving pictures in every one of its theaters, with the exception of the two burlesque houses, during one whole week recently. The two legitimate theaters offered film features, while each of the three vaudeville theaters had pictures on their bills.

Walkerville Theater Sold.

The first and only moving picture house in Walkerville, Ontario, the Temple theater, which was opened only last month, has passed into the hands of Mr. Clyde W. Curry, who operates the Favorite theater at Windsor. He will look after both places. The Temple, which seats about 360 people, was built by John Scott and John Ballantine, and the latter started as manager of the theater.

Appointed Theatrical Chaplain.

Rev. Canon Powell, rector of Holy Trinity Church, Toronto, has been selected for Toronto's first theatrical chaplain. There are 1,600 theater employes in Toronto, it is estimated, of whom half are directly connected with the moving picture industry. Canon Powell will minister to the spiritual needs of these people.

New Feature Pictures.

Considerable interest is being taken in Canada in the new Universal release, "The Nature Man," a five-reel educational picture. In several places the picture is being shown free to children under the auspices of a newspaper. In Toronto the film has received special commendation from censors and other officials.

Attractive Christmas cards were issued to all friends of the Universal in Canada by Claire Hague, general manager of the Canadian company. The pretty cards bore the autographs of Mr. Hague and various local managers.

A recently printed list shows that the Universal is supplying pictures to thirty-seven theaters in Montreal. Over fifty Toronto theaters are also exhibiting Universal photoplays.

The Famous Players Service of Toronto have made releases of two new brands in Toronto. "A Gentleman from Indiana," the first of the Pallas productions, was released to His Majesty's and the Madison theater during Christmas week, while Loew's also took the first "Topical News Weekly" during the same week.

The Ontario censors raised some question about "Mr. Grex of Monte Carlo" owing to the international complications depicted, but, after some slight changes in titles, the exceptional picture was allowed to pass.

Minors in the Business

Massachusetts State Board of Labor and Industries Recommends Extension of Anti-Juvenile Hazardous Employment Law to Cover Children in the Picture Business—Very Few Minors Now Employed.

By William Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—The State Board of Labor and Industries of Massachusetts in its annual report to the legislature, recently filed with the clerk of the House of Representatives, recommends the extension of the anti-juvenile hazardous employment law to moving picture theaters and the moving picture industry in Massachusetts. The bill submitted by the board prohibits the employment in moving picture houses of all minors less than sixteen years of age. It is doubtful if this bill becomes a law whether it will have any effect on the industry in Massachusetts because from all available information there are few, if any, children undersixteen years of age employed in the business in the Bay State at the present time, in any capacity.

AGAINST FEDERAL CENSORSHIP.

John Casey, Boston's official censor, went to Washington, D. C., last week and spoke before a Federal legislative committee in opposition to the Federal Censorship Board bill. Mr. Casey was acting under instructions from Mayor James M. Curley, of Boston, who is very much pleased with the existing methods of censorship in Boston and who is decidedly opposed to experimenting with any new form of censoring films that are to be shown in Boston. Films to be shown in Boston must first be passed by the National board of censors. According to the mayor this method has worked very well so far, and until it is found wanting he asks the Federal people to keep their hands off where Boston is concerned.

"BLUE BIRD" COMES TO BOSTON.

The Blue Bird features came into Boston this week and established headquarters in the Kriterion offices in Pleasant street. Frank Jacques, formerly with the Globe theater, Brockton, will handle the affairs of the new comers in this territory. Mr. Jacques was with the Universal people at one time.

DAVENPORT CO. GETS ANOTHER.

E. D. Davenport, of E. D. Davenport & Company, of New Bedford, who was in Boston last week, said that his company has just leased the Royal in New Bedford from the owner, Mr. O. Tessier. This makes three theaters in New Bedford, which are now operated by Mr. Davenport or his company, the Royal, the Casino and the Savoy.

SEVERAL NEW THEATERS.

A new theater with a seating capacity of 900 is expected to open in Holyoke, Mass., soon. The new house is to be owned by Alec Cameron. The Imperial, another new theater in Pawtucket, R. I., is practically finished and will be thrown open to the public in a short time. The Arlington theater, at Arlington, Mass., is nearly ready and plans have been drawn and the foundation dug for the new Belmont theater at Belmont, Mass. The New Central Square theater opened auspiciously in East Boston last week.

Thomas Murray, whose Empire theater at Holyoke, Mass., burned down several months ago, was in Boston last week and announced that he had secured additional land adjoining the site of the old theater upon which he intends to erect a new structure with a seating capacity of 1,800.

MANCHESTER THEATER OPENS.

Frank Vine, New England head of the World Film, took flying trip to Manchester, N. H., last week to be present at the opening of the Eagle theater, the new playhouse built by the Pariseau Brothers, which is said to be one of the finest picture houses in New Hampshire. The theater has a seating capacity of 900 and on the opening night Mr. Vine declares 500 persons were turned away. Mr. J. Charbonneau, the manager of the new house is booking World and Equitable features.

Geo. Lawrence Goes to Albany.

George Lawrence, until recently connected with the Pathe office in New York, assumed the management of the Albany, N. Y., office of the United this week, according to Mr. Fred B. Murphy, who expects great things from his new executive. Mr. Murphy will drop in on Mr. Lawrence on his trip around the circuit this week.

World Film Corporation Notes.

Manager Frank Vine's list of clients is increasing every day, he says. C. H. Cowan, Jr., of the Princess theater, Westerly, R. I., is booking World and Equitable features; N. N. Brooks is using Equitable in the Comique and Premier houses in Boston; the Palace theater at Cranston, R. I., is using World Film; the Strand, at Gardner, Me., World and Equitable; Joseph F. Shea has both features in Shea's at Valley Falls, R. I. H. D. Perry has introduced Equitable into Bellows Falls, Vt., and H. H. Durgin is booking World features at the Spa theater, Pittsfield, Mass.

Mr. Joseph Mack, who was formerly connected with the New England office of the Kline-Edison Company is now associated with Frank Vine in the Boston office of the World Film Company. Mr. Mack joined the World forces in December and is apparently well pleased with his new berth.

H. F. Campbell Has Big Territory.

One of the busiest of all the busy managers in this territory is Harry F. Campbell, the New England boss of the Fox corporation. Mr. Campbell also has the cares of the Canadian field upon his mind and between the two territories he is spending much of his time on trains. All he has to do is run all over New England and then chase around four or five provinces in Canada for a change now and then, looking after the multitude of Fox interests that are entrusted to his care. Mr. Campbell has a man's size job. He left this week for Canada intending to open a new office at St. Johns, N. B.

In view of his many duties Mr. Campbell will be unable to devote as much time to the legislative affairs of the Exhibitors' League as he did in former years, although he says he will try to keep in as close touch with moving picture affairs at the State House as possible. While Mr. Campbell is away the New England office of the Fox corporation will be under the direction of Mr. Charles Phillips, his able assistant.

Has a Right to Crow.

Samuel Bernfield, the big chap who handles the reins in the New England office of the Pathe exchange, is enthusiastic over the way the Gold Rooster films are going here. The Boston theater which has a seating capacity of 2,800, put on a double bill of Gold Roosters during the week of Jan. 10. Florence Reed in "At Bay" and Clifton Crawford in "The Galloper" were shown during the first half of the week and during the last half the attractions were Henry W. Savage's "Excuse Me" and the "Beloved Vagabond."

At the New Triangle Office.

The members of the New England Triangle staff moved into their new building at Nos. 48 and 50 Melrose street, South End, this week. Mr. W. H. Bradley, who directs the Triangle destinies in New England is very much pleased with the new quarters, which are located in that part of Boston which has come to be known as "Exchangeable." His work has piled up to such an extent that he has taken on a new solicitor, W. H. Dunbar, an old Kinetograph man, who is expected to take much of the road work off Mr. Bradley's hands.

Fred B. Murphy Visiting Branch Offices.

Fred B. Murphy, proprietor of the United Film Service, left this week on one of his regular bi-monthly tours of his six branch offices. Mr. Murphy is one of the busiest exchange men in the East and incidentally is one of the most popular. Things are apparently booming in the Murphy camp judging from the heap of correspondence that continually litters his desk and his office is a mecca for a host of visiting exhibitors every week.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

MANAGER BOGRETT PATRON OF MUSIC IN BANGOR.

Gives Two Nights at Park Theater as Benefit to Local Chorus.

By John P. Flanagan, Maine Correspondent of Moving Picture World.

BANGOR, MAINE.—Manager Stephen Bogrett, of the Park theater, Bangor, Me., has a novel idea for making his theater popular with the musical element in the community. The Festival chorus association, the large local musical organization, needed money for its work, and to assist them, Manager Bogrett gave two benefit concerts on Wednesday and Thursday nights the first week in January. The chorus provided a 12-piece orchestra and soloists. Twelve reels of fine photoplays, including Mary Miles Minter, in "Barbara Frietchie," were shown. The price of admission was increased from 10 to 25 cents. The chorus was given 50 per cent. of the sale of all tickets disposed of in advance, the management retaining all money taken at the door. This plan, first tried at the Park last year, again proved to be successful this year

Resumes Control of Ellsworth Strand.

Mrs. Imogene Pettengill, who recently leased the Strand theater, Ellsworth, to a Massachusetts man, has resumed control of that theater, and is now operating it.

MAINE SHOW LICENSE ONLY $10.

A question recently arose in Bangor, as to whether the city government had the right to charge the photoplay houses more than $10 for their annual licenses. Previous to 1916, the charge has been $50 a year. As related in a recent number of the Moving Picture World, John Hone, of Presque Isle, had a bill passed in the Maine legislature making it illegal to charge more than $10 for any moving picture theater license in the state. The city solicitor of Bangor, when asked for an opinion, wrote the city clerk that in his opinion, Bangor cannot now charge

more than $10. In other words, the law must be obeyed. If any other Maine exhibitors are paying more than $10 it is their own fault.

United Film Busy.

Manager William White, of the Bangor branch of the United Film Company, is making good, having increased the business of the Bangor branch 60 per cent. since he took it over. He will supply Morse's Winter Garden, Bangor, the new house, with pictures. He finds that the houses in Maine are now finding the "double feature" program, consisting of two three-reel features and a single are very popular with patrons.

Pine Tree Items of Interest.

"The Birth of a Nation" is enjoying big business in the small towns in Maine.

Thirty-eight students from the Maine school for the Deaf were the guests of the management of the Empire theater, Portland, on a recent afternoon.

Triangle pictures made a hit with Lewiston patrons at the Empire theater recently. Mayor and Mrs. Brann were guests of honor on the opening night, and a seven-piece orchestra added much to the enjoyment of the program. There is no advance in price at the Empire for these pictures.

NEWARK'S IDLE HOUR OPENS.

By Jacob J. Kalter (501 Century Bldg.), Newark Correspondent of Moving Picture World.

NEWARK, N. J.—The Idle Hour, a motion picture theater at 507 South Orange avenue, Newark, was opened last week by M. Gelsime. The house will run Universal program.

ANOTHER JERSEY CITY HOUSE.

A new motion picture house will be built at the southeast corner of Sip avenue and Enos place, Jersey City, by Harry J. Max, after plans drawn by Nathan Welitoff of Newark. The building is a one-story brick affair, 47 by 120 feet in ground dimensions. The motion picture theater will seat 300, and the estimated cost of the entire building, which will also include four stores, is $20,000.

PROCTOR'S LYCEUM TO OPEN.

The roof garden theater attached to Proctor's Palace theater, Market street, Newark, will be opened to the public within one week, it was learned. The house will be under the management of Lewis H. Golding, who will have as his assistant R. J. O'Crowley, Jr. This is the same management as the Palace theater. The roof garden theater will be known as Lyceum-atop-the-Palace. Although it is not definitely known what sort of attractions will be offered, it is generally understood that feature films will be shown. The showhouse has a seating capacity of 1,400, and is thoroughly equipped.

PAPER'S NEWARK OFFICE.

The Newark correspondent of the Moving Picture World announces that he is now located at room 510 Century building, 142 Market street, Newark. Mr. Kalter will always welcome visits from out-of-town exhibitors and exchangemen as well as the local film men. If you have any items of general interest bring them along with you, but if you are inconveniently situated from Newark, your news will receive attention if sent by mail. Copies of the World will be on hand, and subscriptions received and renewed at our Newark office.

SAMUEL SINGER WITH ROYAL.

Samuel Singer assumed the active management of the Royal Feature Film Exchange at 228 Market street, on Friday, Jan. 14. Mr. Singer is a brother of Leo Singer, who will retain a passive interest in the exchange. The new manager is a former exhibitor, one of the first in New Jersey. He was also connected with the Knickerbocker and Proctor interests in New York. He has made a flying start, booking the New York World's war pictures, "Fighting in France," and "The Melting Pot," exclusively for this state.

Leo Singer, the former manager of the Royal, has become associated in an entirely new line. He is now a member of the General Reducing Company, Inc., of 86-92 Frankfort street, Newark. The new concern deals in pyroxlin products and chlorides of gold, silver and platinum. Mr. Singer, however, will not give up his film exchange.

RAMBONNET QUITS WURLITZER.

Mr. Edwin A. Rambonnet informed the Newark correspondent of the Moving Picture World Saturday that he had severed all connections with the Rudolph Wurlitzer Company. Mr. Rambonnet has been a successful moving picture exhibitor, and has been exceedingly successful with the theater orchestra interests in this territory. His future plans are not known, but he is considering several offers from producing companies to assume the local management of their offices here.

NEW LINDEN THEATER.

The Linden opera house, Wood avenue, Linden, N. J., has been turned into a moving picture place by J. Tannebaum. This place is now the sole moving picture house in Linden. Universal pictures are shown exclusively.

The Big New Theater

Philadelphia Visited by Rumor Which Promises a Magnificent New Theater on Corner of Forty-second and Chestnut Streets—She Says the New House Will Be Valued at Half a Million and Seat 3,000 Persons.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—Moving picture interests in this city are stirred by the rumor that there is to be a colossal moving picture theater erected upon the southeast corner of Fifty-second and Chestnut streets, which theater will be the grandest in this city and will be modeled on the lines of the Strand of New York. The ground upon which the structure is to be erected is the property of George H. Earle, Jr., and has dimensions of 120 by 175 feet. The street at that point is promenaded each night by thousands of people.

The firm of Hoffman & Company, well known architects, who drew the plans for the Stanley, Globe and other leading moving picture theaters, have been, so it is said, assigned to the task of designing the new structure, and it is rumored that Cramp & Company, contractors, will be awarded the contract for the erection of the building at a cost of $350,000. The ground cost in the neighborhood of $150,000.

Many different opinions are being expressed as to the veracity of the rumor, but it seems to be the general concensus of opinion that it is true to a certain extent. While there are already many moving picture theaters in that locality, a house of such enormous proportions, as it is claimed that the new theater will seat 3,000, may perhaps apeal to the West Philadelphians and predictions to the success of such an enterprise are mere prophecies.

BUY TWO THEATERS.

The Felt Brothers, proprietors of the Locust, West Philadelphia's leading moving picture theater, recently added to their place in the local field by taking over the Fifty-second street and Belmont theaters, which were formerly conducted by Samuel H. Wheeler. With the acquisition of these properties by the Felt Brothers comes a change in the management policy of both houses. Henceforth in the afternoon the price of admission will be five cents at the Fifty-second street theater and ten cents at the Belmont. In the evenings the prices will be fifteen cents at both establishments. It is planned to show nothing but first class pictures and Messrs. Felt and Felt, who have already made themselves known in Philadelphia moving picture circles, expect to meet with their usual success in this enterprise.

FIFTY-SIXTH STREET THEATER OPEN JAN. 17.

Walter Jacobs, former manager of the Imperial at Sixtieth and Spruce streets, has recently been engaged to manage the new Fifty-sixth street theater, which will open to the public on Monday, January 17th. This house, which is of the latest and most modern structure possible and is handsomely furnished and equipped throughout, is the property of Mr. Yonkers, who is most optimistic concerning his investment and declares that he feels sure that when the people realize the class of the productions offered and the first-class service offered them he will experience little difficulty in exhibiting to large audiences. A large proportion of the equipment has been purchased from the Swaab Film Service, 1327 Vine street.

TAUGHT HIM A LESSON.

What trouble and expense is often saved by several moments spent in deep, earnest, honest-to-goodness thought! Some days ago a certain gentlemen began to have the Family theater, 1326 Ridge avenue, renovated for the opening once more as a moving picture house. He spent a good deal on painting and cleaning and several other minor details and never thought about a small matter like obtaining a license. When he applied for the aforesaid license he was nonplussed to discover that he would be unable to obtain the desired document. When asked to explain why a license could not be given those in authority declared that the theater was a menace to public safety and that, while it was all right years ago, it did not meet with the modern opinion as to what constitutes a first-class moving picture theater.

WILL TRY AGAIN.

The Orthodox theater, 1618 Orthodox street, which has been closed for some time past, has once more opened its doors to the public. This time it is under the management of Mr. Chapman, thus making the second time that he has endeavored to make the theater a success. Well, he certainly has the best wishes of his brother exhibitors and it is universally hoped that he meet with success.

Philadelphia Business Notes.

G. D. Brown, well-known exhibitor of Eastville, Virginia, was a recent visitor to Philadelphia and spent considerable time in visiting local supply houses. Before returning to his home town he purchased a new 6A machine at the Swaab Film Service.

It has been announced that the Calehuff Supply Company, 1301 Race street, have obtained the local agency for the Edison Superkinetoscope machine, the highest priced machine on the market, retailing at $600. The machine is now on exhibition at the company's headquarters and local exhibitors are invited to inspect its wonderful qualities.

Mr. Schlichter has opened a new theater in Royersford, Pa., and reports having accomplished a remarkable volume of business to date. Mr. Schlichter is an experienced exhibitor and knows what the people want and when they want it. This accounts for his success.

Screen Club Meeting

Pittsburgh Film Men's Club Holds First Meeting in New Quarters—President Kester in Chair—Messrs. Lande, Aronson, Levison and Cross Report—J. C. Kormblum and C. B. Nelson Added to Press Committee.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA. — The Pittsburgh Screen Club held its first meeting in their new headquarters Sunday afternoon, January 9, and most enthusiastic crowd was in attendance. Reports were heard from the various committees on the coming Screen Club Ball to be held on the 14th of February, and the by-laws were up for first reading.

The meeting was called at :15 with President Kester presiding. A letter from Mr. Lande, who was sent to New York to secure screen stars for the affair, was read. Mr. Lande stated that he found it very difficult to see the various managers, as appointments had to be made with nearly all of them. However, Mr. Rowland of the Metro, assured Mr. Lande that his company would send several of its stars.

Mr. Aronson, of the finance committee, reported that $300 of the $500 subscribed had already been paid.

Mr. Levison, of the furniture committee, called attention to the elegant way in which the room was furnished with table, chairs, desk, etc.

Al W. Cross reported for the publicity committee. He reported that work was progressing rapidly and that his committee is on the job all the time. Leo Levison, who is also on the same committee, stated that he is about to leave for New York and while he cannot be of any assistance locally, he will be in the east and helping to secure stars and looking after other matters of interest to the club in New York.

Mr. Cross asked for additional members on the publicity committee to fill the vacancy caused by Mr. Levison's removal. The chair appointed J. C. Kormblum and C. B. Nelson.

At this meeting it was decided to make the initiation fee $10 after the first of March; that the annual dues for active and associate members be $6 per year and that the regular meetings be held the second Sunday of each month. The annual nomination of officers will be held in June and the election in July.

NEW CONNELLSVILLE HOUSE.

Charles Freeman, a well-known moving picture man of Pittsburgh, and Steve Canellos, proprietor of the Manhattan Cafe, Connellsville, Pa., have leased a storeroom on Main street, Connellsville and will remodel the same into a moving picture house, beginning work April 1st. The room is 32x165 feet and when completed is expected to seat about 700 people. Plans are now being prepared for the remodeling at a cost of about $12,000.

PITTSBURGH LEAGUE GROWS.

James Delves, secretary of the Pittsburgh local of the Motion Picture Exhibitors' League of America, reports that the organization is enjoying a healthy growth in membership and that it is in better shape than at any time in the organization. Every meeting sees new members added and three applications for membership will be acted upon at the next meeting Thursday, January 20.

NEW FILM EXCHANGE BUILDING.

C. C. McKalip & Company, by Edgar E. Wertheimer, have concluded leases to the various film companies in Pittsburgh, Pa., for the changing of the six-story fireproof building, at 938-40 Penn avenue into a film exchange; the lot being 40 x 110 feet in size. The property belongs to T. J. Keenan and leases have been made with the following tenants for a long term of years: Exhibitors Publishing Company, Feature Film and Calcium Light Company, Metro Picture Service, Inc.; Independent Film Exchange, Pathe Exchange, Inc., and the Liberty Film Renting Company.

Contracts will be awarded in a few days for extensive alterations to the building which will make it the finest film exchange building in the country. An addition of two more stories in the building is contemplated to take care of additional applications for space.

A. J. HANNA HONEYMOONING.

A. J. Hanna, proprietor of the Palace theater on the North Side of Pittsburgh, and treasurer of the Pittsburgh Screen Club, is given credit by his friends as having started the new year right. He signed the benedict list at the beginning of the year and is now on a honeymoon. His partner was the happy Miss Lulu Senora Mosby, grand-daughter of a Confederate general of the Civil war and daughter of Col. O. A. Mosby. Mr. and Mrs. Hanna will be at home after February first in their finely-furnished new home at 6363 Jackson street, East End, Pittsburgh.

NEW NORTH SIDE HOUSE.

George Logue, proprietor of the Seemore theater, Irwin avenue, North Side, Pittsburgh, states that a company has been formed by Aaron Chatkin, David Chatkin and himself, for the purpose of erecting a large picture house at the corner of Irwin avenue and Jarvella avenue. The lot on which the theater will be erected is 50x185 feet and according to the plans which have been prepared it will have a seating capacity of 1085. Work will be started about the first of February and it is expected that the house will be finished for opening in about six months. The estimated cost of the structure will be $40,000.

RUFFIANS DAMAGE THEATER.

Manager Swanson of the Imp theater of Irwin, Pittsburgh, Pa., lost his share of the holiday business when some person broke into the theater just before Christmas Day and smashed the motion picture machine and did other damage that forced the manager to close up the house during the holiday season.

NEW CASTLE'S PARK SOLD.

Jake Jenkinger has sold his Park theater in New Castle, Pa., to Charles Freeman, of Pittsburgh and Mike Marks, of the Star theater, New Castle. The house was closed last week for a period of six weeks during which time it will be considerably enlarged and remodeled at a cost of $8,000. A new pipe organ will be installed, a marquise erected over the sidewalk and the place will be generally improved in appearance. When it reopens the seating capacity will be 600.

BIG FILM AT THE IMPERIAL.

The Imperial theater, Beaver avenue and Juniata street, North Side, Pittsburgh, Pa., revolutionized its entertainment methods last week. The best motion picture plays have been substituted in the place of vaudeville.

Thomas A. Gilbert, manager of the popular house contracted for features from Fox, Paramount, Metro and V-L-S-E. The program for each day is certain to be composed of none, but the most select and notable up-to-date films, making every day a feature day. Admission to the Imperial under the new arrangement will be 10 cents for adults and five cents for children.

BLUE BIRD'S LOCAL OFFICES

Blue Bird Photoplays, Inc., the newest local feature concern, is already established at 414 Ferry street, with Charles F. Miller in charge. Mr. Miller was formerly manager of the Broadway Universal Features and serials for the Independent Film Exchange, which will hereafter be looked after by Mr. Davis, general manager of the exchange.

T. W. Westbrook Managing Gamble Theater.

T. V. Westbrook, is now running the Gamble theater in Huntingdon, Pa., the former manager Andy Gamble, having given it up the first of the year.

New Theaters.

J. C. Boyer, the owner of the Ideal Photoplay, Altoona, Pa., is putting that theater under an extensive remodeling process. A new front is being put in, the house is being re-decorated and new equipment is being added at an expense of $10,000. The Ideal has a seating capacity of 500.

Rowland & Clark's new Oakland theater, the Strand, will be ready for opening about the first of next month.

J. B. Orr, owner of the new Lyric in Altoona, Pa., was in Pittsburgh last week, ordering equipment for the house. He says he expects to open about February 1st. The Lyric has a seating capacity of about 600.

Pittsburgh Business Notes.

Mayer Silverman, of the Liberty Film Renting Company of Pittsburgh, expects to make a trip to New York the latter part of the week. Mrs. Silverman will accompany him.

Ben. S. Cohen, manager of the Eastern Central Division of the World Film, was in Pittsburgh last week with Manager Scherwin, of the local office. Mr. Cohen was well pleased with the progress being made by the Pittsburgh office and stated that his company has some exceptionally good productions coming.

Manager Pearce, of the H. & B. Film Rental, reports that his business is increasing at a rapid rate and that he is supplying quite a large list of customers with daily service.

Al W. Cross, of the Hudson Feature Film Company of Pittsburgh, has purchased an additional print of "Thou Shalt Not Kill."

MANAGER FARRELL ARRIVES.

Southwestern Manager of General Film Has Offices in Rhodes Building.

By A. M. Beetly, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—E. J. Farrell, former Boston manager of the General Film, has moved to Atlanta to assume the duties of southeastern manager of the company with Atlanta as headquarters.

The offices of the southeastern division headquarters have been installed in the Rhodes building, where J. L. Marentette has his office as manager of the Atlanta branch of the General Film. Mr. Farrell and his family have moved into a home on Lucile avenue.

The district comprises Washington, D. C., Charlotte, N. C., Atlanta, Memphis, Tenn., Tampa, Fla., New Orleans, La., Dallas, Tex., Houston, Tex., and Oklahoma City, Okla., with the adjacent territory and cities, with Atlanta as headquarters over which Mr. Farrell has charge. This will mean the enlargement of the office force of the General Film company here.

"The Convict King" Shown.

"The Convict King," a photoplay far out of the beaten track of pictures, a play that was written by Dudley Glass, an At-

lanta newspaper man, was shown at the Alamo theater, Monday.

Lillian Cook's Work Seen.

Many of her Atlanta friends were pleasantly surprised Monday to see Lillian Cook, a young Alabama actress, supporting Clara Kimball Young in that star's latest success, "Camille," which was shown at the Strand theater.

Miss Cook has been a frequent visitor to the city, and in many instances entertained here. On New Year's eve, 1914, she was crowned queen of the celebration in the Piedmont hotel cafe. She only recently left the speaking stage for the moving pictures.

She portrays the role of Cecile, the sister of Armand in "Camille."

Georgia Atkinson to Be Film Player.

Members of the family of Georgia Atkinson, daughter of the late Governor William Y. Atkinson, of Newnan, Monday confirmed the report that she will soon accept one of the offers that have been made her by prominent moving picture studios in the north and east.

For years she has been a devoted student of dramatics and of pantomime. She was studying abroad in Paris at the outbreak of the European war, but, forced to return to America, resumed her studies at home. She is singularly fitted for the screen. Her blonde beauty, symmetry of features and charm of personality equip her for this work.

She is one of Georgia's most popular young women, and has many friends in Atlanta who will take a keen interest in her progress.

Hank Cassidy Heads the Georgian.

Hank G. Cassidy, one of the best known men in Atlanta's theatrical world assumed charge of the Georgian theater Monday, after an absence from the city of several months. Until his appointment to the Atlanta amusement house he had been at the head of a chain of moving picture theaters in Jacksonville.

Mr. Cassidy was formerly manager of the Grand theater and also the Lyric. He was advertising manager of the Forsyth at one time, and has had varied experience with road theatrical enterprises. A few years ago he was prominently identified with the Jake Wells amusement interests in Chattanooga.

He has announced a new policy for the Georgian, a-feature-a-day.

New Atlanta Film Ordinance.

The city clerk is busy sending out copies of the new film ordinance which was one of the last laws adopted by the council of 1915.

The ordinance as passed provides for the manufacture, storage and handling of films and makes some drastic changes in the former regulations. Many of the film concerns, it is said, have made arrangements to secure new Atlanta headquarters so that the law can be complied with.

C. R. R. Flag at Lyric.

A new kind of official international passport, recognized as uniformly as the Red Cross emblem, is one of the interesting exhibits in the lobby of the Lyric theater in connection with "Fighting for France," the war picture being shown all week. This passport attracted the attention of hundreds in the lobby of the Grand Sunday. It is a large piece of canvas, with the big figures 1302 and the letters C. R. R. stamped upon it. In the rivers and harbors of Belgium this piece of canvas is recognized by all nations and given right of way as being the emblem of the commission of Belgium Relief. Giant warships make way for the tiny barges flying this flag.

Ohio Sunday Laws

Court of Common Pleas Dissolves Wind-a-meer Injunction Against Closing by Police—Cleveland Faces Tight Sunday—Exhibitors' League Will Combat Old-Time Blue Laws—Need for Sunday Shows.

By Hubert Parsons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, OHIO.—This city is facing the possibility of being without motion picture shows on Sundays. Judge P. L. A. Lieghley of the court of common pleas has ruled that Sabbath motion picture exhibitions are illegal and Cleveland theater owners are anxiously waiting to see what attitude the Cleveland police will assume in the matter. Heretofore there has been no disposition on the part of the Cleveland authorities to interfere with Sunday motion pictures.

Wind-a-meer Injunction Against Closing.

Judge Lieghley's ruling was made in the injunction suit of the Standard Building Company, operating the new Wind-a-meer theater, Euclid and Holyoke avenues, East Cleveland. That company recently obtained a temporary restraining order from Judge Manuel Levine, preventing the police of East Cleveland from closing the theater on Sundays in accordance with an East Cleveland ordinance. Arnold Goodman, manager of the Wind-a-meer recently submitted to arrest an effort to test the ordinance and referendum petitions to revoke the ordinance were circulated.

For several Sundays the Wind-a-meer was operated and the public admitted without an admission fee. The crowds which responded to the invitation of the management, indicated a strong demand for Sunday shows.

Judge Lieghley's action dissolves the temporary injunction in the East Cleveland case and calls the attention of the Cleveland authorities to the fact that they have the legal authority to close all picture houses. This would affect more than 150 theaters and if enforced, it is declared many of the theaters would be compelled to suspend altogether.

Exhibitors Will Combat Closing.

Any attempt to enforce the law pointed out by Judge Lieghley will be met with strong opposition on the part of the Cleveland exhibitors, however, on the ground that Sunday picture shows have become a public necessity. Film men are expected to join with members of the Northeastern Ohio Motion Picture Exhibitors' League to combat the effect of the decision, and the exhibitors are unanimous in expressing the intention of continuing Sunday shows as usual until forcibly stopped.

People Want Sunday Shows.

"I believe the sentiment of the people of Cleveland is overwhelmingly in favor of Sunday picture shows," W. H. Horsey secretary of the League and proprietor of the Carlyon theater declared. "I expect to run my theater as usual and I believe every other member of the League feels the same way."

Frank Kenney, proprietor of the Clark theater and a vice president of the Motion Picture Exhibitors' League of America, expressed similar sentiments and declared his house would be open as usual.

"Public sentiment demands that the film theaters run on Sunday," Samuel E. Morris of the World Film declared. "The same question has come up in other cities. When a few people in Warren, Ohio, demanded that the theaters be closed, the matter was soon dropped when some seventy-five warrants were issued against choir singers for singing on Sunday and the proprietors of drug stores who kept open.

Blue Laws Not Meant for Modern Times.

"The 'blue laws' were not meant for modern times, but if they are to be strictly enforced there are enough Sunday institutions and businesses that we could close to make it uncomfortable for the anti-Sunday picture people."

E. N. Downs, manager of the Knickerbocker theater, Euclid avenue, and E. 82d street, believes 95 per cent of the picture theaters in Cleveland would be forced to suspend entirely if compelled to close their doors on Sundays.

"The fact that the public wants Sunday pictures is best illustrated by the fact that Sunday receipts are far larger than on other days," Mr. Downs said. "Why we have to make the show continuous on Sundays to handle the crowds.

Sunday Profits Needed.

"I would venture to say that not more than five per cent. of the motion picture houses could continue to run without Sunday profits. Expenses are so heavy for the music and film service that the Sunday receipts are depended on to pull us out of the hole."

J. R. Johnson, of the Pathe film exchange, points out that with picture theaters closed on Sundays thousands of people would be forced to hunt recreation in other ways not so wholesome.

"A Sunday motion picture show, properly conducted, is beneficial to the whole public," Johnson declared. "What will become of the thousands of people who have no place else to go on Sunday?"

Ministers Oppose Opening.

A group of clergymen are the only persons who have thus far expressed the hope that Judge Lieghley's decision will put an end to all Sunday amusements. Rev. A. L. Moore, pastor of the East Cleveland Baptist Church, has announced his intention of appearing before the East Cleveland council at its next meeting in an effort to prevent any attempt to rescind the ordinance prohibiting Sunday shows. Eight thousand persons petitioned the council to revoke the measure.

Judge Lieghley's opinion was based on the Ohio law making it a misdemeanor to engage in common labor on Sunday.

"Inasmuch as the Supreme court has held that the keeping open of the corner grocery store and the corner bakery is illegal on Sunday, then it follows that opening a theater on Sunday is a violation of the law also," Judge Lieghley said.

Of the East Cleveland ordinance which it was sought to enjoin, the court said:

"The petitioners plead that the ordinance compelling the closing on Sundays was not legally passed. The ordinance is not concerned in this case, as there is a law on the statute books which expressly forbids the acts the ordinance was intended to prohibit."

World Film Projection Room.

A model picture theater for the use of exhibitors and visitors is a feature of the new quarters of the Cleveland World Film branch just opened in the Belmont building, Prospect avenue. The new offices occupy the entire third floor of the building and are declared to comprise the largest film office west of New York City.

"PEACE" FILM IN LYNCHBURG.

Manager Barrett of the Belvedere Books Big Preparedness Feature.

By J. T. Baker, Lynchburg Correspondent of the Moving Picture World.

LYNCHBURG, VA.—After several of the larger theaters had declined to take "The Battle Cry of Peace," Manager Guy Barrett of the Belvedere, one of the smaller houses catering to the elite, seized the opportunity to land this big feature and will exhibit it here during the week of January 24. The Belvedere is now showing the Metro and Paramount programs and is one of the few exclusive picture theaters that are making money.

Forbids Giving Prizes

In Louisville, the Commonwealth's Attorney Has Given Notice to Local Theater Managers That the Giving of Prizes Is in Violation of the Lottery Laws and Must Cease—May Make Law Against Trading Stamps.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, KY.—Joseph M. Huffaker, Commonwealth's Attorney of the Circuit Court at Louisville, has notified the proprietors of all local moving picture theaters that giving away of prizes at the houses under their control must cease.

It has been the practice of many of the moving picture theaters, especially those in outlying districts, to give away tickets with each admission, entitling the holder to one chance on the prize distributed. The attorney states that this practice is a violation of the lottery laws and must cease at once. Prizes such as turkeys, candy, household articles and on occasions money, have been given away in these drawings. A number of the houses have special nights upon which trading stamps, merchandise, etc., are given away to every patron, or the women patrons of the theaters. Of course the regulation could not interfere with any general distribution of such merchandise, as there would be no chance involved.

Giving trading stamps may be abolished shortly, as several mercantile organizations of the state are framing a legislative bill to be introduced at the present session of the legislature in an attempt to place a ban on stamps.

WANT CHILDREN'S FILMS.

Organize a Broadside Request to Producers for More Pictures for Young Folks.

Nation-wide efforts to induce film manufacturers to make moving pictures especially for children were inaugurated at a meeting of the Louisville Board of Censorship of Motion Pictures for Children, at a meeting of the organization held at the Library building on Monday, January 10. According to Mrs. Fred Levy, president of the organization, and one of the leaders of the country in the movement for special performances for children, the local board has had a great deal of trouble in finding one film each week which is especially suitable for children, and no studio turns them out for that purpose alone.

Mrs. Levy started the movement in Louisville whereby children's shows were inaugurated at the Mary Anderson theater, one of the Keith houses. Mrs. Levy reports that she has received sixty-five letters, from various cities throughout the country, stating that they were desirous of following Louisville's lead in censoring pictures and sponsoring pictures for children. In view of the nation-wide interest in the Louisville method it has been suggested that the board write to each organization which has sent in such inquiries, and direct them to write to the various film manufacturers and request that children's films be made. This suggestion was later placed in the form of a motion, and was adopted. Each organization will be asked to time its request so that the letters will reach the film manufacturers on February 15, in order that all of the manufacturers may consider the requests at one and the same time.

"We censor pictures only for one show a week in Louisville, but we have to scour the country to secure enough films for that," Mrs. Levy said. "This movement has proven successful in Louisville and other cities are now following our lead. By concerted action we may be able to cause the film manufacturers to realize the importance of the movement and thereby manufacture a sufficient number of films solely for children." The request for information came from the heads of organizations who had read in the newspapers and magazines of the Louisville system. A writer from Columbus, Ga., said she had read a list of such films approved by the Louisville board and wished to know the names of others. In this connection it is interesting to state that the Moving Picture World, last spring ran a list of all films which were shown at the Mary Anderson during the 1914-15 scholastic season. Beginning at once the Louisville board will have two members to act as hostesses at the children's shows.

FILM COMPANY CHANGES NAME.

Children's Feature Film Becomes Aladdin Film Corporation.

Amended articles of incorporation have been filed by the Children's Feature Film Company, changing the name of the company to the Aladdin Film Corporation. The articles are signed by N. M. Sweet, T. J. Morrow, Jr., Kendrick Lewis and R. W. Conant. The latter is manager of the company which expects shortly to begin active operations in Louisville.

The Aladdin interests are now negotiating for a twenty-acre tract of land near Louisville upon which they propose to erect a studio. Mr. Conant recently returned from the East and has a quantity of good material with which to start producing photoplays.

NEW S. & P. FILM MANAGER.

A change has been effected in the S. & P. Film Supply Company, whereby W. E. Caroll, who for a number of years was connected with a local wholesale house, has purchased an interest in the company, and becomes the active manager. Charles Pressy, president of the company, will retain his interest, however. The company is arranging to carry a larger stock of exhibitors' supplies, and is also arranging to buy a lot of new film material.

SUNDAY EXHIBITORS FINED.

Moving picture exhibitors of Lexington, Ky., will probably take the Sunday closing regulations of the city before the Court of Appeals during the next few days. Fines of $10 each were assessed against four moving picture exhibitors on January 10, in connection with the verdicts returned by the grand jury after trying the indictments returned last summer, charging the exhibitors with violating the old blue law forbidding the operation of amusements and also working on Sunday. The exhibitors each pleaded guilty to the original charge. Judge Charles Kerr, following the assessment of the fines, stated that each exhibitor was liable to indictment for each offense if the matter is brought to the attention of the grand jury.

Monte Craig Looking for Theater.

Monte Craig, manager of The New theater, of Staunton, Va., was recently in Louisville looking over the moving picture field with the intention of establishing a house or purchasing an established house either in Louisville or vicinity. Mr. Craig stated that he had had a number of years' experience in the business, and had spent a good deal of time in the South.

Fred Hurst Leases the Ruby.

Fred Hurst, of Louisville, has rented the Ruby theater, a colored show house on Walnut street, and has taken over the active management.

Star at Paducah Not Sold.

Newspapers of Paducah, Ky., have retracted a statement to the effect that the Star theater was included in a block of property sold by the Friedman-Keiler Company to George H. Goodman. The Star property has not been sold, but remains in the ownership of Judge James Campbell, of Paducah.

Expects to Show "Nation" Film.

Pressley L. Hamilton, treasurer of Macauley's theater, which is booked to show the film "The Birth of a Nation," stated that the objections which had been raised to the showing in Louisville would undoubtedly be overruled and that he was confident that the film would be shown for two weeks starting February 14. Mr. Hamilton stated that there were too many people in Louisville who were anxious to see the film, and that the city authorities were too broad-minded to rule against the showing of such a production. In fact Mr. Hamilton is of the opinion that the objections raised will prove excellent publicity for the show.

Prints Its Weekly Program.

The Cherokee theater, of Louisville, is getting out a weekly program of films to be shown at the popular outskirt theater. This program is delivered throughout the residential district surrounding the theater. The plan has exceptional advantages in that it gives the people a line on the shows to be seen, and prevents the disappointment in seeing unexpectedly second run pictures which have previously been seen at the down town theaters.

Stuart W. Cayce Teaches Y. M. C. A. Classes.

Stuart W. Cayce is in charge of the classes in photoplay writing at the Louisville Y. M. C. A. this year. Mr. Cayce was active in handling them last season.

Ben Ali Theater at Lexington Burns

Damage of About $80,000 Caused by Fire That Started Above the Stage—Partly Covered by Insurance and Will Be Remodeled.

LEXINGTON, KY.—Fire, believed to have started from defective wiring, practically destroyed the Ben Ali theater of Lexington, Ky., early on the morning of January 11. The damage is estimated at $80,000. The fire, which broke out in the flies above the stage, was discovered by Hamilton Brown, advertising manager of the theater, who maintained apartments on the third floor, and who had a narrow escape. The fire department after a hard struggle succeeded in confining the fire to the walls of the building. The interior of the main auditorium while remaining intact, was badly damaged by smoke, water and heat.

The Ben Ali theater was built by a Lexington stock company, headed by the late James B. Haggin, at a cost of about $2,000,000.

For the past few months the house has been running nothing but pictures. At present it is owned by the Berryman Realty Company, and Charles Scott, formerly of Louisville, is manager.

A velvet curtain, valued at $10,000, was destroyed along with the other stage properties. C. H. Berryman, head of the company, stated that the company carried $70,000 on the building, and that it would be remodeled and opened again in about two months. The Phoenix Hotel, the City Hall and several other buildings were in imminent danger for a time. The theater is without a doubt the handsomest structure of its kind in the state outside of Louisville.

CINCINNATI NOTES.

Some Local Hits.

The extraordinary and growing popularity of good features was never better illustrated in Cincinnati than on a recent typical Sunday, when Manager I. Libson, with three of the biggest houses in Cincinnati devoted to moving pictures, within two blocks of each other, was turning people away all day. At the Family, until recently a five-cent house, the Triangle-Keystone program was drawing big crowds; at the Strand Mary Pickford, in "The Foundling," A Famous Players release on the Paramount program, kept the house filled and the lobby crowded with a waiting list, while at the Walnut "Green-Eyed Monster," a Fox release, was equally successful. Other features showing downtown have been doing well also, and there is no apparent let-up in the eagerness of the public to see and pay for first-class productions of this nature.

Gets First Riot Films.

Manager C. W. Deibel, of the Dome theater, at Youngstown, Ohio, was the first exhibitor in that city to show pictures of the recent destructive strike riots in East Youngstown, the adjoining industrial village. The interest in these pictures was naturally great in Youngstown, and as Manager Deibel was fortunate enough to get them almost while the ruins were still smoking, he drew houses with them.

Despite an attack of pneumonia and various other handicaps. Director Rex Weber, of the Moon Film Company, and the Five-A Studios, has completed the production of another of his one-reel pictures, under the title of "Safety First." The theme of the picture is the work of the reckless joy-rider, and some first-class work was handled on the downtown streets, although some of the scenes were barely finished ahead of police interference.

Wants Cincinnati's Zoo

Animal Exhibition Has Been Losing Money and May Be Dispersed—Highland Film Company Has Offered to Take Over Property—May Make Big Amusement Center as Well as Picture Studio Plant.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, OHIO.—A plan which makes a decided appeal to the entire city of Cincinnati has been proposed by the Highland Film Corporation, of this city, bringing that company into the warm glow of the limelight in striking fashion. For some months the ultimate fate of the Cincinnati Zoo, the pride of the city, has been hanging in the balance, inasmuch as the company operating it declared that it is losing money and must be disposed of in some manner.

A commission of leading citizens, headed by August Herrmann, of baseball fame,was formed to consider ways and means of saving the famous institution to the city, but so far no satisfactory plan for that purpose has been evolved. Then the Highland Film Corporation came to the front last week with an offer to take over the property at a fair valuation, with ten acres of land adjoining it, and to use the whole for moving picture purposes. The proposition made a deep impression at once, on account of its obvious feasibility, and of the chance it offers to keep the Zoo intact and open to the public.

President James T. Ford, of the Highland, stated that if suitable arrangements for the purchase of the Zoo by his company could be made he would close the deal at once, releasing the options which he now holds on a site at Ft. Thomas. From the standpoint of the Highland company the plan offers many attractions, as the location of the Zoo is very favorable, from every standpoint, while the ten-acre tract adjoining gives ample room for the necessary buildings to complete the plant. Moreover, the plan is to add to the attractions of the Zoo itself such amusement devices as skating rinks, a swimming pool, a large moving-picture theater and other entertainment features which would make the place as a whole a big drawing-card and a probable revenue-producer.

Adequate financial assistance from the city and leading business men is also promised, on account of the determination in all quarters to prevent the sale of the property and the shipment to other points of the splendid collection of animals there; and it is therefore a present probability that the Highland Film Corporation will presently be possessed of a plant and a zoological collection second to none in the country.

Theaters and Grip Epidemics.

The epidemic of grip and kindred diseases which has been raging in the Middle West, not to mention the rest of the country, during the past month or so, has called for every possible effort on the part of the health authorities; and in Cincinnati and Hamilton special efforts have been devoted to the cause of good ventilation, the lack of which in public places is declared to be largely responsible for the spread of the disease.

At Hamilton a general communication was issued last week by the health department to exhibitors, embodying a series of rules for the prevention of disease. Thorough airing of every house at the conclusion of each performance is required, with due warning in advance to patrons; the prevention of expectoration and the arrest of people guilty of this sort of thing, and other means of preventing contamination, are set forth in the letter.

The Cincinnati Board of Health, on the request of the City Club and other civic organizations, is contemplating similar measures, as the spread of grip, pneumonia and even tuberculosis, has been alarming lately.

C. E. Shurtleff Heads Local V-L-S-E.

R. S. Shrader, for some months head of the Cincinnati office of the V-L-S-E combination, establishing that exchange in this city, has again moved on, being sent to Cleveland office of the company. He has been succeeded in Cincinnati by C. E. Shurtleff, formerly manager of the Detroit office of the company, P. B. Elliott continuing as assistant manager at the Cincinnati office. Mr. Shrader has established the "Big Four" goods firmly in popular favor in Cincinnati, and his friends among the exhibitors regret keenly his leaving.

Pathe Man Sees Good Business.

Returning last week from a trip over the entire territory served out of the Cincinnati office of the Pathe company, Manager C. E. Holah reports that prospects could not well be better, both for the Pathe program and for business in general. He visited Louisville, Lexington, Charleston, Huntington, Columbus and Dayton, besides several smaller places, and in all of them exhibitors stated that business for 1916 had opened up splendidly. D. F. Faralla, who has been for the past eight months cashier of the Cincinnati Pathe office, has been placed in the office force of the Pathe company in New York

The Atlas Theater Company recently organized at Toledo, Ohio, by George Fleischman and others, with a capital stock of $10,000, will construct a moving picture house in that city at once.

Lack of State License Hinders Film Company

Interstate Amusement Company Could Not Sue Exhibitors in Chattanooga for Lack of State License—Important Decision.

By G. D. Crain, Chattanooga Correspondent of Moving Picture World.

CHATTANOOGA, TENN.—An interesting decision was handed down at Washington on January 10 which has a strong bearing on future theatrical contracts in the state of Tennessee as well as elsewhere. The Supreme Court of the United States in the case of the Interstate Amusement Company, a theatrical booking agency, of Chicago, against Catron and Albert, managers of a Chattanooga theater, held that foreign firms doing business within a state are subject to the state's laws requiring them to be licensed.

The Tennessee courts reached the same decision when the issue was tried, but the case was taken to the higher courts. The lower courts held that Catron and Albert could not be sued because the booking agency was not licensed to do business in Tennessee, and this decision was upheld by the highest court.

The Chicago concern contended that it was doing business only in an interstate way, and was not subject to the state law.

According to the purport of this decision, lawyers say, all film companies would be forced to hold state licenses in order to be able to go into court and enforce any contracts which might have been entered into with exhibitors. The matter has been of a great deal of interest to theatrical people generally since it was originally taken up in the lower courts.

NEW NASHVILLE HOUSE READY.

W. H. Wassman, of Nashville, Tenn., is preparing shortly to open the new Knickerbocker theater, which will be arranged with entrances on Capitol boulevard and also on Sixth avenue. The new house will be complete in every detail, fireproof, and commodious. The best film service obtainable will be used in this theater, which will class with the best in the South. Mr. Wassman will give the theater his personal attention, but will not neglect the Crystal theater, which is handling capacity business. Mr. Wassman has been in Nashville for ten years and has been very successful in the moving picture business. He attributes his success to the policy of giving the best obtainable pictures for the price of the admission, regardless of cost or competition.

Tennessee Chosen Items.

Seven exhibitions are being given daily by the Gay theater, of Knoxville, Tenn., which is running the Triangle program. A special orchestra is supplying music for all of the films shown. The Fox program is also run at this house in connection with the Triangle films.

The Bijou, of Knoxville, has completed a week's run of the great film production "The Battle Cry of Peace." Prices for this show were 15, 25 and 50 cents for night and 25 cents for matinees. One performance was given each afternoon and night.

The Lyric, of Chattanooga, booked Clara Kimball Young, in "Camille," for a three-day run, starting January 20. Miss Young has proven a very popular actress with the theater goers of Chattanooga, and can always be depended upon to draw good crowds.

In spite of heavy rains an unusually large crowd visited the Queen theater, of Knoxville, Tenn., to see a return engagement of the famous photoplay "Hypocrites," which drew capacity crowds at its first introduction to the city.

Avenue Theater Leased

Detroit Legitimate House Taken by Pliny P. Craft, Fred M. Randall and Kenneth H. Kolpein—Renamed the Triangle—Opened Sunday Morning, January 9, as an Exclusively Moving Picture House—Managed by James Rutherford.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—The Avenue theater, Woodward and Jefferson avenues, one of the oldest amusement places in the city and for the past three years playing stock, has been leased to the Triangle Theater Corporation by Frank Drew, capitalized at $1,000 the principal stockholders being Pliny P. Craft, Fred M. Randall and Kenneth H. Kolpein. The theater closed with stock at eleven o'clock Saturday night, Jan. 8, and 12 hours later reopened as an exclusive motion picture house playing Triangle films, downtown first run.

The house manager appointed is James Rutherford, for the past seven months he was assistant manager and press agent of the Miles-Detroit theater. The name of the theater has been changed to the Triangle. Prices are 10 to 25 cents for matinees and 10 to 50 cents at night.

SOME J. H. KUNSKY CHANGES.

From the office of John H. Kunsky, Inc., 2206-2212 Dime Bank building, emanated last week a number of important items of news, as follows:

Harry I. Irons Goes South.

Harry I. Irons has recently resigned as manager of the Liberty theater, on account of his health, and will go South. Mr. Irons has been associated with Mr. Kunsky on and off for a number of years and was a valuable manager. He has managed theaters in other cities and has nearly all his life been connected with the theatrical business. Mr. Irons will go South before Jan. 15, where he expects to take the management of some theater, although at this particular time he has nothing definite in view. Mr. Irons regrets leaving Detroit, but his health demands it.

L. H. Gardner to Manage Royal.

L. H. Gardner has been appointed manager of John H. Kunsky's Royal theater on Monroe avenue. Mr. Gardner for the past seven months has been managing the Strand theater in Saginaw. Previous to that time he was manager of the Rosedale in Detroit.

The New Theater.

Work will start before February 1 on the new Kunsky theater at Witherell and Broadway, facing Grand Circus Park, which will be one of the largest and most beautiful photoplay houses in the country. C. Howard Crane is the supervising architect, and with him in the designing of this playhouse will be Arthur Lamb, who designed the Strand theater in New York. Further details regarding this enterprise will be announced later.

Advertisement on Screen.

The "Weekly Film News," the house organ of the John H. Kunsky enterprises, contained two splendid articles in the January 2 issue. One was on censorship and the other on "advertising films." Howard O. Pierce, who edits this publication, gave the 50,000 readers of the "Weekly Film News" some tangible reasons why too much censorship of motion pictures was a bad thing for the industry. As to advertising films, he said, in part: "Advertising is all right in its place. But as to advertising matter projected upon the motion picture screen, that is another matter. We maintain that the patrons of any theater come to be entertained—that's why they pay money—and they expect the kind of entertainment they pay for—not to be regaled with an ill assortment of advertising matter for which they care nothing. We have been offered considerable sums of money to exploit commercial films in the Kunsky theaters, but have refused under all conditions."

The William Penn Closes.

The William Penn theater on Woodward avenue, Detroit, is closed again. Lack of patronage is the reason. It is a beautiful theater, but competition is too keen in that particular section of the city.

New Companies in Detroit.

The latest incorporations in Michigan are as follows:

Peerless Film Company, Detroit, $2,000; Otto A. Seestedt, Ralph E. Peckham and Charles J. Welsh. This firm will carry on the exchange formerly operated under the name of the Detroit Kriterion Film Company. Mr. Peckham will continue as general manager.

The Northeastern Detroit Amusement Company, capital stock, $70,000; stockholders, John M. Fuchs, George H. Fleischhut and Joseph Miller. A motion picture theater is planned.

Official War Films company, Detroit; capital stock, $20,000. Principal stockholders, Andrew H. Green, Jr., August Frobel and Arthur H. Blankmeyer. The latter is president of the Grand Circuit Theater Company.

Picture House Pickpockets.

An unusual number of complaints have been made to the Detroit police department during the last sixty days by people who claimed they were robbed in motion picture theaters. Just last week two detectives caught several men working the crowds at the Monroe avenue picture houses, their stunt being to move from one empty seat to another. Police Commissioner Gillespie says that many of these theater robberies could be avoided if the managers and ushers would keep a closer surveillance on the audience.

Chosen Detroit Items.

Adam J. Orth, who operates the Parkview theater, Parkview and Kercheval avenues, Detroit, is interested in the new theater which is in contemplation of being erected at the opposite corner. It is to be a large house, seating over 1,000.

The Vendome theater on Grand River avenue, owned by William F. Klatt, is to be enlarged.

The Gladwin Park theater is increasing its weekly receipts materially by giving matinees as often as three times during the week days. This applies particularly to the days when big features have been secured.

C. G. Kingsley, formerly in the Cincinnati office, has been appointed assistant manager of the Detroit office of the Fox Film Corporation.

The Parkview theater at Parkview and Kercheval avenues, is for lease. Since built it was operated by C. M. Orth, who is now promoting a new theater which will be erected on the opposite corner, to seat about 1,000.

At the annual meeting of the Gilligham & Smith enterprises, which operates a chain of theaters in Grand Rapids, the following officers were elected: A. J. Gilligham, president and managing director; vice-president, H. C. Cornelius; secretary, W. J. Clark; Charles H. Seaman, treasurer and general manager; Tom Parker Junkin, assistant manager and press representative. Mr. Gilligham resides in Detroit where he owns the Empire theater.

Detroit's Mayor Says Local Censorship May Come

Asks Board of Estimates to Appropriate Fund So That Recreation Commission Can Employ Officials to Censor Films.

DETROIT, MICH.—The following is an excerpt from the annual address of Mayor Oscar B. Marx, of Detroit, delivered to the common council on Tuesday, Jan. 11, and is of particular importance to motion picture exhibitors of Detroit.

"Detroit is not narrow or pruddish in its judgment of the theater, yet wishes to have its performances up to the highest standard of decency. To this end I request that your honorable body allow the Recreation Commission sufficient funds to engage such employes as may be necessary to obtain capable and intelligent censorship of all theatrical performances in this city of Detroit."

That there will be local censorship there is not the least doubt unless the exhibitors bring action to bear. The Board of Estimates is said to be in favor of granting the necessary appropriation, which means that inside of one year there will be censorship carried on under the supervision of the Recreation Commission.

New License Fee Ordinance.

Eddie Barnett, the trouble-making alderman, is preparing an ordinance which he will introduce into the Detroit common council, compelling all theaters over 600 seating capacity to pay a yearly license fee of $100. Some time ago an ordinance was passed reducing the license fee to $25 in order to permit the smaller theaters to install fire alarm boxes. Managers who paid $50 before the ordinance was passed are now asking for a refund.

New House in Pontiac.

Plans have been drawn for a $50,000 theater building to be erected in Pontiac, Mich., by August Kliest and his son, Julius Klist, now owners of the two playhouses in that city.

More Business at Higher Prices.

That it is just as easy to get more money for good features is proven at the Washington theater, Detroit. A year ago the parquet prices were 10 and 15 cents. M. Harlan Starr, manager, prevailed upon the owner, John H. Kunsky, to advance the price to 25 cents for parquet seats at evening and holiday matinee performances. A few people "kicked" at the start, but today the Washington is doing more business at its advanced prices than it did formerly when the prices were less. "It just requires backbone to advance your prices," said Mr. Starr. "But when the public realizes the big show you are giving them for the money, in comparison to what the same money can buy in other amusement lines, there will be no trouble."

Big Benefit Week at Detroit.

One hundred Detroit motion picture theaters gave benefit performances for half of the week of December 12 to aid the building fund of one of the crippled children's hospitals.

Buys Theater in Flint.

E. J. Stanton and wife have purchased the Lyric theater, Flint, Mich. It is located at Saginaw and Water streets. The Stantons now own the Royal theater. Extensive improvements will be made in the spring to the Lyric.

Current Illinois Notes.

Thomas B. Henderson, 58 years old, owner of the Apollo theater at Princeton, Ill., is dead.

Manager Jules Ruben of the Strand theater at Aurora, Ill., is using in connection with each show a marvelous electrical effect, "The Tempest," upon which he has been working for some time. The Strand has a new policy, changing three times a week, on Sunday, Tuesday and Thursday.

"How Mollie Made Good," Burns Mantle's story of stage stars at home, had its first down-state showing at the Hippodrome in Peoria, where it ran four days.

Manager Lamb of the Palm theater at Rockford, Ill., used "The Kingdom of Noseyland," with Elsie Albert, for a special show for children.

Manager Hill of the South Side theater at Aledo has a new policy of showing but three days a week, but giving high-class features. The first of these was George Kleine's "The Spendthrift."

"Request after request," said the Orpheum at Rockford in returning "At Bay."

Michigan Short Items.

"The Lion and the Mouse" was shown at the Rex theater in Three Rivers, Mich., under the auspices of the King's Daughters.

Manager McDonald of the Orpheum theater at Flint, Mich., has booked the Fox film service, to run in conjunction with Paramount and World Film features.

The Powers theater at Grand Rapids, Mich., will have "The Birth of a Nation" for a return booking as soon as the Detroit engagement is ended. The Ramsdell theater at Manistee, Mich., announces it will have the picture soon.

Manager L. C. Barnes of the Elite theater at Kalamazoo contemplates establishing a rest and reading room, where patrons may wait until the next performance.

Michigan Changes.

The Pastime theater at Oxford, Mich., has gone out of business, leaving the field to Manager Rann of the Oxford theater.

Newman Fitzgerald and J. E. Adams have opened a moving picture theater at Black Lake, Mich.

L. D. Mickam has opened a new moving picture theater at Mesick, Mich., which he will operate three days a week.

George Finch has opened a moving picture theater at Columbiaville, Mich.

Quincy Censor Resigns

Civic Conscience Leads George Luther, Quincy, Illinois, Censor to Quit Board—Finds That It Is Not the Function of a Community to Prohibit Exhibition of Moving Pictures That the People Want to See.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

QUINCY, ILL.—"I have come to the conclusion that it is not practicable and not the function of a local community to prohibit the exhibition of pictures which the people want to see."

This significant statement is from a letter by George Luther in presenting to the mayor of Quincy, Ill., his resignation from the local board of censors. Mr. Luther was one of the most active members of a board which ran the gamut of local censorship ideas and then relaxed until it may now be said to be in a natural process of disintegration. It has been unable to secure a quorum recently for its meetings. There is before the city council which created the body a plan to formally dissolve the board. This movement took the form of a motion to discuss the situation at a conference. In this conference would be the city council, sitting as a committee of the whole, the censors and the local exhibitors.

Activities of the board which made it obnoxious were decisions that a member, unable to attend a session, might pass upon a picture by telephone and a request that it be allowed to supervise other forms of amusement.

The Quincy Herald thinks Mr. Luther's statement as to "pictures which the people want to see" is a trifle broad, but concludes that "more and more, however, the thought is crystallizing that the extent of censorship should be the prohibition of pictures admittedly immoral, demoralizing to the youth or calculated to stir up serious civil, racial or religious strife. Going beyond that, the power of censorship becomes undemocratic and an institution of oppression rather than justice."

"Nation" Film Fills Hotels.

"A four days' engagement of a circus" is the description given of the return engagement of "The Birth of a Nation" to the Temple at Alton, Ill. The out-of-town business was reflected in the hotel patronage, local papers declaring nearly every room was filled. The Sunday shows played to 2,100 persons. In the course of the engagement the Chicago and Alton ran a special train from Jacksonville, the C. P. & St. L. one from Grafton, and all steam and electric lines held trains for the night shows.

Vaudeville was laid off for a week at the Empress theater in Decatur to play the Griffith film.

The Gaiety theater in Kankakee has booked the picture for February 16-18.

Retaliation in Sunday Closing.

The Sunday show controversy has broken out again in Illinois—at East St. Louis, Ottawa and Virginia. In the first two cities the old retaliatory tactics in a saloon fight are responsible. The same old threats, "If the saloons are shut the moving picture theaters also must be closed." At Virginia the opposition by three churches and the various women's auxiliaries and temperance societies is active. McDaniels & Long of the Truman theater had promised to run religious pictures and give sacred music if allowed to operate on Sundays.

Theaters and Quarantine.

After seven and a half weeks of quarantine because of diphtheria, children under fourteen years of age in Belleville, Ill., are now allowed to attend moving picture shows.

Children under eighteen in Litchfield, Ill., are barred from photoplay houses, church and school by a recent ruling of the city council which was coping with a number of contagious diseases.

Rex in Petersburg Burned.

Fire destroyed the Rex theater at Petersburg, Ill., owned by Arthur Simons and W. W. Watts of the Vaudette Amusement Company of Springfield. The loss was $5,000. Crossed wires in the operating room are blamed for the fire.

New Incorporations.

Secretary of State Stevenson at Springfield has issued certificates of incorporation as follows: The Frank Calder Amusement Company of Chicago, capital stock, $2,500; the incorporators, Charles J. Martin, Edward W. Weiss and Asher J. Goldfine. The Harry Culbertson Company of Chicago, capital stock, $25,000; to conduct and operate places of amusement; incorporators are Harry Culbertson, Elbert Ferguson and Edward R. England.

Makes Open Benefit Offer.

Managers may not agree upon the value of benefits, but Manager M. Higgins of the Higgins opera house at St. David, Ill., has offered his house free one night a week to any lodge or society. All the organization is to do is to furnish the films and the crowds.

Illinois Changes.

Hedrick & Vanblair have opened a moving picture show at Loraine, Ill.

A new moving picture theater has been opened at Ellis Grove, Ill.

Bennett & Messinger of the Variety theater at Westfield, Ill., have purchased the building in which their show has been located and will make extensive improvements.

The Photoplay theater on Magnolia street in Elmwood, Ill., formerly operated by H. C. Hatcher, has been reopened by J. A. Vance, with Mr. Hatcher as manager.

Frank H. June has sold the Playhouse on South Boulevard in Oak Park, Ill., to H. M. Gollos, manager of the Plaisance theater in Austin, Ill. The house has been remodeled by the new owner.

Michigan Board of Health Advises Seeing Films

In a Bulletin It Discusses Eye-strain and Tells How to Avoid It—Says It Is Desirable to Attend Shows Occasionally.

Special to Moving Picture World from Midwest News Service.

LANSING, MICH.—"A subdued light in the theater is much less irritating than when the only light visible comes from the screen," says the Michigan State Board of Health in a bulletin designed to encourage attendance at picture shows.

"The progress made in the character of subjects presented in the picture shows today makes it desirable for all enquiring people to attend at least occasionally," it says. "Annoying after-effects on the eyes of many prevent them from enjoying the social diversion and often the educational advantages thus derived. The great majority of those who suffer from eye strain after watching moving pictures can find much, if not complete relief, in perfectly fitted glasses. The picture may not be quite so sharp, but this is more than compensated for by the increased comfort. For those with very sensitive eyes, a colored glass, either amber, yellowish green or amethyst, may be necessary to give complete relief. There have been put on the market recently several varieties of colored glass, each of which has some advantage, so that some suitable color can usually be secured. A subdued light in the theater is much less irritating than when the only light visible comes from the screen. It is also advisable to avoid sitting in a place where it is necessary to look upward, as the additional strain becomes very tiresome, and frequently leaves a headache."

To Build in Grand Haven.

Nathaniel Robinson of Grand Haven, Mich., has had plans drawn for a new moving picture theater. It will be 35x107 feet, hollow tile and cement construction, and absolutely fireproof. The front will be in Doric style built brick and tile. A feature will be the lighting, which will be through a concealed system, and there will be no visible fixtures. All radiators are to be placed in the wall. The seating capacity will be 500.

A moving picture theater has been opened in the Weigland building at Biggsville, Ill. It will operate three nights a week.

Chandlerville, Ill., is without a moving picture show for the first time in four years, Robert Harbison having ceased to operate the Pastime theater

Credit in Kansas City

Local Exchange Men Interested in Arranging a Credit Association and Interchange Bureau—Universal's Credit Man Discusses the Matter—What Such a Bureau Would Accomplish in the Way of Co-operation.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—Considerable interest has been expressed in Kansas City concerning the Minneapolis Idea of organizing credit associations among the exchanges. G. B. Howe, credit man for the Universal here, has been thinking—and hoping—on this subject for some time, and he is one who is ready to participate actively in the organization of a credit interchange bureau here. Two or three months ago Mr. Howe outlined the advantages of such a project to a Kansas Citizen who is in touch with the local Association of Credit Men, and the matter was taken up with them; but the Association was not then ready to "take on" the moving picture men as a class. Meanwhile, the project has been simmering in Mr. Howe's brain, where the spark of the Minneapolis action kindled a fire.

"All the exchanges should be glad to get into such a movement, which would be their common advantage," said Mr. Howe. "Other lines of business cooperate beautifully in this respect. The exchanges now have a very agreeable atmosphere of mutual good will and general cooperation. This is the chance to make the good feeling practically effective.

"It is a mistake to presume that the chief purpose of a credit association is to discover and punish the bad debtor. Its purpose, as proved in these other credit organizations, is to discover and reward the good customer, cooperation giving him his dues much more quickly, and with less red tape and time, than individual inquiry. Credits are so much a matter of character and human qualities, that the mere data on a customer's past business is only one feature; what we want is the opinions of other credit men."

HOUSE IN INDEPENDENCE, MO., BURNS.

Lewis Theater Building Destroyed—Partly Covered by Insurance.

INDEPENDENCE, MO.—The building erected by John E. Lewis in 1912 in this city and occupied chiefly by his Lewis theater, was destroyed by fire early in the morning of January 10. This was the largest structure in Independence except the court house, and represented an investment of $50,000. Mr. Lewis at once made arrangements to operate a picture show in the Keystone theater, until recently used by a group of young ladies for a picture enterprise, and will rebuild his theater.

The building was a two-story structure, occupied on the ground floor by the theater, and on the second floor by a dancing club. The theater had a seating capacity of 1,000. Mr. Lewis had in past years occasionally given vaudeville programs, but recently was putting on a very high class picture show, with serials and features. He maintained a large orchestra. An airdome adjoining the building was used in the summer, and this also was destroyed.

Mr. Lewis had $32,500 insurance on the building, and $4,350 on the contents. The moving picture machine, however, was not insured. Mr. Lewis was overcome by smoke while trying to save the machine, being unsuccessful in the attempt.

LOCAL UNIVERSAL CONVENTION

A meeting of road men and department heads of the Universal exchange at Kansas City, was held January 10. The business session, at which "the good of the order" was discussed, and definite suggestions made for improving the service, and for cooperation, took place at the offices, from which adjournment was had to the Pennant cafe and a seven-course dinner. R. C. Cropper, manager of the exchange, presided at both business and festive affairs, and the others present were: G. B. Howe, credit man; H. G. Gill, publicity agent; G. L. Heinrich, booker, and Roadmen C. W. Potter, Herbert Thacher, "Red" Jones, Wm. Parsons and J. E. Dodson. C. A. Nichols, Blue Bird representative, was a guest.

At this meeting Mr. Cropper announced his establishment of a prize contest, the principal sum being $25 which is to go every four weeks to the man whose accounts produce the most business. The race is now very close, and the men are exerting unusual efforts to win. They all thought they were working as hard as they could anyway, but the filip of the bonus does as a matter of fact make them think a little faster when a possibility and a prospect looms up.

Richard Robertson at World Film Helm.

T. Y. Henry, who was manager of the World Film exchange at Kansas City, has been appointed manager of the Salt Lake City office of the General. Richard Robertson, previously a traveler from the Kansas City office of the World Film, and well-known as a film man, has succeeded Mr. Henry.

W. G. Parsons Goes to the "U."

Wm. G. Parsons, formerly booker for the World Film Corporation at Kansas City, is now on the road for the Universal. Another new Universal man on the road is J. Dodson, also an experienced traveler.

Getting Film Matter in Newspapers.

The use of moving picture pages by newspapers is spreading in the Kansas City district like the proverbial prairie fire. The Kansas City Post and the Star are publishing weekly pages, which every week become better. Now the Journal will publish a page, at least once—and it is expected that it will look so good that the practice will become established. This first Journal page is one based on the appreciation of Sarah Bernhardt. H. G. Gill, publicity manager for the Universal exchange at Kansas City, has now 27 newspapers in the district using the service he supplies for their moving picture pages. Some of these papers are published in towns where Universal service is not taken. The reading matter is not exclusively Universal.

"Won't the other exchanges now try to get the privilege of supplying the matter for papers in some of these towns?" was asked.

"Sure, and no objections," said Mr. Gill. "What we want to do is to get the papers started publishing the moving picture material. And if it is good stuff, it doesn't matter so much who furnishes it."

The Glory theater, Thirty-Ninth and Troost, "pulled off" a new one last week in running a full week of Broadway Universal Features. The house had been running these features occasionally, but managed to get a full seven days of them. And they are making good for the owner, Mr. Van Zandt. The regular prices prevail, 10 and 20 cents.

Several private showings of Blue Bird features have been held at Kansas City, in the headquarters ot Twelfth and McGee streets, with much delight to the spectators. The pictures shown were Sarah, the "Divine," and "Undine."

PRAIRIE STATE NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Managers Guests of Operators at Dinner.

CLINTON, IOWA.—The willingness of managers and employees in Clinton, Ia., to meet each other half-way was assigned as the reason for the prosperity in Clinton moving picture houses by speakers at the annual banquet of the operators and stage employees in that city. Local managers were guests of the operators.

No request made by the Clinton union has been refused. This was due, said George Otterbach of the union, to the fact that the employees made requests for what they actually needed, not demanding much with the expectation of getting a little. Speakers were William E. Hayes, Dan Winget, Otto Korn, Dr. M. Henle, Paul Hart, Glen Lambertson, Henry Pahl, Harry Killean, Ed. Schaller, Charles Chell and Ed. Lorenzen. George Otterbach was toastmaster.

Buys Theater in Sioux City.

Miss Lucille Brothers of Sioux City has purchased the Photorun theater, 4010 Morningside avenue, in that city, from Fred B. Phipps. Her brother Norvin will assist her in operating it. Her father owns the building in which the theater is located.

Operators' Association in Mason City.

Moving picture operators of Mason City, Ia., at a dinner at the home of Frank Cota, formed the North Iowa Operators' Association. The following officers were elected: Charles Armstrong, president; Frank Cota, vice-president; Ray Tourney, secretary and treasurer.

Those present were Frank Cota, Bijou; Charles Armstrong, Regent; Ray Tourney, Star; George Bowling, Casino; Frank Cawley, formerly of the Star, and Roy Starr and Glen Childers.

New Des Moines Theater Company.

The Strand Theater Company of Des Moines, Ia., has filed articles of incorporation in the office of the county recorder at Des Moines. The object of the concern is to furnish public amusements. The capital stock is $10,000. The officers are as follows: A. A. Hamilton, president; F. O. Davis, vice-president, and H. E. Evans, secretary and treasurer. All are of Des Moines.

Iowa Changes.

Construction has begun on the new Model theater at 917 Fourth street in Dubuque, Ia., which will be operated by I. Wigodsky & Co. It will be of glazed terra cotta and tile, and will cost $13,000.

J. E. Boyle, owner of Dreamland theater in Dubuque, has taken a lease on a building at Fifth and Main streets which will be remodeled into a modern photoplay house.

M. D. Baldwin sold the Star theater at Knoxville, Ia., to C. L. Elder of Des Moines.

Otis Palmer, who sold the Princess theater at Victor, Ia., to Fred Safkin and Homer Grier, has purchased the Latona house at Williamsburg.

C. A. Crorey has sold his moving picture theater at Wyoming, Ia.

Gustafson & Frederickson are now owners of the Lyric theater at Albia, Ia.

Ralph E. Kent has taken a three-year lease on the new I. O. O. F. opera house at Tipton, Ia.

H. A. Beanblossom of Grinnell has purchased the Star theater at Newton, Ia., from F. N. Walters.

Edgar Stewart has purchased the moving picture theater at Montour, Ia., from Frederick Young.

S. H. Boeke, Jr., has purchased the interest of Victor Knowles in the Electric theater at Hubbard, Ia.

Ress & Hanner have purchased the Dreamland theater at Oelwein, Ia., from O. C. McLean.

Gus and Louis Thaves succeed their

brother Edward in the operation of the moving picture theater at Germania, Ia.

Alpha Barrett has sold his moving picture theater at Mt. Ayr, Ia., to Artie Allen and Bert Smith.

Chris Skowsgaard and Oscar Boose are now managing the Peterson opera house at Elk Horn, Ia.

C. F. Schnee has purchased the Princess theater at Humeston, Ia.

Ellswerth Folz of Ollie, Mont., has purchased the Grand theater at Nashua, Ia., from M. Larson.

IN THE DAKOTAS.

J. J. Schuster of Bryant, S. D., is now manager of the Cozy theater at Wagner, S. D.

Charles Lampland and Joseph Halverson have opened a moving picture theater at Reeder, N. D.

L. T. Darling who sold his moving picture theater at Ambrose, N. D., has purchased the Lyceum theater at Kenmore, N. D.

Frank Strobbelm has purchased the Cozy theater at Wagner, S. D., from F. A. Nance.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

Pictures Hurt Saloon Business.

JEFFERSONVILLE, IND.—The complaint comes from Jeffersonville, Ind., that high license and moving picture shows are responsible for the falling off in receipts of local saloons. Two saloons in Jeffersonville failed to renew their license when they expired. It is thought that others may drop out when it comes time to renew.

Music at Strand of Indianapolis.

Warde Johnston, general musical director of the Strand theater, Indianapolis, has engaged Albert E. Short of Indianapolis as conductor of the Strand Symphony Orchestra in the theater which is to open Jan. 15.

W. S. Mitchell was named manager of the orchestra. Both Mr. Short and Mr. Mitchell are musicians of more than average ability and experience.

The Strand theater company used a page advertisement in the Sunday papers to announce the opening of the house.

Terre Haute Operators Elect.

The Terre Haute moving picture operators' local named Lodi G. Murray, president, for 1916; Harry Prentice, vice-president; B. Steinhauser, recording secretary; Walter Nisbet, financial secretary; George James, sergeant-at-arms; Ed Pullen, trustee. Roy Dempsey was named business agent.

Princess Gives a Party.

The La Porte Herald and Manager Esch gave a theater party for the children of La Porte at the Princess theater. According to Manager Esch it was an awful mob that gathered in the house, some of the kids sitting two in a seat. The play was "Kingdom of Nosey Land."

Chosen Indiana Briefs.

"Pop" Fuller of the Angela theater, Alexandria, Ind., has signed a contract to run the Paramount pictures.

Managers Coyle and Paff of the Vaudette theater, Michigan City, hereafter will open the theater only on Saturday and Sunday.

The "Romance of Miss Frankfort" crowded the Royal at Frankfort, Ind., for three days and nights. Hundreds of local people were caught on the picture film.

The Orpheum theater, Mitchell, Ind., is giving a free show every Friday afternoon from three to four o'clock for the benefit of those who do not feel able to pay and for those who have never seen a moving picture.

Minneapolis Wants Board of Film Approvers

Some Pictures Ought to Be Boosted—The Censors Do Their Work, But There Is No One to Help Films That Are Valuable.

By Grace L. Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—The formation of a Board of Approval to boost high class motion picture films is recommended by the recently formed censor board of Minneapolis. Their own work, members of the board explain is necessarily limited to that of a destructive nature. They are to inspect films which might be questionable, and take no notice of those of particular merit. The function of a board of approval such as they suggest, would be, on the other hand, to foster the presentation of the highest class of motion pictures, to keep its patrons informed as to where such films could be seen, and to demonstrate to producers the existence of this class of patrons in sufficient numbers to justify the creation of theaters which shall cater particularly to them. Further efforts of such a board if organized would be directed to obtaining the endorsement of as many organizations as possible for the better class of films.

Censors to Meet in Mayor's Office.

Films that the newly organized board of censors in Minneapolis regard as suspicious are to be shown hereafter in the Mayor's office where a special picture machine will be installed. This municipal picture house was suggested by George Guise, Mayor Nye's secretary, as a means of offsetting the difficulty of getting the new board together when the films are shown at the regular theater. So far, about half a dozen films have been inspected by the board.

OUR COUNTRY FILMS CORP.

An innovation in motion pictures has originated in Minneapolis. It is to be called the "Our Country" series and will show the resources beauties and scenery of the various states of the United States beginning with the original colonial states. The scenarios are being written by Judge Willis Brown, of Salt Lake City, head of the National League for Wholesome Moving Pictures.

The pictures for Minnesota have already been taken. They show the early history of the state, the principal historical events in its development, and the industries and activities and scenery of the state as it is today. The statue of Hiawatha at Minnehaha Falls come to life and will act as a guide for the touring party which is to go through Minnesota.

Officers of the new "Our Country" Films Corporation are Harry A. Sherman, Minneapolis, president; Fred Lincoln, Chicago, vice president, and John Elliott, Minneapolis, secretary-treasurer.

FILLING MANY DARK NIGHTS.

Moving pictures have proven a boon to three Republican clubs in Minneapolis which, prior to their advent, had been threatened with evil days and hard times, if not eventual bankruptcy.

Three of these ward clubs own "wigwams" which were built during the enthusiastic days before non-partisanship became the rule. Now all three are rented for moving picture houses, the clubs have graduated into the landlord class, and have paid for their property, valued at $20,000. They pay taxes, are incorporated and maintain an existence which would probably be absolutely impossible were it not for the movie houses.

WHAT CYRIL MAUDE LEARNED IN MOVING PICTURES.

"The first time I ever saw myself in moving pictures I had a sensation as though I were looking at my own ghost," said Cyril Maude, appearing in Minneapolis recently in "Grumpy," after he had witnessed for the first time his own five-reel production of "The Greater Will."

"I've discovered two things that I will never do again in acting either before the camera or the footlights," continued Mr. Maude. "I'll never again cast my eyes heavenward in that sanctimonious manner. It shows the whites of the eyes too plainly. It's quite ugly.

"The other thing I'll never do is to play for a film without first seeing myself in 'makeup.' Those eyebrows are impossible."

Wild Animal Film Made.

About 200 feet of film showing wild animal life were taken in the Superior reserve by a party sent out by the University of Minnesota in the northern part of the state. They brought back some remarkable pictures, those of the moose, elk and bear being especially notable. The film is now being devoloped and screened in Philadelphia at the expense of James F. Bell, who backed the expedition into the northern woods, and when complete it will be shown to the public in connection with courses in natural history.

Railroad Men's Midnight Show.

Midnight movies for railroad men is the idea of H. A. Nelson, enterprising manager of the princess theater in St. James, Minnesota. St. James is not a metropolis. It claims only 2,000 inhabitants or thereabouts, but it has midnight pictures just the same. Three times a week, Mondays, Tuesdays and Saturdays, the pretty little theater is thrown open and as the magic hour strikes and there files in what is probably a unique audience in the picture world. It is made up of switchmen, yard men, inspectors, roundhouse employes, telegraphers, all sorts of workers, in short that go to make up the night shift in a railroad town.

Gary School System in Films.

Four moving picture exhibits of the operations of the famous Gary, Ind., public schools were given in Minneapolis during the first week in January by the Minneapolis Tribune, invitations being sent to all the teachers in the local schools, the members of the Parents' and Teachers' Association, and others interested in educational affairs.

The films originally formed a part of the Gary exhibit at the San Francisco exposition. The Tribune does not advocate the adoption of the Gary system, but showed the pictures on account of the widespread interest which that system has aroused among educators.

The Northwest News Weekly's success has not all been due to luck, and the weekly, the only one between Chicago and the Western coast, is now well enough established. There's a continual demand for stock, despite the fact that there's no stock on the market, and that's one test. The Northwest News Weekly came into being the first of last April. It was a newspaper man's scheme and newspaper men own it. William A. Lochren, newspaper advertising man, is president, and Charles G. Branham its general manager. Harold P. Brown, staff photographer at one time for The Chicago Tribune, and Fred T. Place, formerly photographer for Chicago papers, and later for the Minneapolis Journal, are director and news editor for the weekly.

But luck plays a big role in the camera man's success. Fred Place says so. Fred Place is camera man, jointly with Harold P. Brown, for the Northwest Weekly. His picture of the Madison football game last November was commented on in many of the trade papers as the best sport picture ever taken with the moving picture camera.

New Orleans Development

Three Notable Undertakings Are Attracting Attention in Crescent City—Expansion of Boehringer Interests—Reopening of the Crescent Theater as a Paramount House—Big New Theater on Baronne Street.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—Introduction of the Triangle program into New Orleans; the opening of the Crescent theater, big K. and E. legitimate house, with exclusive Paramount program; and the prospect of the erection of a picture house of metropolitan proportions in Baronne street by the Newman interests, are the big developments of the week in New Orleans.

Boehringer Books Triangle.

Ernst Boehringer, moving picture magnate, with a string of moving picture theaters in Louisiana, has contracted for the Triangle program. He has announced that he will show the first-run in one of the big legitimate houses, to be named later. His contract for the pictures begins shortly after January 15.

The second-run will be shown in the Columbia theater, which he recently added to his string, spending $15,000 in remodeling part of the lower floor of the Audubon building, in Canal street, for the purpose. It is stated Mr. Boehringer will send the pictures out to his Louisiana houses after the city runs.

Mr. Boehringer's interests have centered previously chiefly in Baton Rouge, the state capital; but he has extended more and more through the country districts, gathering strength all the time, till he is ready now to go after the big ones in the Crescent City. He incorporated his interests in December, under the name of the Columbia Amusement Company.

Crescent Opens With Paramount.

Remodeling of the Crescent for the showing of the Paramount program is proceeding with all speed under the direction of W. F. Bossner, exhibition specialist from the Strand theater, New York. Twenty thousand dollars is the amount which will be expended on this work.

It is recalled in connection with the signing up of the Crescent for pictures that the Crescent was very near to being made a picture house more than a year ago. At that time it was freely stated in the row, authoritatively, that it was only through the efforts of one of the big Canal street exhibitors that the plan fell through. At that time he signed up for the Paramount pictures, allegedly at a rate not to his liking, rather than have such grave competition on his hands.

The Baronne Street New House.

Details of the deal for erection of the projected Baronne street house are not available at this time, though it is stated that a definite announcement will be made by February 1, perhaps sooner. As far as could be learned, it is not definitely closed, but is practically so.

Harold Newman, of the wealthy banking family of that name, told the New Orleans representative of the Moving Picture World that both his interests and that of capitalists from elsewhere are involved in the deal on which the erection of this house depends.

The site is in the second block above Canal street, or one block above the Crescent, the K. and E. theater, fronting 167 feet. It is stated that plans for the house are being sketched now. From all that can be learned, the house, if erected, will put New Orleans in the front rank from the moving picture exhibition viewpoint.

H. A. Segrave Opens Exchange.

H. A. Segrave, well known in exchange circles, branched out for himself on January 1 as manager of the Southern Film Service, with offices at 740 Union street. He has Louisiana rights on "Guarding Old Glory," a picture which is going strong in this territory.

Al. Durning Advanced.

Al. Durning, former manager of the Greater New York Film Rental, has been named local general representative of the Mutual, now under the management of S. T. Stephens, formerly Fox manager here. Mr. Durning's appointment comes in the nature of an advancement, since he has taken charge of the Mutual Master Pictures.

Herbert Bozman to Manage Exchange.

Following the resignation of Al. Durning, Herbert Bozman has been named manager of the Greater New York Film Company for New Orleans.

Bart King Now Assistant Manager.

At the Baronne street offices of the General Film Co., Manager H. G. Morrow announced this week the appointment of Bart King as assistant manager. Mr. Morrow and Mr. King for years have been film associates, both of them occupying similar positions at the General Office in Jacksonville, Fla.

F. S. Laubert and J. O. Ford Join General Staff.

F. S. Laubert, formerly with the Mutual and the World offices in this territory, and James O. Ford, formerly with Pathe's local office, are recent additions to the traveling staff of the General Film Co.

F. E. Garner Back.

F. E. Garner, in charge of the General's feature department, has returned from a vacation passed on the Gulf Coast, where he went to recuperate from a severe illness.

J. V. McStea in Monroe.

J. V. McStea, well-known theatrical and film manager of New Orleans, has been engaged as manager of Sugar's theater at Monroe, La.

Gulf States Notes.

State authorities of Louisiana have about agreed that moving picture reels are to be used in every country school in the State. They will be used in explaining many practical farm lessons, care of live stock, seed selection and the like, and will be worked on a bicycling system, certain reels being sent to one school each week.

The Dixie theater, Galveston, Tex., was closed recently for the purpose of installing a new pipe organ and a few other new features. A. Martini, the manager, will soon have one of the best houses in Galveston.

Heywood Bros. and Wakefield, seat manufacturers of Baltimore, Md., have been awarded the contract for furnishing the seats for the new municipal auditorium now in course of construction at Albany, Ga.

NOTICE TO THE TRADE.

The New Orleans representative of the Moving Picture World, George M. Cheney, who may be addressed at 132 North Jefferson Davis Parkway, New Orleans, will be glad to receive any news items from the trade in the Gulf States. Notes about new theaters or projects or about exhibitors or exchange men gladly received.

IN NEBRASKA.

Theater Changes.

CAMBRIDGE, NEB.—Howard Hewett has purchased a moving picture theater at Cambridge, Neb.

Hoffman & Halliday made arrangements to open the Alyce theater in the Storz building at Papillion, Neb.

Wendell Bemis of York has opened the Gem theater at Waco, Neb.

Charles Robinson has moved his moving picture show to the opera house at Hyannis, Neb.

The Crystal theater at Humboldt, Neb. has been opened.

W. L. Mathews of Lexington, Neb., has purchased the moving picture theater at Bertrand, Neb., from Schroeder & Son.

John Wickstrom has leased his moving picture show at Riverton, Neb., to Charles Pugsley.

L. G. Viox has opened a moving picture show in the opera house at Talmage, Neb.

NEW TEXAS FILM MAKING CO.

Masterpiece Photoplay Corporation Organized by F. M. Sanford of Dallas.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, TEX.—A new producing company has been organized and work of construction of the studios in El Paso Texas, will be started at once. F. M. Sanford, formerly manager of the World Film offices in Dallas, is behind the enterprise. The proposed name of the corporation is the Masterpiece Photoplay Corporation and features of the popular length and class will be the principal output.

Mr. Sanford is well-known in the trade in Texas. Previous to his connection with the World offices he was in business for himself, and made a number of friends over the territory, who predict success for the new venture.

El Paso is admirably suited to the work. Eastern producers have frequently had companies at various times. The climate is dry and cloudiness is almost unknown. The city is situated on the Rio Grande, just across from the Mexican city of Juarez, and the llanos in the vicinity will furnish some fine exteriors.

The Masterpiece company's studios will cover two acres of ground, and 120 people will be employed at the start, additions being made as necessary. Directors, cameramen, etc., have not yet been decided upon.

McHENRY GOES ALONE.

Former Manager of World Dallas Office Will Handle State Rights.

L. C. McHenry, formerly manager of the World Film Dallas exchange, is now in business for himself and will handle state rights features and exclusive service, working entirely on a percentage basis. As a starter, Mr. McHenry has "Cabiria" for the State of Texas and will add at once "Guarding Old Glory," "Manger to Cross" and others.

When the Moving Picture World's representative called on Mr. McHenry at his new quarters at 1919½ Main street, he found that gentleman comfortably seated on the floor folding "Cabiria" one-sheets. Desks and other office paraphernalia were piled up waiting for floor coverings. The entire office force, even the negro porter, were helping the "boss" in his efforts.

Ed Sims, formerly booking clerk for the World films, and F. J. Boyer, advertising man for "Quo Vadis?" are with Mr. McHenry, the former as routing agent, the latter as advertising manager.

MAX GRAF HEADS LOCAL OFFICE.

Max Graf, a film man of some experience, has been appointed manager of the Dallas offices of the World Film, vice L. C. McHenry, resigned. Almost the entire office force has also undergone a change, and a revolution in system will be made.

Mr. Graf, although a young man in years, is experienced in the work. He was at one time connected with the Pathe exchanges on the Pacific coast, traveling for the San Francisco and Salt Lake City offices. More recently he has been South Texas representative for the World corporation.

During the activity of making the change, J. Klein, southwestern manager of the World company, was in Dallas, and expressed extreme optimism over the business outlook in this territory.

Among Local Exhibitors and Exchange Men.

So many changes and removals are taking place in Dallas film circles that those offices where quiet prevails are almost lost sight of in the shuffle, but none complains of bad or even slack business. Among other good barometric registrations shown this correspondent recently by E. J. Moskowitz, Dallas manager for the Kleine-Edison interests, was a most optimistic letter from J. L. Olive, manager of the Sugg theater at Chickasha, Oklahoma, describing a fine opening. Mr. Moskowitz said the force welcomed the additional work entailed by the transference of the Edison program to them.

C. J. Musselman of the Grand and other theaters, Paris, Texas, was in the city recently on a general business visit.

C. C. Ezell, ex-manager of the General Film at Dallas, is now special agent for Texas for the Essanay company.

C. R. Scott has been appointed sales manager for the Paramount company. Mr. Scott resigned as head of the Film Service Association to take this position.

LeRoy Bickell, late of the Paramount Dallas office, will have charge of the Blue Bird films for this territory, it is reported. Mr. Bickell is at present out of town and could not be reached to confirm this.

Among the visitors in town this week were A. V. Wade of the Dreamland, Louisville, Texas; T. E. Burns, Bungalow, Durant, Oklahoma; J. C. Clemmons, Tivoli, Beaumont, Texas; and A. Z. Xydias, manager of a couple of theaters in Houston, Texas, and champion "goat" for the Houston censors.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Business Notes in Dallas.

The Western Automatic Music company will move February 1 to 1604 Elm street and will add a line of pianos and players for the general trade.

The R. D. Thrash film company, general supply dealers, will move into more commodious quarters about February 1, which are located in the Dallas opera house building, 1901 Main street.

The Paramount theater at Victoria, Tex., is now under the management of Dayvault Brothers. New equipment is being installed and a change of name is anticipated.

The Seanger Amusement company has added two more houses to their already long list, these being the Hippodromes at Shreveport, La., and Texarkana.

Mr. J. W. Scroggs, the director of the Oklahoma State University, was so well pleased with the original order of Gold King Screens purchased recently from the Gold King Screen company of Altus, Oklahoma that he placed an additional order for ten more screens to be delivered at once.

Great Western Film Co. Opens Office. in St. Louis, Mo.

The Great Western Film Company have opened an office in the Princess theater building, St. Louis, Mo., and will handle new and second features, and are in the market for about 100 features.

Theaters on Olive Street

St. Louis Moving Picture World Man Wanted to Visit Houses Near the Water Tower—Hard Rain Made Section Unattractive to Him, So Turns Down Olive Street and Calls on Theaters and Managers.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—We started out with the determination of visiting the theaters of the North End, up in the water tower neighborhood this time. Then it began to rain, and we decided that there was no earthly use of our going to the water tower when we had more water than we knew what to do with right where we were, and more of it coming down in bucketsfull every minute, and besides, there was a hole in our umbrella, so we concluded to give the exhibitors on Olive and Market streets a rare treat by showing ourself to them.

Visits E. Pohlman at Mutascope.

Our first stop was at the Mutascope, at 3035 Olive street. Edward Pohlman manages the Mutascope, and is at the same time president of the Theater Managers' and Motion Picture Exhibitors' Protective Association of St. Louis. (If we didn't get paid at space rates for these letters, we would call it the Exhibitors' League and be done with it.) In addition to this, Mr. Pohlman is a most affable and interesting person to talk to, with many entertaining reminiscenses gained through years in the picture business.

The Mutascope is a comparatively new house, and was built to replace the old Mutascope a block or so further west, which was torn down several months ago. The new house is strictly modern in every way and is one of the best houses in this end of town. Pohlman is an optimist. He says the picture business is getting better all the time. "The pictures themselves have improved vastly, and the patrons have improved," says Pohlman. "There is not a theater in town that gives anything like good service, but has its regular seven days a week, thirty days a month patrons, that are as regular as clock work. The pictures are a Godsend to the people, and particularly the old people. Many an old man and woman, whose children are married off, would have to sit by the fire and nod if it were not for the pictures to entertain them. Many an old man and woman comes to the theater and lives over again the romances of their youth with the heroes and heroines of the screen."

Pohlman is very eloquent on this subject.

We went up in the operating booth at the Mutascope, and talked to H. S. Martin, who is justly proud of one of the most completely equipped booths in the city. There are two Simplex motor driven machines, that sparkle like silver in their cleanliness, a mercury arc rectifier, and many other things too deep for a lay member to talk about, but Martin says there isn't anything in the way of equipment that he hasn't got, and we believe him. It surely looked like it was all there. The best thing about it, though, was the size. The average booth is about big enough to whip a cat in, but in Martin's place you could stage a big cat fight with two or three dogs thrown in for good measure over in one corner, without interfering with the protection. (Editorial note. We might question that last statement; but we don't know Martin.

The Royal a Neat House.

We paddled through the water to Market street from the Mutascope, and found John Karzin, who owns and operates the Royal, at 1629 Market, and the Casino, just across the street, at 1618. The Royal is a neat little house that has been running for several years, but Karzin doesn't think much of the Royal now, since the Casino has been rebuilt.

The Casino.

The Casino opened January 8th in its new form, and it is a beautiful place. There has been absolutely no single little thing forgotten to make this house complete. It is fireproof throughout, has the latest model exits, a big roomy, steam-heated box office, a wide lobby, a fireproof operating booth as big as a parlor, and as clean, with a system that will automatically close every door, window or aperture in the operating room in case of fire, two Power's 6A machines, spotlight, transformer, and a tall and graceful operator in the person of John Kahl, who knows his machines like a book and is as proud of them as a mother with new twin babies. Mr. Karzin not only exhibited his new house for us, showed us the new fire doors and how they work. He also explained the economy and seat saving of his steam radiators on the wall above the patrons' heads.

Besides owning the Casino and the Royal and the Paradise airdome on 18th and Chestnut, Karzin is president of the McKinley Amusement Company, who operates the Majestic theater on Franklin Avenue.

Olympia as Manager Skouras Runs It.

The Olympia is two blocks east from the Casino, at 1420-22 Market street, and we found Charles Skouras deep in bookkeeping when we climbed the stairs to the second floor balcony, where his office is situated. Mr. Skouras has a very fine house, that accommodates 1,000 persons, a tunefully inclined orchestra, and all the other equipment that goes to make up a modern theater. Mr. Skouras has built up a splendid patronage in the district by studying the people. When he first opened the house he says he was told that the people in the neighborhood would not stand for high class films, that nothing but blood and thunder stuff would please them. He thought he knew better than this, and his experiences have proved him to be correct. He gave his patrons classical features, and they liked them and demanded more. The Olympia is one of the most prosperous theaters on Market Street, and runs a continuous bill all afternoon and evening till 11 p. m.

Takes a Peep at "Stingaree."

After leaving the Olympia, we steered west with the intention of visiting the Comet and the Retina. The Retina was as far as we got, however, and there we had bad luck. John Gentner, the manager, was out. We made ourselves at home just the same, and enjoyed a reel and a half of "Stingaree" with the big audience. The Retina was one of the first houses in St. Louis, and John Gentner might almost be called the Dean of St. Louis exhibitors. He started the Retina with a small seating capacity, has enlarged the house several times, and runs a continuous performance, like most of the houses on Market street. The Retina is just west of the Union Station and is a very popular place for tourists and those passing through the city who have an hour or so between trains.

WM. SELIG IN ST. LOUIS.

Wm. Selig, of the Selig Polyscope Company, was in St. Louis last week looking over the city for locations to be used in a coming production, "The Crisis." Mr. Selig was entertained by Wm. Sievers of the New Grand Central Theater, who took the party of which Colin Campbell, director, and G. Pollack, technician of construction, were members, to all the places in St. Louis made famous in Winston Churchill's novel. Mr. Selig said that a company of players would probably come to St. Louis in March for the filming of scenes in the play, and that the play itself would probably be released in June.

Denver's Dime Shows

Instructive Lesson in Change of Picture Business in Mountain City—Had Been Widely Known as a Jitney Town—Material Change During Past Year—How Public Has Responded to the Increased Rates.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—Denver is fast passing into history as once a 5-cent moving picture town. A year ago Denver's 10-cent photoplay house and the remainder of her half hundred theaters were what is known as "Jitneys." Today every one of the leading theaters has a minimum admission price of 10 cents, and 90 per cent of the neighborhood houses have from two to five 10-cent nights each week.

To Charge Dime Counted Absurd.

The evolution is one which at the beginning of 1915 was scorned as an absurdity and an impossibility. One by one, however, the downtown theaters changed their policy, until now the nickel show is the exception rather than the rule.

The Paris theater was the last to desert the "jitney" ranks. Following a protracted run of the Battle Cry of Peace, at prices ranging up to $2, the management announced a minimum admission of 10 cents. Denver now has six first-class motion picture houses that charge from a dime up, according to the nature of the attraction.

Dime Becomes a Recommendation.

Whereas a year ago the film patrons resented the 10-cent admission price, they now refuse to patronize anything else. The experience of the John Thompson theater management is a good illustration of this. The house is located in the fashionable residence district and was only recently opened. Fearing that the displeasure of its patrons might be incurred by an admission price greater than they had been accustomed to, the owner started with a 5-cent program. He had only ordinary success. He advertised a 10-cent night the second week, and was unable to take care of the crowds. The next week he put in two 10-cent nights, and these were the only nights on which his patronage justified his remaining open. When he added a third feature night and the crowds came again he became convinced that the nickel show is dead in Denver, and is now running seven nights a week with three matinees and is getting 10 cents for each admission.

ADDITIONS TO MUTUAL STAFF.

An important change, as we noted some weeks ago, made in the management of the Denver branch of the Mutual, but so quietly was it brought about and so smoothly has the work of the exchange gone on that few not readers of this magazine are aware of it. W. E. Scott, formerly an exhibitor and for the past year booking clerk in the same office, was made manager.

Mr. Scott is one of the most popular exchange men in the Rocky Mountain region. One of the first additions he made to the Denver Mutual staff was Harry Cassidy, a pioneer in the motion picture game. He has been engaged as road man with Colorado and Wyoming as his territory.

Cassidy established one of the first residential picture houses in Denver. He later installed theaters in a half dozen towns in Colorado. Until recently he was manager of the Universal Exchange in Salt Lake. He played ball on the Denver Western League Club for years and is extremely well known and popular.

South Broadway Theater Sold.

The South Broadway theater located in South Denver was sold this week to E. J. Freeman of Mancos, Colo. This is Mr. Freeman's first venture in the theatrical business. Lavin & Sunderland, retiring owners, will devote their time to tilling the soil on a Colorado farm.

E. A. Fehr With General Film.

E. A. Fehr, who as a business agent has the reputation of having bought and sold more theaters than any man in Colorado, became associated with the distributing end of the film game this week when he joined the staff of the General Film Company as road man.

T. Hyneman and H. B. Fish Join General Staff.

Thomas Hyneman and H. Bradley Fish are other new attaches of the General Exchange in this city. Hyneman is on the road while Fish has charge of the bookings on the new serial, "The Strange Case of Mary Page." This picture will be introduced to Denver in a run of one week at the Empress theater.

Muriel Lee Elsasser Goes to Chicago Paper.

Mrs. Elsasser, formerly special Denver correspondent of the Moving Picture World, has accepted a position on the staff of the Chicago Evening Post, where she will have charge of Film News. Her position has been filled by E. C. Day of the Denver Times, who will be glad to receive any news items of the trade in this district.

FIRE SHOWS VALUE OF CODE IN WISCONSIN.

Perfect Booth Protects Watertown Theater from Burning Films.

Special to Moving Picture World from Midwest News Service.

MADISON, WIS.—The value of the Wisconsin State building code to moving picture managers is set forth in a statement by the Wisconsin Industrial Commission:

"A fire in the moving picture booth of the Majestic theater at Watertown, Wis., destroyed six valuable films and smoked up the auditorium so that the theater had to be closed two weeks for redecorating. A film lying on the shelf was ignited by a hot carbon from the machine and burned so fiercely that other films in metal cases were also destroyed.

"The exits fortunately were ample, and the audience filed out without difficulty. The fire probably would have spread throughout the building, the proprietor says, if the booth had not been fireproofed a few days before by order of the Industrial Commission's building inspector. This kept the flames from spreading, but enough smoke escaped to ruin the decorations.

"As rapidly as possible the Industrial Commission is requiring moving picture theaters to comply with regulations of the State building code regarding the proper housing of moving picture machines."

MILWAUKEE'S MERRILL OPENS.

The Merrill theater, at 211 Grand avenue, Milwaukee, has been opened with a Triangle program. Some of the features of this praiseworthy house epitomized are:

Seats 1,500. Color scheme of brown and tan carried out even in box office and ushers' uniforms. Triple colored lighting system, allowing imperceptible lowering of lights through combination of color. No lights or fixtures visible. Has the only echo pipe organ in city. Harry Graham, one of youngest managers in city, is at the helm. Eight-piece orchestra, led by Nicholas Semaschko, will play alone and also accompany organ. Electric sign of same type as Tower of Jewels at Panama Exhibition—each jewel backed by small mirror. Continuous, noon till 11 p. m. Changes Sunday and Thursday. All seats 15 cents. Perfect angle of vision from all parts of house. Two Motiograph projectors and Enterprise double dissolving steriopticon furnished by Wisconsin Theatrical Supply Company of Milwaukee. Cost of theater, $125,000.

Prior to the formal opening, Manager Graham had a dress rehearsal, at which he had as his guests Mayor and Mrs. G. A. Bading, members of the Press Club, the Wisconsin Dramatic Club, the exhibitors of Milwaukee and newspaper men.

Sullivan & Considine Move Out of Salt Lake City

Louis Marcus Takes Over the Empress Theater—Will Be a Film House—New Pipe Organ—A Twenty-five Year Lease.

By H. W. Pickering, Salt Lake Correspondent of Moving Picture World.

SALT LAKE CITY, UTAH.—A deal involving approximately $80,000 was consummated on January 5 by which a company, to be incorporated in the near future, will convert the Empress theater in Salt Lake City, at present occupied by the Wilkes stock company, into a motion picture theater for the exclusive showing of Paramount pictures.

The new company will take charge of the house on February 1 and will immediately begin the showing of pictures. The opening bill has not yet been decided upon, but will probaby be the Lasky production of Geraldine Farrar in "Temptation."

The deal was engineered by Louis Marcus, president of the Notable Feature Film Company, representing Eastern interests, and John W. Considine, representing the Sullivan & Considine interests. The matter has been pending for some time between Mr. Marcus and Roger W. Powers, vice president and attorney for the Empress Theater Company of Salt Lake.

The conversion of the Empress theater to a motion picture theater will mark the launching of one of the most important ventures in the realm of motion pictures in this section. First of all the location of the Empress theater makes the move something of a "pioneering" stunt, as it will be fully two blocks away from the "zone" of moving pictures, its nearest competitor being a small house a block away.

The feature of the deal was the purchase outright of the Sullivan & Considine interests, thus marking the departure of the famous vaudeville concern from Salt Lake after several years of varying fortune. An order for a $10,000 pipe organ has been placed by Mr. Marcus for the Empress, which will probably be renamed. According to Mr. Marcus, the house will be "under the management of one of the most progressive motion picture theater managers in the country," though he declines to divulge the name of the gentleman in question. In view of the large seating capacity of the theater, the prices will not exceed 15 cents.

The interior of the theater is to be redecorated, a free check room and rest rooms installed, the latest thing in screens and artistic stage decorations will be in order, while the orchestra will be invisible, thus doing away with lights which detract from the presentation of the picture.

Under the deal the company takes over the theater for twenty-five years with option of renewal and the prospects are bright for marked prosperity.

IN CALIFORNIA.

Pictorial News Happenings.

E. W. Castle, the Gaumont representative, who has made his headquarters in the Mechanics Bank building for some time, has removed his offices to the fourth floor of the Bulletin building, in order to be in closer touch with the live happenings of the day.

Harry Birsch, of the Selig-Tribune, arrived here a short time ago to take up his duties as cameraman in this field and is making his headquarters at the Hotel Turpin. Mr. Birsch is well known in California, having formerly lived at Fresno, and until recently was with the Industrial Motion Picture Company of Chicago.

The Press Club of San Francisco is to go to Truckee shortly on an outing and representatives of the various pictorial news weeklies will accompany the party.

Left to Right—N. E. Edwards, of Hearst-Vitagraph; Pell Mitchell, Editor of Mutual Weekly, and Lawrence Darmour, of Mutual Weekly Staff.

California Business Pointers.

Frank Witfield, a moving picture operator of San Francisco, has opened a theater at Walnut Grove, Calif.

A. W. G. Nevills has opened a moving picture theater at Eureka, Calif.

Owing to a disastrous fire at Winters, Calif., the Winters theater has been closed for a time.

Leroy Baldwin has leased the Opera House at Orisi, Calif. from N. J. Westman.

A. Roy is conducting a moving picture show one night a week at Cutler, Calif.

W. E. Pelly has taken a lease on the Posey theater at Davis, Calif.

W. Talley has leased the opera house at Gridley, Calif. and will renovate the place throughout.

San Francisco Pointers.

Sam Davis, of Davis Bros., has taken over the Elite theater on Market street, opposite Seventh.

The State Commissioner of Corporations has granted a permit to the Western Theater Company of San Francisco to take over the lease on the American theater on Market street and to issue stock to various persons. Work is progressing rapidly in the remodeling of this house.

A fire occurred this week in the motor room of the Verdi theater on Broadway, but the damage was confined to the room in which the fire originated.

Fred Dahnken, Jr., of the Turner & Dahnken Circuit, is making a trip to the leading cities of Southern California to look over the field with an idea of expanding the operations of this concern.

Manager J. L. Partington of the Imperial theater scored a decided hit this week with a stage setting reminiscent of the Exposition.

Mike Rosenberg, formerly of this city, but more recently of Seattle, was here this week on his way to Washington D. C., to take charge of a campaign on the "Spoilers," having taken over the rights to the District of Columbia, North and South Carolina, Virginia and West Virginia.

Censorship Talk Rampant

San Francisco and Neighboring Cities Have Another Attack of Censorship—Some Temperature, But Trouble Will Probably Not Prove Fatal—Doses of Commonsense from Newspapers—Local Board in San Jose?

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—The return of the "Clansman" to the Savoy on McAllister street, San Francisco, closely following a run of thirty weeks in this city, has stirred up a veritable hornet's nest and the owners of this production have not only lost three performances during the past week but are facing a situation that may mean that future presentations of this and similar films will be prohibited here. An amendment to the present ordinance regulating the showing of moving pictures was drafted and it was a part of the official program that this measure was to be adopted at a meeting of the Board of Supervisors this week. However, there was a slip in the plans and the matter will not come up again for discussion for two weeks.

Despite the assurances of city officials that an amendment to the present ordinance will be made to prevent the presentation of pictures reflecting on any race or tending to incite race hatred it may be asserted with safety that such an ordinance will not be placed into effect, and it is doubtful if it is passed. The daily press is opposing the proposition with unusual vigor with editorials and cartoons and is making a firmer stand than ever before on any measure affecting the moving picture industry.

Trouble in San Jose.

At San Jose, a city near San Francisco, a more threatening situation exists than in the metropolis and the aid of San Francisco exhibitors has been enlisted to help fight the proposed censorship measure. It is planned to enact an ordinance there prohibiting the showing of any film until it has been passed by a board of censorship. E. B. Johnson, of the Turner & Dahnken Circuit, went to the Garden City this week to assist in opposing the measure.

DAILY LUNCHEON SERVED.

The Screen Club of San Francisco has inaugurated several changes of late. A new manager well versed in club work has been secured, the buffet has been moved to the front of the rooms and the experiment is now being tried of serving lunch each day. E. H. Emmick, manager of the local branch of the Picture Playhouse Company, has been elected a director of the club and the membership is steadily increasing.

APEX EXCHANGE IN NEW HANDS.

The Apex Feature Service, located in the Pantages theater building, has been taken over by Morris Levison and Marion H. Kohn, well known in local film circles, and both recently from New York. A large stock of new subjects has been secured and the new owners are going after business in an energetic manner. Arrangements have been made for removing at an early date to 116 Golden Gate avenue, in the heart of Film Row. J. Simmonds, the former owner of the Apex, was represented in the recent transaction by Ernest Bru, who has had charge of the exchange for some time.

NEW EXCHANGE ON FILM ROW.

The New Film Corporation has opened for business at 120 Golden Gate avenue under the management of J. L. Warner, widely known here through his former connection with the local branch of Warner's Features, the Standard Film Co., the All Star theater, and popularly known as the Beau Brummel of the film exchange district. A stock of one hundred feature subjects, ranging in length from three to nine reels, is now in place, as well as a similar number of single reel comedies.

SUPPLY BUSINESS TRANSFERRED

The formal transfer of the old established supply business of George Breck to the recently formed Breck Photoplay Supply Company was made this week. While Mr. Breck retains an interest in the concern its active management is vested in Thomas Maguire, an old time film exchange and theater man of Portland, Ore., and the former owner will confine his attention largely to one or two special lines. It is planned to enlarge the scope of the business materially in the near future.

GEORGE SMITH MANAGING OAKLAND FILM CO.

George Smith, recently connected with the Commercial Film Company of 125 Market street, San Francisco, has severed his connection with that firm and is now successfully managing the Oakland Film Company, whose office is in the Commercial building, Oakland, California.

District Manager Visiting Exchanges.

H. H. Hicks, district manager of the Pacific Coast for the General Film, with headquarters at San Francisco, is making a trip of inspection to the different branches in this territory and will be absent for about five weeks.

Gurney Visits the Coast.

E. O. Gurney, the Universal Exchange accountant, reached San Francisco this week on a trip of inspection covering all the Coast branches, coming by way of Portland, Ore. He will leave shortly for Los Angeles and will be accompanied by Morris L. Markowitz, manager of the Universal exchanges in California and Arizona.

Fox-Burgh Syndicate Opens Office.

F. W. Burgh, of the Fox-Burgh Syndicate, makers of comedy cartoon advertising films, arrived here recently from Chicago, making the trip by automobile. He has opened an office at 100 Golden Gate avenue and already has considerable film in use, with five men visiting the local and nearby theater trade.

Take Pictures to China.

Charles Gifford, of the Angelus Film Company, and a party of nine, sailed from San Francisco the first of the year for China on an educational enterprise. He intends to introduce a system of moving pictures for educational purposes in the interior of China, the films taken on the trip illustrating the industrial, educational and political advancement of the United States. The base of operations will be at Kiu Kiang, 500 miles from Shanghai. He will also take several thousand feet of film showing the Chinese in their native surroundings.

California Theater Changes.

P. P. Bladt has purchased the Opera House at Gustine, Cal., and will make alterations and install a heating system.

The Kenyon theater property at Stockton, Cal., has been sold to E. Fontana and A. Delucchi, who plan to make improvements to cost $15,000.

The Sequoia theater at Eureka, Cal., has been taken over by Eva Ricks and is now being conducted as the Grand.

W. W. Fa Mar has reopened his theater at Cottonwood, Cal., and is showing twice a week, featuring a Golgate service.

A Portland Screen Club

Screen Club with a Purpose Formed by Picture Men in Portland, Oregon—Campaign Against Non-Appealable Ordinance Starts—Exhibitors Will Put Their Case Directly to the People, Unless Appeal Is Granted.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—Six months ago the film men of Portland commenced a campaign against censorship and particularly against non-appealable censorship as it faced them in their business. The newspapers supported them, and with the exception of a few small organized bodies the people of Portland were with them in their fight. But the film men themselves lacked the organization to see the campaign through to a finish, and though auspiciously inaugurated, it faded away through lack of interest when the censor board became less vicious in its attacks upon the exchange men's films.

Another movement against non-appealable censorship has started, this time by a body of film men organized and determined, and the indications are that they will not quit until they have won. The new organization is the Portland Screen Club, a union of exchange men and exhibitors. Its officers are: Edwin James, president; H. C. Stevens, treasurer, and I. Leeser Cohen, secretary, and besides the officers, the directors are A. S. Kirkpatrick, Walter Wessling and Gus Metzger. Able counsel has been employed.

The first move of the organization was to go to the city commissioners in a body with their request for an ordinance providing for a board of appeals. Twenty-one of the Screeners appeared at the City Hall. The daily papers have pledged themselves to support the film men in their fight for the right of appeal.

PORTLAND CENSORSHIP NOTES.

Pathe Manager Resigns from Board of Censors.

The Mayor accepted the resignation of Walter Wessling, Portland manager of the Pathe exchange, as a member of the censor board. Since making the Portland Pathe office a full fledged exchange, Mr Wessling found it impossible to attend the many meetings of the board that have been called recently.

A Central Viewing Place.

The City Attorney has handed down an opinion that it would be legal for the city to have a central viewing place to which film men could be compelled to bring the reels they desired to have censored and that the owners of the films could be excluded from the room while the censoring process was being carried on.

What Mrs. Colwell Thinks of National Board.

The attitude of the local censor board toward the National Board of Censors is evidenced by the fact that the local board has ordered the bulletins from the National body, which formerly have been sent to Portland, stopped. "We know the National Board now to a 'T'," commented Mrs. Colwell on the board's action.

WORLD FILM NOW IN PORTLAND.

The World Film Corporation has acquired spacious quarters in the building occupied by the Standard Feature Film Company and Fred Locher, who has been with the corporation in the big cities on the coast, came from Seattle to take charge of the new office. The exchange will serve the Williamette Valley, southern Washington, and all of Oregon. W. H. Rankin, of Seattle, will serve as road man in this territory.

AN ERROR CORRECTED.

In our issue of January 1, 1916, we were wrong in a statement that the Rose theater, in Regina, was to show the Lasky "Carmen." Manager D. W. Fisher of the Rose writes to us that he did not book the film, but that it was run in the Rex, in Regina, for four days.

New Theaters and Changes.

Charles Willard, Jr., sold the Opera House, Etna Mills, in northern California, to Isaac B. Sofy.

The Baker theater, Baker, Ore., a new house, is nearing completion and will open Feb. 2 with "The Girl and the Game." L. Pefferle is the owner.

The Star theater, Grants Pass, Ore., has been sold by Paul F. Moore to Ryan and Schank.

E. R. Lawrence has closed the Lyric in Ashland, Ore., and will open a house in Grants Pass.

R. A. Redifer has sold the Star theater, Heppner, Ore., to the former owners, Sparks and Hale, and purchased the Star at Condon.

Among Exhibitors and Exchange Men.

J. D. Jameson, manager for George Kleine in Seattle, was a visitor in Portland, bringing with him a large assortment of Kleine-Edison's recent releases to show to Portland exhibitors.

A. J. Smith, booker at the Mutual, has gone to Seattle to occupy a similar position. R. R. Nave, who was booker in Seattle, has been transferred to Portland.

W. B. Ayers, of the Sunnyside theater, Portland, has purchased a Powers 6B machine from the Service Film Company. This is one of the first machines of this type placed in this territory.

The Peoples theater, Portland, has started a souvenir photo campaign and 150,000 photos of Paramount stars are being distributed to patrons of the house. As a prelude to "Temptation," in which Geraldine Farrar was featured in this house, selections from some of the operas in which she has appeared were played on a large Grafonola with excellent effect.

"With "The Spoilers."

Sam W. Whitehead has left Vancouver for the Crow's Nest country, where, after playing several dates with "The Spoilers," he will proceed to Winnipeg. George L. Broy will remain in Vancouver for about two weeks. Mr. Whitehead reported a re-

What Spokane Exchange Managers Are Doing

World Representative Visits Offices of Pathe, Mutual and Universal—Big Features That Are Attracting Notice.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Local exchange representatives of film companies have put in what they term a successful week and made a good start for the new year.

Some of the Notable Booking That Has Been Consummated During the Last Few Weeks.

In Gold Rooster Office.

F. C. Quinby, district manager of the Pathe Exchanges in Seattle, Spokane, Wash., and Butte, Mont., spent several days in the city while en route to the Butte office, and with P. C. Carroll, manager of the local exchange, announced that the first of the Henry Savage and Al. Wood productions to be released here on the Gold Rooster program would be "Excuse Me," to be shown at the Casino theater, starting Sunday, January 9, and followed by "Madame X," just shown in stock here the week starting January 2, and "The Yellow Ticket," shown here last season by a road company.

"Business has increased so much in the local office," said Mr. Quinby, "that we have been obliged to give Mr. Carroll extra help, and are securing additional room from the adjoining building." Mr. Quinby also arranged for the installation of a vault in the office.

Mr. Carroll further announced that C. W. Logan, manager of the Columbia theater, Malden, Wash., had signed for the full weeks' Pathe program; that W. F. Kienitz of the Libby theater, Libby, Mont., had signed for Pathe productions, and that Robert Clendinning, manager of the Bungalow and Pastime theaters, Colfax, Wash., had transferred the Gold Rooster "Wallingford" and "Neal of the Navy" pictures to the Pastime theater. He also announces that the "Wallingford" and "Exploits of Elaine" are being shown by R. R. Belcher in the Star theater, Lewiston, Idaho, and that the Gold Rooster plays are being released in the Grand theater, Lewiston, operated by A. H. Hilton.

At Mutual Exchange.

A. R. Patton, traveling representative of the Mutual Film Corporation for the Spokane territory, announces that Robert Clendinning is remodeling the Bungalow theater, Colfax, Wash., and will reopen it with the Mutual masterpictures.

With Big "U" People.

W. Potter, new manager of the Universal Film and Supply Company exchange, has just returned from a business trip to Missoula to confer with G. A. Hager, his predecessor here, and stopped in Missoula and intermediate points. While in Missoula he placed the exclusive Universal service with J. R. McDermott, manager of the Alcazar theater. He has also booked the Broadway Features with the American theater, Dayton, Wash.

Recent Feature Hits.

Pictures which drew well at the moving picture theaters were "Idols of Clay," in which Ella Hall appeared, at the Rex; "The House of Tears," featuring Emily Stevens in the leading role, at the Class A; "Checkers," at the Majestic; "The Winged Idol," with Katherine Kaelred, at the Liberty; "The Cheat," featuring Fanny Ward in the title role, at the Clemmer; and "The Valkyrie," at the Lyric. "The Beloved Vagabond," at the Casino; "Jordan Is a Hard Road," with Sarah Truax, Frank Campeau and Dorothy Gish, played to large houses at the Liberty.

C. E. McBroom Is Censor.

Commissioner of Public Affairs C. E. McBroom was appointed as the official censor of the moving picture shows, succeeding E. W. Stutes, January 3. He sent letters to all theaters using motion pictures and film agencies announcing that he stood on the decrees of the National Board of Censors and that cordial relations will continue if the distributors and exhibitors will stick to this guide.

A Ulysses at the Gates.

Frank Saunders, doorkeeper and ticket taker at the Clemmer theater, Spokane, Wash., has traveled all over the world. He sees the multitude come and go daily and the bit of street scenery his post commands. That prospect might become monotonous in some instances, but not to Saunders. He has looked frequently upon about all the world has to offer in variety of garb, custom and activity.

Thomas A Edison
Presents the Ideal Pair

VIOLA DANA

"The Biggest Little Broadway Star"

and the finished favorite

EDWARD EARLE

In the 5-act Kleine-Edison Masterplay

"The Innocence of Ruth"

by William Addison Lathrop

A play of rare charm, of wholesome power, of constant change and variety A feature in which the petite winsomeness of the lovable Viola Dana is prettily brought forth, and offering a role which fits Edward Earle with admirable grace. An entertaining and full measure of thrill as well as charm—an unusual feature, indeed. Released Wednesday, January 26th.

Released Through the Kleine-Edison Feature Servic

GEORGE KLEINE

805 East 175th Street, New York and Everywhere

Calendar of Daily Program Releases

Releases for Weeks Ending January 29 and February 5

(For Extended Table of Current Releases See Pages 682, 684, 686.)

General Film Company.

Current Releases

MONDAY, JANUARY 24, 1916.

	Serial No.
BIOGRAPH—An Adventure In the Autumn Woods (Drama) (Biograph Reissue No. 34)	19933
LUBIN—Two News Items (Drama)	19934
LUBIN—The Evangelist (Four parts—Drama) (Unit Program)	U-104
LUBIN—Fooling Uncle (Comedy) (Unit Program)	U-104
SELIG—Tom Martin—A Man (Three parts—Drama)	19928-9-30
SELIG—Selig-Tribune News Pictorial No. 7, 1916. (Topical)	19932
VITAGRAPH—The Cold Feet Getaway (Comedy)	19931

TUESDAY, JANUARY 25, 1916.

ESSANAY—Folly (Two parts—Drama)	19935-6
KALEM—Snoop Hounds (Comedy)	19937
LUBIN—The Dragoman (Two parts—Drama)	19938-9

WEDNESDAY, JANUARY 26, 1916.

BIOGRAPH—Stronger Than Woman's Will (Three parts—Drama)	19943-4-5
ESSANAY—The Fable of "Flora and Adolph and a Home Gone Wrong" (Comedy)	19942
KALEM—The Villian Worshippers (No. 10 of the "Stingaree" Series (Two parts—Drama)	19940-1

THURSDAY, JANUARY 27, 1916.

LUBIN—The Embodied Thought (Three parts—Drama)	19946-7-8
VIM—A Special Delivery (Comedy)	19950
SELIG—Selig-Tribune News Pictorial No. 8, 1916. (Topical)	19949

FRIDAY, JANUARY 28, 1916.

KALEM—The Fate of America (No. 14 of the "Ventures of Marguerite" Series (Drama)	19954
KNICKERBOCKER STAR FEATURE—The Heart Breakers (Three parts—Drama)	19951-2-3
VIM—Busted Hearts (Comedy)	19956
VITAGRAPH—Peace At Any Price (Comedy)	19955

SATURDAY, JANUARY 29, 1916.

ESSANAY—Destiny (Three parts—Drama)	19957-8-9
KALEM—Tapped Wires (No. 64 of the "Hazards of Helen" Railroad Series) (Drama)	19964
LUBIN—Cured (Comedy)	19960
SELIG—Apple Butter (No. 10 of the "Chronicles of Bloom Center") (Comedy)	19965
VITAGRAPH—The Ruse (Broadway Star Feature—Three parts—Drama)	19961-2-3

General Film Company.

Advance Releases

MONDAY, JANUARY 31, 1916.

BIOGRAPH—When Kings Were the Law (Drama (Biograph—Reissue No. 35).
LUBIN—A Reformation Delayed (Comedy).
SELIG—Diamonds Are Trumps (Three parts—Drama).
SELIG—Selig-Tribune News Pictorial No. 9, 1916. (Topical).
VITAGRAPH—James Bashful Hero (Comedy).

TUESDAY, FEBRUARY 1, 1916.

BIOGRAPH—The Chain of Evidence (Two parts—Drama)
ESSANAY—Title Not Yet Announced.
KALEM—Artful Artists (Comedy).

WEDNESDAY, FEBRUARY 2, 1916.

BIOGRAPH—The Smugglers (Three parts—Drama).
ESSANAY—Title Not Yet Announced.
KALEM—The Moth and the Star (No. 11 of the "Stingaree" Series) (Two parts—Drama).

THURSDAY, FEBRUARY 3, 1916.

LUBIN—A Modern Paul (Three parts—Drama).
SELIG—Selig-Tribune News Pictorial No. 10, 1916. (Topical).
VIM—A Sticky Affair (Comedy).

FRIDAY, FEBRUARY 4, 1916.

KALEM—The Lurking Peril (No. 15 of "The Ventures of Marguerite" Series) (Drama).
KNICKERBOCKER STAR FEATURE—The Crime of Circumstance (Three parts—Drama).
VIM—The Getaway (Comedy).
VITAGRAPH—The Wrong Mr. Wright (Comedy).

SATURDAY, FEBRUARY 5, 1916.

ESSANAY—Title Not Yet Announced.
KALEM—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—The Election Bet (Comedy).
SELIG—The Desert Calls Its Own (Western—Drama).
VITAGRAPH—Bill Peters' Kid (Broadway Star Feature) (Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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BIOGRAPH COMPANY
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Monday, January 31

When Kings Were The Law

A strong human story carrying an unusual surprise.

Dorothy Bernard Wilfred Lucas Claire McDowell

The Biograph Re-issue

Tuesday, February 1

The Chain of Evidence

A mystery drama replete with strong situations.

Claire McDowell Vola Smith Ivan Christy
Jack Mulhall Jack Drumeir Charles Perley

The Two Reel Biograph

Wednesday, February 2

The Smugglers

An adaptation of the well known play.

Linda Arvidson Robert Drouet Charles H. West
Charles Perley Alfred Paget W. J. Butler

The Three Reel Biograph

For casts and descriptions of all Biograph releases refer to your copy of PROGRAMS

Calendar of Daily Program Releases

Releases for Weeks Ending January 29 and February 5

(For Extended Table of Current Releases See Pages 682, 684, 686.)

Universal Film Mfg. Co.

	Serial No.
SUNDAY, JANUARY 23, 1916.	
LAEMMLE—Her Dream Man (Drama)	01137
L-KO—Mr. McIdiot's Assassination (Two parts—Comedy)	01138
REX—No release this day.	
MONDAY, JANUARY 24, 1916.	
BROADWAY UNIVERSAL FEATURE—A Soul Enslaved (Five parts—Drama)	01141
NESTOR—Her steady Carfare (Comedy)	01142
UNIVERSAL SPECIAL FEATURE—Graft (No. 7 "America Saved From War"—Two Part Drama)	01158
TUESDAY, JANUARY 25, 1916.	
GOLD SEAL—Discontent (Two Parts—Psychological—Drama)	01143
IMP—Hired, Tired and Fired (Comedy)	01144
REX—No release this day.	
WEDNESDAY, JANUARY 26, 1916.	
ANIMATED WEEKLY—Number 203 (Topical)	01147
L-KO—Knocks and Opportunities (Two parts—Comedy)	01146
VICTOR—Across the Line (Drama)	01145
THURSDAY, JANUARY 27, 1916.	
BIG-U—No release this day.	
LAEMMLE—The Red Lie (Three parts—Mystery Drama)	01148
POWERS—Sammie Johnsin, Hunter (Cartoon—Comedy)	01149
Fishing River Lampreys (Educational)	01149
FRIDAY, JANUARY 28, 1916.	
BIG-U—Nan Good for Nothing (Drama)	01151
LAEMMLE—The Inner Soul (Two parts—Society—Drama)	01150
NESTOR—Flivvers in the Dance of the Shivers (Comedy)	01152
SATURDAY, JANUARY 29, 1916.	
BISON—A Daughter of Penance (Two parts—Mexican—Drama)	01153
JOKER—Mrs. Green's Mistake (Comedy)	01155
POWERS—Uncle Sam at Work (No. 6 "Saving Wealth and Building Health"—Educational	01154
SUNDAY, JANUARY 30, 1916.	
LAEMMLE—No release this day.	
L-KO—Cupid at the Polo Game (Comedy)	01157
REX—In His Own Trap (Three parts—Drama)	01156
MONDAY, JANUARY 31, 1916.	
NESTOR—When Aunt Matilda Fell (Comedy)	01160
RED FEATHER PHOTO-PLAYS—The Path of Happiness (Five parts—Drama)	01159
UNIVERSAL SPECIAL FEATURE—Graft (No. 8 "Old King Coal") (Two parts—Drama)	01176
TUESDAY, FEBRUARY 1, 1916.	
GOLD SEAL—Lord John's Journal (No. 3 "Three Fingered Jenny") (Three parts—Drama)	01161
IMP—No release this day.	
REX—In Dreamy Jungle Town (Comedy)	01162
WEDNESDAY, FEBRUARY 2, 1916.	
ANIMATED WEEKLY—Number 204 (Topical)	01165
L-KO—Sea Dogs and Land Rats (Comedy)	01164
VICTOR—Son O' The Stars (Three parts—Western Drama)	01163
THURSDAY, FEBRUARY 3, 1916.	
BIG U—No release this day.	
LAEMMLE—The Wise Man and the Fool (Two parts—Human Interest—Drama)	01166
POWERS—Building Up the Health of a Nation, (No. 3) (Educational)	01167
—Caged With Polar Bears (Vaudeville Act)	01167
FRIDAY, FEBRUARY 4, 1916.	
IMP—The Soul Man (Drama)	01168
NESTOR—Flivvers, in the Still Alarm (Two parts—Comedy)	01170
REX—The Little Thief (Drama)	01169
SATURDAY, FEBRUARY 5, 1916.	
BISON—Phantom Island (Two parts—Mystery—Drama)	01171
JOKER—"Wanted, A Piano Tuner" (Comedy)	01173
POWERS—Uncle Sam At Work No. 7 "Uncle Sam's Children (Educational)	01172

Mutual Film Corporation.

	Serial No.
SUNDAY, JANUARY 23, 1916.	
BEAUTY—Mischief and a Mirror (Comedy)	04419
GAUMONT—See America First, No. 19 "The Dells of the Wisconsin" (Scenic)	04418
Keeping Up With the Joneses (Cartoon—Comedy)	04418
VOGUE—A Baby Grand (Comedy)	04420
MONDAY, JANUARY 24, 1916.	
MUTUAL MASTERPICTURE DE LUXE—As a Woman Sows (Gaumont—Five parts—Drama—No. 59)	04421-2
TUESDAY, JANUARY 25, 1916.	
AMERICAN—The Man in the Sombrero (Two parts—Society—Drama)	04421-2
FALSTAFF—Lucky Larry's Lady Love (Comedy)	0423
WEDNESDAY, JANUARY 26, 1916.	
BEAUTY—Some Night (Comedy)	04427
THANHOUSER—The Burglar's Picnic (Three parts—School—Drama)	04424-5-6
THURSDAY, JANUARY 27, 1916.	
FALSTAFF—Beaten at the Bath (Comedy)	04429
MUTUAL MASTERPICTURE DE LUXE—Lord Loveland Discovers America (American—Five parts—Society—Drama—No. 60)	
MUTUAL WEEKLY—Number 56 (Topical)	04430
VOGUE—Bungling Bill's Burglar.	
FRIDAY, JANUARY 28, 1916.	
AMERICAN—A Sanitarium Scramble (Comedy)	04434
CLIPPER—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama)	04431-2-3
CUB—Around the World (Comedy)	04435
SATURDAY, JANUARY 29, 1916.	
MUTUAL MASTERPICTURE DE LUXE—Betrayed (Thanhouser — Five parts — Race — Drama—No. 61)	
SUNDAY, JANUARY 30, 1916.	
BEAUTY—Walk This Way (Comedy)	04437
GAUMONT—See America First, No. 20 "St. Paul and Minneapolis (Scenic)	04436
GAUMONT—Keeping Up With the Joneses (Cartoon-Comedy)	04436
VOGUE—He Thought He West to War (Comedy)	04438
MONDAY, JANUARY 31, 1916.	
MUTUAL MASTERPICTURE DE LUXE—Vengeance Is Mine (Centaur—Five parts—Drama) (No. 62)	
TUESDAY, FEBRUARY 1, 1916.	
AMERICAN—The Broken Cross (Two parts—Society Drama)	04430-40
FALSTAFF—A Clever Collie's Coming Back (Comedy)	04441
WEDNESDAY, FEBRUARY 2, 1916.	
BEAUTY—Billy Van Deusen's Wedding Eve (Comedy)	04445
THANHOUSER—The Knotted Cord (Three parts—Detective Drama)	04442-3-4
THURSDAY, FEBRUARY 3, 1916.	
FALSTAFF—Harry's Happy Honeymoon (Comedy)	04447
MUTUAL MASTERPICTURE DE LUXE—"The Idol of the Stage (Gaumont—Five parts—Drama) (No. 63)	
MUTUAL WEEKLY—Number 57 (Topical)	04448
VOGUE—Sammy versus Cupid (Comedy)	04446
FRIDAY, FEBRUARY 4, 1916.	
AMERICAN—Mammy's Rose (Southern Drama)	04452
CUB—Title Not Yet Announced	04453
MUSTANG—The Extra Man and the Milk Fed Lion (Three parts—Comedy Drama)	04449-50-1
SATURDAY, FEBRUARY 5, 1916.	
MUTUAL MASTERPICTURE DE LUXE—The White Rosette (American—Five parts—Drama) (No. 64)	

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Stories of the Films

General Film Company

KNICKERBOCKER STAR FEATURES.

A DAUGHTER OF THE WOODS (Three Parts—Jan. 14).—Melody Jane, a waif, adopted by David, the blind hermit, goes to sell his baskets to the occupants of John Warham's shooting lodge. The Maestro, who, with his wife, is a guest, hears her sing, and says her voice is like that of the famous prima donna's, Jane Hope. He meets David, hears Jane's history, and finds she is Jane's child. He takes her to his home (although David is heartbroken) and he, himself, trains her voice.

Warham falls in love with her, they become engaged and his mother insists upon ntting up her apartment. A year and a half later she makes her debut in "Madam Butterfly" and scores a triumph. She receives a letter from David wishing her every success. It sets Jane thinking.

She resolves to go to David—catches the midnight train and arrives at David's home at dawn. They meet, each confess love and when David, hesitating, asks what the world will do without her glorious voice, she naively suggests using it for singing lullabies.

HOUSES OF MYSTERY (Three Parts—Jan. 21).—The cast: Crile, U. S. Secret Service officer (Paul Gilmore); his fiancee (Peggy Hamilton); leader of smugglers (Philo McCollough); "Gypsy Nell" (Dick Johnson); mother of the leader of smugglers (Adelaide Woods).

Crile, a U. S. Secret Service officer, is ordered to break up a gang of treacherous diamond smugglers on the California coast. His fiancee, Grace Girard, determined to assist him, declaring herself gritty enough to wear an officer's badge. The smugglers are located by Crile, while a murderous assault on Crile is frustrated by witty Grace. The assaulting smuggler is dashed to death from a lofty cliff. Sam, another smuggler, carrying a consignment of diamonds in a fish basket, finding the body of the dead, takes from it the telegram from Secret Service headquarters that had been stolen from Crile.

Grace trails Sam, and by her wits unearths the scheme of the smuggler, while Sam goes to the shack of "Gypsy Nell," a disguised smuggler, who believes Sam a spy. A hard fight follows, Sam made prisoner and the telegram to Crile found, which throws all suspicion upon Sam. Grace and Crile trace Sam to the shack; as Crile frees Sam he is attacked. Out of revenge, Sam turns state's evidence, which is the beginning of the end of the smuggler's reign.

The leader of the gang, in the guise of an artist, holds forth in a mansion, a second house of mystery. The house is attacked. Grace secretly precedes the detectives, posing as a model; she is soon in the grip of the treacherous men. The attack of the detectives is frustrated, and Grace left in a dying condition in the vaults under the mysterious house. The gang makes its escape, Crile prepares for a final encounter. Then follows a terrific fight on the cliffs, hand-to-hand battle with the smugglers, the discovery of dying Grace. The smugglers elude the detectives finally, but witty Grace, meets the boatload in the sea, captures the entire gang and proves her right to a detective's hand, and a star of the revenue service.

LUBIN.

TWO NEWS ITEMS (Jan. 24).—The cast: Katie Fagan (Adda Gleason); Dan Fagan (Jay Morley); John Rockland (L. C. Shumway); Italian woman (Adelaide Bronti); Collector (Wm. L. Spencer). Written by Julian Louis Lamothe. Produced by Edward Sloman.

The managing editor of the Daly Bugle was in his office with the cub reporter. "Hall," he said, "you have no sense of news value. The story of an ordinary laborer may be told in three lines, but news about a very prominent person is worth front page headlines."

The reporter's first item in the paper the following day was: "The body of a white woman found floating in the East River last night was later identified as that of Katie Fagan, 650 Barren alley. No reason was given for the suicide."

And this is the rest of the story, which the reporter failed to write. Katie was a typical product of the tenements. Life held no joy for her, and meant continual work. Her husband, Dan, was a good man of his kind. He worked in the great factory of the millionaire, John Rockland, who also owned the tenement in which they lived. If Dan drank a bit too much on Saturday nights who was to blame him? It made him forget his grim struggle for existence. One night while intoxicated he went to strike Katie, but the news she imparted stayed his hand, for Katie was to become a mother. Dan, repentant, helped her in her efforts to save—for baby's sake.

Then Rockland reduced the wages of the men twenty-five per cent. and a strike resulted. Cheerless days followed for Katie. The collector was always on time for the rent, and finally baby's savings had to go. Dan appealed to Rockland in his beautiful home, but was thrown out for his insolence.

Rent day came again. The Fagans were told that if they didn't pay by five o'clock they would be dispossessed. Dan learned of a janitor's position vacant at the Children's Outing Association and he managed to secure it. But Rockland entered shortly afterward and had him discharged. Dan, desperate, and thinking only of Katie, entered Rockland's home to steal the money that was rightly his. Rockland saw him as he left.

At home Katie was happy at Dan's story of the job and the money already procured until Rockland entered, and had Dan arrested. Katie was wild with grief, and at five o'clock the men came to dispossess her. She told them to take everything, and holding her baby's things tightly to her, she made her way blindly to tue river, a victim of John Rockland.

The same paper also contained the reporter's other bit of real news. It was on the front in double column headlines—John Rockland again contributes to Children's outing Assn. Noted philanthropist gives check for $50,000. Ten thousand children to be made happy by week in country."

THE DRAGOMAN (Two Parts—Jan 25).—The cast: Mohamed (L. C. Shumway); Marjorie Hall (Adda Gleason); Edward Wright (George Routh); Allouma (Violet MacMillan). Written and produced by Edward Sloman.

Mohamed is an Arab guide in Egypt. Edward Wright, a tourist, engages him, and meets Mohamed's sister, Allouma. An attraction springs up between the two, and secret meetings are held. Wright also meets Marjorie Hall, an American girl, with whom Mohamed falls deeply in love after saving her life. Allouma trusts Wright implicity, and one night readily believes his statement that he will marry her on the morrow. She waits in vain for him, but Wright is called away by the death of his father. Days of bliss follow for Mohamed, as Marjorie now engages him as dragoman, but his sun sets when she leaves for America. Then one day, Mohamed learns the dread truth of Wright's duplicity for Allouma. He is about to strike her, but pity enters his heart. Meanwhile in America, Marjorie consents to marry Wright. Allouma dies when her child is born, and Mohamed, frantic in grief, prays to Allah to guide him to the man who has done this wrong.

Five years later, Mohamed is in America searching for Wright. Once he thinks he has found him, and is about to wreak vengeance, when Mohamed realizes his mistake. He is pursued by an excited mob, but a charming little four-year-old saves him. Mohamed kisses her tenderly, as she is just the size of his Allouma's little one would have been. At last he finds Wright. The latter is giving an Egyptian Masked Ball at his home. Mohamed reads the announcement. He gains entrance to the house by wearing his mask and his dragoman costume. Meeting Marjorie, he discloses his identity to her, but remembers his vengeance. Twelve o'clock comes, Mohamed is seated alone in the anteroom. Wright enters and tells him it is time to unmask. Mohamed answers that he is going to unmask him before the guests, and then disclose his identity. He tells Wright the sad story of Allouma, and starts to throttle him. But at the door stands a little child. She places a tiny hand on Mohamed's, and lokoing up trustingly, says, "I didn't let the men hurt you, now don't hurt my daddy!" Mohamed relcases his hold, and gazes at the little girl who had saved him. Marjorie enters the room to see what is keeping them. Mohamed bows and says, "I have just been paying my respects to your husband before leaving for Egypt tomorrow."

THE EMBODIED THOUGHT (Three Parts—Jan. 27).—The cast: David Goodman (Edward Sloman); Ruth, his sister (Hazel Neece); Mrs. Goodman (Adelaide Bronti); Max Rosenthal (Melvin Mayo); Jimmy Rolfe (L. C. Shumway); Isaac Cohen (George Routh). Written by Julian Louis Lamothe. Produced by Edward Sloman.

The basis of this story is the following extract from "The Law of Psychic Phenomena" by Thomas Jay Hudson.

"A phantom, or ghost, is the embodiment of an idea or thought.

"The power to create phantasms resides and is inherent in the subjective mind, or personality, of man.

"The power becomes greater as the body approaches nearer to the condition of death.

"All phantasms of the dead are of those who have died under circumstances of great mental stress or emotion."

David Goodman and Max Rosenthal are partners in the cloak and suit business. Rosenthal is the typical Jewish merchant. Goodman is more idealistic. He has never married. The partners secure a loan from Cohen, a Jewish banker, and enlarge their business. Goodman meets Nanon Laval, an adventuress, and forgets everything else. Nanon is hired as a model, and Rosenthal often censures Goodman for neglect of business. To save Goodman from himself, Rosenthal discharges Nanon. Goodman raises a scene when he hears of it. He calls upon Nanon, and she shows him a pathetic letter from his mother, pleading that her son be given up. Goodman, blind to everything save the wiles of Nanon, angrily berates his mother for her interference. He learns that Rosenthal intends to restrain his reckless expenditures by withdrawing all their money from the bank. Goodman circumvents this plan by getting the money himself, and invests it in bonds, which he hides in his library. He gleefully tells Nanon how he has tricked the meddlers, and she learns that the method of opening the secret panel is written on a card in his pocket.

Rosenthal discovers what Goodman has done, and is frantic, as the loss of the money means ruin. Goodman scoffs and tells him that he has merely beaten him to it. Goodman goes to call on Nanon, and is fatally injured when the elevator in her apartment house falls several stories. Nanon has him brought to her apartment to await the arrival of the ambulance. Her lover, Jimmy Rolfe, is present, and after Goodman has seemingly died in her arms, she leaves him on the couch, and tells Rolfe excitedly about the bonds. Goodman awakens to consciousness, and learns the base nature of the creature he loved. His one idea is to right the wrong he has done his loved ones. Nanon must not get possession of the card of instructions. He manages to hide it. When Nanon and Rolfe come to search him, he is dead, and they do not find the card.

The last thought of Goodman's lives, and as a phantasm tries ineffectually to communicate to Rosenthal, Ruth and Mrs. Goodman the hiding place of the bonds, which means so much to them.

By accident, Rolfe and Nanon discover the card under the couch, and plan to get the bonds by entering the library that night. Ruth has fallen asleep at the bedside of her mother. The phantasm leads her in her sleep to the library. Nanon is at the panel, removing the bonds. Ruth awakes, a struggle ensues, in which she is finally victorious.

CURED (Jan. 29).—The cast: Dr. Curtiss (Arthur Matthews); Wilkens (Billie Reeves); Madge Carlton (Carrie Reynolds); Bob Carlton (Jack Delson). Written by Mark Swan. Produced by Earl Metcalfe.

Curtiss is a physician with the usual cranky patients. Wilkens, a young lawyer, calls on him to bring money he has collected for him (most of which he retains as his fee). Wilkens sees a photograph in Curtiss' office of a girl and falls in love with it; but Curtiss laughs at him and won't tell who the girl is. Wilkens then sees Curtiss cure a hypohondriac who imagines he is ill by giving him a powder of powdered sugar and a glass of water. He says it is a cinch to be a doctor. Curtiss, being at this moment called out, tells Wilkens if it is such a cinch, to stay and run his office while he is out. Wilkens laughingly accepts and puts in his time making love to the photograph of Madge.

Madge has a pain in her ankle and passing Curitss' office decides to stop in. When Wilkens sees her he is delighted to discover the original of the photograph. When Madge learns Curtiss is not in she is about to leave, but in order to detain her, Wilkens tells her he is in charge of the office and lies and says he is a doctor. His bluff at being a doctor is amusing, but when he prescribes absent treatment she leaves in a huff. Outside she meets Curtiss and her brother and learns Wilkens is a pretender. She is angry and plans a practical joke in revenge with her brother Bob.

The latter goes in and sees Wilkens who gives him several powders of the sugar. Bob, thereupon, pretends to die. Curtiss enters and changes the sugar powders to a box marked

poison and convinces Wilkens that he has killed Bob. Then Madge enters pretending illness and as Wilkens gave her a powder for her ankle, he thinks that he has also killed her. Presently Madge discovers her "dead" brother and reproaches Wilkens bitterly. Wilkens is heartbroken and picks up a bottle marked poison and drinks it. Curtiss, Madge and Bob are now horrified as it seems their "joke" will cause Wilkens' death. It is discovered, however, that the bottle contained only distilled water and the picture ends with Wilkens being introduced to Madge, who is having her ankle bandaged, and the audience knows that some day—Oh! well, why mention it.

A REFORMATION DELAYED (Jan. 31).—The cast: Peter Norwood (Wm. J. Spencer); Margaret, his daughter (Francelia Binnington); Jim Hartley, the crook (Ronald Bradbury); Dollie Dexter (Helen Wolcott); Written by Julian Louis Lamothe and Melvin Mayo. Produced by Melvin Mayo.

Peter Norwood, a wealthy old gentleman, is forgetful and careless. His daughter, Margaret, often reproaches him, but to no avail. Margaret conducts a refuge in the slums, and is greatly beloved by the poor people, who know her only as "Our Lady Margaret." One day Margaret is saved from the advances of several ruffians by Jim Hartley. Margaret is greatly attracted to him, but he is not of her station, so she allows the friendship to grow without divulging her real identity. Jim is really a crook, and when his accomplice, Dollie, who loves him, sees him with Margaret, she is furious.

Jim tells her he is going to marry Margaret. Dollie is desperate. She informs Margaret of Jim's true character, and Margaret sadly tells them they must part. Dollie leads Jim away, and finally makes him realize that Margaret is not of his class. They leave the city. Margaret is heartbroken.

Two years pass. Margaret has never forgotten Jim. She does not know that he and Dollie have prospered, and have returned as Mr. and Mrs. Brownley-Smythe, in order to continue their operations in high society. Jim meets Norwood at the club, is of service to him, and Norwood tenders him an invitation to the ball. Jim is pleased, feeling sure that he can make a good haul. At the ball, Jim and Dollie are not recognized by Margaret. Norwood has left his safe unlocked and Jim and Dollie, seeking privacy in the library, notice this. They are seen with their masks off by Margaret, and she is much affected at the thought that Jim is still a thief.

Jim and Dollie rifle the safe; the butler catches a glimpse of them. He immediately notifies Norwood of the robbery. Margaret, greatly alarmed at the turn of events, slips back of the curtains separating the rooms. Jim consents to a search, but nudges Dollie to take the jewels. A hand from behind the curtain gets them instead. Just as the butler is about to search Jim, Margaret steps out with jewel box in hand, and says, "It was just a little trick of mine, you careless old dad, to show how easily your safe might be robbed!" Jim and Dollie stare at her in amazement, and realize how they have been saved.

A MODERN PAUL (Three Parts—Feb. 3).—The cast: Paul (Melvin Mayo); the woman (Helen Wolcott); the murderer (George Routh); the thief (Alan Forrest); the politician (Ben Hopkins); the victim (Jay Morley); the woman's friend (Dot Dufee). Written by Julian Louis Lamothe. Produced by Melvin Mayo.

In modern times there lives a prototype of the disciple Paul. He goes to the mountain fastness and preaches to the rugged people there. One day he comes to a lone hut, wherein is one who, dying, curses all mankind. Paul is so sympathetic that the man, Joe, tells his story.

In a tough dance hall he met the woman, and fell in love with her. He tried to lead her from her old life, but his efforts were fruitless. She was too taken up with two others—the thief and the murderer. But when she discovered how base the murderer really was, she listened to Joe's pleadings and went away with him.

They were married and a baby blessed the union. The woman soon tired of her monotonous existence. It was an easy matter for the murderer to win her back to the dance hall. Joe followed and demanded her return, but she scoffed at him. And during the darkness of a "twilight dance," the murderer stabbed him. For weeks he lingered in the hospital and when he came out, it was to discover that the woman had left with their child. So then he came to the mountains and finally struck it rich.

Paul brings the message of Christ to the dying man and soon has him repentant. He gives Paul the money he has accumulated and commissions him to find his wife and child. The good man turns to the city. He enters the dance hall and starts to preach. The revelers greet him with jeers and throw missles at him. Paul sinks to the floor, unconscious. During that time the woman steals the money, meaning to keep it for her child, the love of whom is her one good trait. At home the woman gazes at the stolen money remorsefully, but is afraid to return it. The thief oversees this and immediately informs the murderer. When the woman arrives at the dance hall, they demand their share, but she refuses. The murderer vows to get the money, even if he has to kill.

When the woman reaches home she discovers that her child has met with an accident and is badly injured. She immediately thinks of Paul and brings him to the child. He exerts his healing power, and soon the child is asleep. The woman repents and returns the money, which Paul promises to keep a little longer. He seats himself in the next room with the money in his hand. The thief and the murderer enter. The murderer lifts his knife; Paul turns and faces them. The woman rushes in to see what is the matter. And then Paul tells them of the Christ; how he came into the world to save mankind; how he saved a woman from being stoned; and of how the thief on the cross won forgiveness. Paul shows them the error of their lives.

THE ELECTION BET (Feb. 5).—The cast: Wilkens (Billie Reeves); Walker, his friend (James Cassady); Mr. Slim, the referee (Arthur Matthews); O'Hara (Pete Lang); Annette (Carrie Reynolds). Written by Mark Swan. Produced by Earl Metcalfe.

Wilken is so sure that Jones will win the election that he makes an election bet with his friend, Walker. The loser is to roll a walnut from the Boulevard to City Hall. It must not be broken, nor touched with the hands, nor must the loser speak or write to anyone until the bet is paid, and the agreement must be kept secret. Forfeiture means the loss of $5,000.

Wilkens starts to roll the walnut and his queer antics lead O'Hara, a policeman, to think he is crazy. A newsboy picks up the walnut and is going to eat it and Wilkens has to buy it back. A large fat woman is about to step on it and the only way in which Wilkens can protect it, is to put his feet beside it and she walks on his feet. He talks to her on his fingers and she thinks he is deaf and dumb.

Annette, Wilkens' sweetheart, knows nothing of the wager, but Wilkens was so sure he would win, he told her to come to the City Hall and see something funny; so with her chum, Grace, she goes along the street. When Annette finds Wilkens, he cannot speak or write to her according to the terms of the wager. Therefore, she tells O'Hara her lover is crazy and when they look for him they find him under a truck which is standing over the walnut.

O'Hara takes charge of Wilkens. Stout is going to quit, but Wilkens pays him a large sum of money to stay by the walnut. Stout gets a chair, an oil stove, and umbrella and has lunch served on a folding table and sticks by the walnut all night. Next morning Wilkens manages to escape from the hospital where he has been taken, sees a street sweeper in his white overalls, bribes the man to give him his overalls and brush and sweeps the walnut to within a block of City Hall where it is run over by a street car and Wilkens loses his bet.

BIOGRAPH.

THE MISER'S HEART (Biograph Reissue—Jan 17). An old miser living in an east side tenement forms quite an attachment for a little child in the same house. The old miser is reputed to keep a large amount of money in a safe in his room, and a couple of crooks decide to take a chance to get it. They enter his room by way of the fire escape, and tying him to a chair, try to force him to tell the combination of his safe.

The little child happens in the room, and to further compel him, they suspend the child out of the window on a rope, threatening to let her drop if he does not give the combination. A tramp sees the child hanging from the window and hastens to the police station for aid. On his way he passes a baker boy from whom he stole a bag of rolls, and the boy, following, has him locked up without giving him a chance to explain the object of his errand. The captain, however, consents to hear the tramp out, and sends a quartette of incredulous policemen, who receive a shock when they find the truth of the tramp's story. The child is saved and the crooks taken into custody.

THE ANGEL OF PIETY FLAT (Two Parts—Jan. 18).—Jack Raymond, a shiftless Easterner, forms a mining partnership with Putney Chadwick and later robs him. With the stolen gold he gambles in a saloon, is caught cheating at cards and receives a mortal wound in the fracas that follows. Chadwick discovers among his effects a letter signed "Your affectionate sister," which states that the writer will shortly arrive in Piety Flat.

When the girl arrives, Chadwick and the boys, whom he has posted, inform her that Jack has gone prospecting and will soon be back. Chadwick takes her to his cabin, which he represents as Jack's, and the boys bring gifts of provisions which they declare they borrowed from Jack. Dorothy becomes known as the Angel of Piety Flat. Riding out in the hills, she takes a snapshot of a little Indian boy, who later disappears. The Indians, believing that the boy has been spirited away by the magic of the black box, ride after the girl.

Chadwick, who is with her, makes her throw the camera away, and the Indians riddle it with bullets. Captured, the girl is condemned to die at dawn unless the child is found. Chadwick, going to get help, is forced to shoot his horse when the animal breaks a leg, and while staggering across the desert he finds the Indian boy, who has wandered away and got lost. He returns in the nick of time to save the girl. Later, when he learns that she loves him, he breaks the news of her brother's death, but explains the event so as to make Jack a hero instead of the cur he really was.

A LIFE CHASE (Three Parts—Jan. 19).—Bouval, the banker, cancels a theater engagement with his wife and their good friend, Vaubert, because of business. Vaubert accompanies Madame Bouval to the matinee. As they leave the house they meet Bertrand Alvimar, who comes to keep a business appointment with Bouval. A beggar, Meloit by name, asks alms and is refused. Returning from the theater, Vaubert and his companion find Bouval murdered in his study. In his dead hand is clutched a torn sheet of paper, on which the banker had striven unsuccessfully to write the name of his murderer.

Vaubert's suspicions leap to Alvimar and the latter is arrested. After questioning him closely the prefect of police orders Alvimar's release, and to the indignant Vaubert explains: "There is not sufficient evidence to hold him for murder." Vaubert learns that Alvimar frequents a gambling-house, follows him there, and scrapes acquaintance with him. Later he introduces Alvimar to Madame Bouval, whom he has persuaded to help him in fastening guilt upon the murderer. The banker's widow assumes the name of Mme. Corbini and pretends to be Vaubert's cousin. At Vaubert's bidding she plies her arts to make Alvimar fall in love with her, and succeeds. But neither has reckoned with the possibility that Amy Bouval may fall in love with her victim. When this happens, Vaubert is enraged. He is pondering what to do when word comes from the police that the murderer has been caught and has confessed the crime.

Incredulous, Vaubert goes to headquarters and is told that the prisoner is Meloit, the beggar, who, arrested for drunkenness, has been put through the third degree until he confessed the crime. But on becoming sober the beggar recants his confession. Vaubert, triumphant, goes to Amy's hotel and finds her in Alvimar's arms. Drawing her aside, he reminds her that Alvimar does not know her real name and demands that she reveal her identity. On hearing that the woman he loves is Madame Bouval, Alvimar turns pale. Vaubert confronts him suddenly with the dagger-like paper cutter that drew Bouval's lifeblood, and Alvimar, confessing the crime, kills himself with the knife.

AN ADVENTURE IN THE AUTUMN WOODS (Biograph Reissue Jan. 21).—The girl lives in the forest with her father and grandfather. The latter goes to the trading post and is returning home with a sack of gold when he is attacked by two robbers. He trails them to their camp, recovers the gold while they sleep, and reaches home exhausted. His son goes for a doctor, taking the gold as a precaution. The thieves reach the cabin, recognize the old man, who is asleep, and learn from the innocent girl that her father has the gold. They plot to rob him on his return. The girl overhears them and, making her escape, summons her lover, who arrives with aid in time to foil the thieves.

STRONGER THAN WOMAN'S WILL (Three Parts—Jan. 26).—The manufacturer's daughter refuses to marry the superintendent and elopes with a foreign count, who does not keep his promise to wed. Her father, summoned by her, pays the adventurer to give the girl his name. Thieves kill the count for his money. The countess returns home with her child and, after her father's death, oppresses the factory workmen to get more money for the future prince. The workmen strike, but she will not yield to their demands. Her hand is forced by the superintendent, who has found her letter to her

father confessing her shame. He declares that he will publish the letter if she does not yield and, rather than lose her good name, she grants the workmen's demands.

WHEN KINGS WERE THE LAW (Biograph Reissue—Jan. 31).—Over the Kingdom of Romanda there reigned a King who was greatly influenced by his favorite, whom he devotedly loved. He presents her with a necklace of fabulous worth and enjoins that she never part with it, which command she swears by the stars to keep. About this time an impecunious cousin of the King calls to beg the loan of money, which is refused. The favorite promises to intercede for him. The cardinal and the favorite are bitter enemies, because of her thwarting many of his pet schemes, and he plans a revenge by inciting jealousy in the King.

The scheme he devises is to have the necklace missing and found in the cousin's pocket. The plan succeeds so well that the King condemns the seemingly guilty pair to an air-tight chamber, where they would have suffocated to death had not the lady-in-waiting, who helped in the plot, become horror-stricken and confessed. The cardinal himself was plunged into the depths of remorse, as he did not think the scheme would drive the impetuous King to such extremes; he merely wished to have the favorite exiled from the Court.

SELIG.

SELIG-TRIBUNE NO. 1 (Jan. 3).

Savannah, Ga.—Georgia women from motives of economy and freedom of movement have adopted overalls for house work.

Memphis, Tenn.—The new $8,000,000 bridge which it is expected will make Memphis the greatest southern railroad gateway east and west, is nearing completion.

Boston, Mass.—Harvard freshmen are rapidly getting into form for their annual hockey games.

Washington, D. C.—Secretary Daniels says battleships have reached the limit in size. Larger vessels could not pass through the Panama Canal. The California represents the ultimate in war vessels.

Vilkomir, Russia.—The German reserve force dig themselves in for the bitter winter in Russia.

Chicago, Ill.—Geane Beaumont, Clara Pause and Elsie Smoler swimming devotees, take their usual plunge in Lake Michigan Christmas morning; temperature 26 degrees air, 35 degrees water.

New York, N. Y.—Colonel E. M. House, the President's confidential adviser, leaves on the S. S. Rotterdam for Europe to acquaint our diplomats with the intimate views of the President on pending international affairs.

Captain Boy-Ed, formerly military attache at the German Embassy and recalled at the request of President Wilson, and Brand Whitlock, U. S. Minister to Belgium, will leave on the same ship.

Washington, D. C.—The Pages of the U. S. Senate leave the Capitol to take Christmas dinner with Vice-President Thomas R. Marshall.

Aetna, Ind.—Owing to the widespread disturbances in plants manufacturing war munitions, some of the companies do their work with a small army of guards.

Readville, Mass.—U. S. Army experts test new war plane, said to be the finest constructed and best designed aero in the world and the first to carry two gun turrets.

Revere Beach, Mass.—The roller coaster here wrecked by a gale, falls a vast mass of timber and iron, crushing two houses and injuring three people.

Selig-Tribune Feature Picture.—Kewpie, the baby elephant at the Selig Zoo, gets his breakfast.

Boston, Mass.—The holiday spirit invades the navy when the Blue Jackets on the battleship Nebraska acts as hosts to hundreds of poor children.

SELIG-TRIBUNE NO. 2 (Jan. 6).

Gibson City, Ill.—Seventeen thousand geese pose obligingly for the Selig-Tribune on the largest goose farm on earth.

Philadelphia, Pa.—The annual Mummers' parade presents this year a most unusual array of fantastic gorgeousness.

Seattle, Wash.—The little cabins in the Cascade Mountains near here, the homes of present day pioneers, are buried under a twenty-five foot fall of snow, the heaviest in years.

El Paso, Tex.—The "goodfellow" spirit causes a scramble for coins among Mexican refugee children, who, owing to the unsettled conditions in Mexico, have become temporarily residents of El Paso.

Washington, D. C.—By invitation of President Wilson, fifteen hundred delegates of the South and Central American republics attend the Pan-American Scientific congress in Memorial Continental Hall.

Seattle, Wash.—The S. S. Curacao without flag or register wrecked two years ago, and for the past eighteen months resting at the bottom of the ocean, reaches this port, and is promptly dubbed the "ghost ship."

El Paso, Tex.—General Victoriano Huerta, the deposed president of Mexico, who is seriously ill and under guard at his wife's house here.

Boston, Mass.—This city boasts of a hospital for canine aristocracy for surgical, medical and dental treatment, known as the Angell Memorial Hospital for Animals.

Juarez, Mexico.—General Obregon, Carranza's commander-in-chief, holds consultation with H. N. Gray, chief of Mexican secret service, and General P. E. Calles, regarding the taking over of Juarez from the Villistas.

Washington, D. C.—Frank Buchanan, member House of Representatives from Illinois, is indicted by federal grand jury charged with conspiring to foment strikes in American munition factories.

Selig-Tribune Feature Picture.—Cy de Vry, curator of the Chicago Zoo, tries forceful feeding on Anna, python, who is sulking and refuses to eat.

South Chicago, Ill.—An explosion at the plant of a linseed oil company causes a fire resulting in a $2,000,000 loss.

TOM MARTIN—A MAN (Multiple Reel—Jan. 24).—The cast: Tom Martin (Guy Oliver); Mary Brandon (Vivian Reed); Mrs. Brandon (Lillian Hayward); the Doctor (Al W. Filson); Bennet Gordon (Fred Hearne). George Nicholls, director. Written by Wallace C. Clifton.

Tom Martin, the village blacksmith, is in love with Mary Brandon. Mrs. Brandon bakes a pie for Tom and Mary takes it to him just as he is sitting down to his evening meal. There is a vacant chair opposite Tom's at the table, and he tells Mary that he always lays another plate for that chair because it was the one occupied by his beloved mother before she died. Bennet Gordon is engaged to teach the village school and he is accepted as a boarder by Mrs. Brandon, Mary's mother.

In the meantime, Tom and Mary have plighted their troth. The unsophisticated country girl, however, is fascinated by the ways of the city man who comes to the village as a school teacher. Gordon tells Mary that he loves flowers and Mary plucks some of her choicest blooms and gives them to the young man. Tom Martin notices Gordon wearing the flowers in his coat lapel, and becomes jealous.

Thomas Barker, the village storekeeper, owns a vicious dog and he has been repeatedly warned by Tom to secure the animal. The dog ultimately breaks loose and as it dashes down the street toward the school house is spied by Tom Martin. Believing that the maddened beast will bite some of the children, Tom rushes to the school house and there meets the infuriated animal and chokes him to death. He does not perform this courageous deed, however, until the fastidious Gordon has shown his cowardice by rushing into the school house and barricading the door. Then it is that Mary realizes the true worth of a man and knows that Gordon is a coward at heart, while Tom Martin is—a man.

Tom, in his desperate conflict with the maddened dog, is bitten. A physician informs Tom that his life is in danger. Mary, in the meantime, goes home and writes Tom a note saying that she will call upon him at five o'clock that evening. Tom feels strange sensations resulting from his wounds. Knowing that he is to be seized with madness as a result of the dog bite, he rushes into his smithy and there fashioning manacles from a red hot iron, he chains himself to his anvil, where he is found dead by Mary and others.

APPLE BUTTER ("The Chronicles of Bloom Center" Series—Jan 29).—The cast: Constable Plum (Wm. Hutchison); Ira Pash (John Lancaster); Johnny West (Sidney Smith); Phil Pickle (Lee Morris); Chubby Green (Ralph McComas); Mrs. Plum (Lyllian Brown Leighton); Selina Tubbs (Martha Mattox). Written by Maibelle Heikes Justice. Produced by Sidney Smith.

There is ill feeling between Mrs. Lucinda West and Mrs. Plum and Selina Tubbs over the apple butter monopoly at the Bloom Center fair. The Ladies' Art Embroidery Club, of which Mrs. Plum and Miss Tubbs are members, always influence the judges to give them the premium. Johnny West, disgruntled because his mother loses the apple butter award, tells Deacon Moon all about a shell game. The proprietor of the shell game and Constable Plum have reached a mutual understanding, but upon the urgency of Moon and his cohorts, Plum raids the swindle.

In order to get even with Plum, the shell game proprietor arranges with a pal to work the lost breast-pin game on the constable. They buy a pin at the general store and sell it to Plum for a goodly sum. Plum believing that he has been stung, "wishes" the pin on Johnny West, who with his mother, repairs to the Bloom Center jewelry store, followed by the Bloom Centerities. There the jeweler pronounces the breast-pin genuine and worth hundreds of dollars. With their suddenly acquired wealth Johnny West and his mother are more highly regarded.

ESSANAY.

FOLLY (Two parts; Jan. 25).—The cast: Robert Morse, a widower (Richardson Cotton); John Gresham, a financier from the West (Darwin Karr); Folly, Morse's adopted daughter, (Ann Kirk); Anthony Rand, a society idler (Randall McAlister).

Robert Morse, a widower, one night finds a baby girl on his doorstep. He decides to raise her, naming her Folly. Twenty years later finds Morse a retired capitalist and Folly a beautiful girl, surrounded in luxury. Anthony Rand, a society idler, wishes to marry her. She prefers John Gresham, a wealthy Westerner, and marries him. After their first wedded year Folly entertains lavishly.

At a New Year's eve party Anthony Rand induces her to dance on a table in a cafe. Her husband disapproves and leaves the place in a rage. Rand now urges Folly to obtain a divorce. He invites her and Morse to his cabin in the woods for a rest. He tries to make love to her and she resents it. Morse is knocked unconscious when he tries to interfere. Folly flees into the woods and finally comes to a cabin, where she seeks shelter. It happens to be the very cabin where her husband is also taking a rest. Rand has pursued her, and when he enters the cabin Gresham floors him with a powerful blow. Folly begs Gresham to forgive her, which he readily does.

THE FABLE OF FLORA AND ADOLPH AND A HOME GONE WRONG (Jan. 26).—The cast: The Judge (Charles J. Stine); Adolph Botts (Fred Wagner); Flora, his wife (Alice Edwards).

One morning a Modern Solomon in charge of a Divorce Mill got up on his Perch and told them to lead in the Matrimonial Miss-Fits. The first case that stared his honor in the Face was that of Flora Botts vs. Adolph Botts. The judge sized them up and saw they were just as happy as a couple of Panthers. He told Flora Pulled the Sob Stuff with trembly voice. Her lawyers wept at $8 a weep. She said she had Talent and Adolph did not appreciate it. Every time she went to recite he said to Lay Off and Cut Out the Mush. He was a Naughty Man. Adolph went on the stand. He said Poetry was his middle name, and four years before he composed a comic opera. A friend of his who worked in a Hat store wrote the music. He also declared the bleach Flora used on her hair had made her Soft under the Turban. The judge decided Adolph should pay Flora 25 bucks a week and Flora should pay Adolph 25. The Court then adjourned for Lunch. Moral: Genius must never walk alone.

DESTINY (Three parts; Jan. 29).—The cast: Richard Waldron, an attorney (Bryant Washburn); Ethel Dixon, his sweetheart (Ruth Stonehouse); Robert Gray, Waldron's rival (Edmund F. Cobb); Mr. Waldron (Charles J. Stine).

Robert Gray and Richard Waldron are rivals for the hand of Ethel Dixon. She favors Waldron and accepts his proposal. Knowing Waldron's one weakness, Gray gets him intoxicated, then calls Ethel to gaze upon the man she is about to marry. She breaks the engagement. Waldron realizes he has stepped into a trap and confronts Gray. A fierce battle follows, in which Waldron stuns Gray with a blow on the head. Thinking he has killed Gray, Waldron tells his father all. His father advises him to give up his law practice and the girl and leave the country. He departs.

Years later he has fallen into the depths. He is rescued by one of his former clients whom he had saved from the gallows. The old fellow, realizing his debt of gratitude, brings about a reconciliation between Waldron and his father, which results in the renewal of the engagement with Ethel. Richard Waldron prospers, and some time later finds him happily married to Ethel, with a high position at the bar. He finally becomes judge of the Supreme Court.

VITAGRAPH.

JANE'S BASHFUL HERO (Jan. 31).—The cast: Jane (Edith Storey); Willie Wiggins (Donald MacBride); Hans Hoffmeyer (Billy Bletcher); Sheriff (Edward Elkas). Author, Paul West. Produced by George D. Baker.

Bashful Willie Wiggins courts Jane Brown, the village belle, but after nearly wearing out the sofa cannot find the courage to pop the question. Jane finally resorts to the old ruse of jealousy. That night the village folks of Mudville are scandalized to see Jane in the arms of a stranger silhouetted against the window shade. The whole town rises up in protest, and Willie, backed by the minister, demands an explanation of Jane. She guiltily denies the impeachment and the crowd, calmed by the dominie, disperse, but Willie camps on the doorstep to catch his "rival."

Jane during the night, regrets the scandal her little trick caused and flings the dummy she used into the well. Willie sees this and is horrified, believing it is the body of his rival, whom Jane has murdered. Frantic with excitement, he arouses the whole village. The indignant mob rush to Jane's home in their nighties and drag her forth dramatically. The sheriff goes down the well, and, of course, Jane has a good laugh on them all when the dummy is hauled up. Willie now realizes the depth of Jane's love and pops the question right then and there.

KALEM.

THE TALE OF A COAT (Jan. 18).—The cast: Ethel (Ethel Teare); Mr. Dough (Charles Mulgro); Jack Standing (Jack MacDermott); Butler (Gus Leonard); the Master Cracksman (Bud Duncan). Produced by William Beaudine.

Gus and Bud are two blundering robbers, Jack a millionaire Sherlock Holmes, who gains Mr. Dough's consent to his marriage to Ethel when by pure luck he nabs the crooks after they have robbed the Dough home.

THE DUEL IN THE DESERT (No. 9 of "Stingaree" Series—2 parts—Jan. 19).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Ethel Porter (Marin Sais); Inspector Cairns (Thomas Lingham); Sergeant Cameron (Edward Clisbee); Inspector at Post (Frank Jonasson). Produced by James W. Horne.

Stingaree and Howie escape after a hot pistol battle with the inspectors only to be captured again while carelessly lolling at their ease at the spring. Crossing the desert Stingaree fakes a fall from his horse and feigns unconsciousness. While one of the inspectors goes off to the post with Howie, the other stands guard over Stingaree awaiting the return of a wagon in which to put the captive. Stingaree proves his gameness in the long wait under the blistering sun and in a moment of unwariness for the inspector he is captured. Later, by a clever ruse, Stingaree rescues Howie.

THE SEALSKIN COAT (No. 13 of "Venture of Marguerite"—Jan. 21).—The cast: Marguerite (Marguerite Courtot); Billy Breeze (Bob Ellis); Peter Enright (Richard Purdon); the Count (Tom J. Evans). Author, Otto Hoffman. Producer, Robert Ellis.

A clever thief gets away with a pearl necklace and later, when pursued, puts it in the pocket of Marguerite's sealskin coat which is hanging outside her window for an airing. When he returns he finds that Marguerite has sent for the coat and is wearing it without knowing the valuable contents. There are amusing and also exciting complications with the thief following Marguerite in an endeavor to get the necklace back while Billy Breeze, her sweetheart, follows the thief in an effort to secure the large reward offered for his capture.

THE OPEN TRACK (Episode No. 63 of "The Hazards of Helen"—Jan. 22).—The cast: Operator (Helen Gibson); railroad detectives (R. Adams and Clarence Burton); the counterfeiters (Franklin Hall, George Robinson and Glen Gano). Author, E. W. Matlack. Producer, James Davis.

Helen's cleverness exposes a band of counterfeiters who later succeed in turning the tables on the railroad detectives and tying the two men to the cowcatcher of a train which they then start off down the grade. Helen pursues the train on a motorcycle and boards it by a leap to the handrail of a freight. The engine is soon brought to a stop and the detectives released. Helen also lends her assistance later to the capture of the counterfeiters.

SNOOP HOUNDS (Jan. 25).—The cast: B. Sharp and A. Ferret, detectives (Bud Duncan and Gus Leonard); the Two Macks of vaudeville (Jack MacDermott and Ethel Teare). Produced by William Beaudine.

Bud and Gus are rival detectives, and when the Two Macs, a vaudeville team, split because of jealousy, the rivals are given the job of getting evidence for a divorce, Bud by wifey, and Gus by hubby. Their blundering succeeds in healing the breach.

THE VILLAIN WORSHIPPER (No. 10 of "Stingaree" Series—2 parts—Jan. 26).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Inspector Kilbride (Frank Jonasson); Sergeant (Edward Clisbee); Oswald (James W. Horne); Mrs. Green (Ollie Kirkby). Produced by James W. Horne.

Oswald worships the bold Stingaree, and determines to follow the same life. Seeking to cure him of his folly Stingaree takes him along on a stage coach hold-up which is followed by a thrilling pursuit in which Oswald is captured. When he learns that the boy's mother is near death Stingaree plans to secure his freedom and is almost successful when the village busybody's curiosity results in his capture. This episode closes with Stingaree still in jail.

THE FATE OF AMERICA (No. 14 of "The Venture of Marguerite"—Jan. 28).—The cast: Marguerite (Marguerite Courtot); Peter Enright (Richard Purdon); Fred Randall (Arthur Albertson); the Wolf (Robert Ellis); Zarth (H. G. Hockey); Maid (Mae Miksecek). Author, Howard Irving Young. Producer, Robert Ellis.

Dean, a spy, is shot by the Wolf, an international crook, just as Marguerite is passing the lonely spot in her auto, so the heiress takes the wounded man to her home. Before he dies the spy turns over to Marguerite a bracelet containing papers concerning the invasion of America and a code book. Later the Wolf steals the bracelet and when he is followed by Fred, Marguerite's friend, he leads him to his den. Before turning Fred loose he seeks to terrorize him by signs of his astounding power. A later raid on his lair headed by Fred is unsuccessful. Meanwhile the Wolf has discovered that the bracelet is valueless without the code-book and we are left to surmise his attempts to secure that in the next episode.

TAPPED WIRES (Episode No. 64 of "The Hazards of Helen"—Jan. 29).—The cast: The operator (Helen Gibson); relief operator (Robin Adair); crooks (George Robinson, Glen Gano and Franklin Hall). Produced by James Davis.

After binding Helen to prevent her from stopping the express train to have it await an armed guard, crooks board the train, disable the messenger and dynamite the safe. Helen later takes a short cut in an auto and overtakes the train, but the crooks leap from the speeding train into her car before she can warn the engineer and train crew. At the point of a gun the chauffeur is made to follow the crooks' orders, but at the right moment Helen leaps from the speeding auto, the chauffeur turns the car to the edge of the cliff and then jumps for safety himself. The car somersaults down the forty-foot cliff burying its occupants beneath it.

Universal Film Mfg. Co.

POWERS.

UNCLE SAM AT WORK, NO. 4—Uncle Sam's Proteges at Work and Play (Jan. 15).—This picture depicts the intimate lives of the bluejackets on the big dreadnoughts. The picture opens with a number of fascinating scenes showing the features of work and play on shipboard. The officers and men are seen in the routine duty of standing watch in the early morning hours.

An amusing insight into the household duties of the "Jackies" is obtained from the views of the men scrubbing and holy-stoning the decks, mending their uniforms, washing their clothes, and scrubbing the dirty canvasses of the ship. Every detail in connection with the working of the big guns is faithfully depicted, from the polishing through the stages of hoisting the ammunition, loading the gun, sighting and training it, to the actual firing of it.

Danger from fire is always present on board our fighting ships, and the fire drill is one of the most important drills of the many. This is clearly shown, as is the drill to prevent collisions with other vessels. The signal corps, with their intricate and various systems of wigwagging, is explained at length on the screen.

The picture closes with remarkable scenes showing the amusements of the sailors. Boxing, which is the chief sport of the sailor, takes up the greater part of their periods of recreation on board ship. A boxing match between two of the best boxers in the navy was especially filmed for this series. The last of the reel depicts the quarters of the sailors, showing how they make up their beds during the day and how they climb into their swinging hammocks for their nightly rest.

UNIVERSAL SPECIAL FEATURE

GRAFT (Episode No. 7—"America Saved from War"—Two Parts—Jan. 24).—The cast: Bruce Larnigan (Hobart Henley); Tom Larnigan (Harry Carey); Mrs. Larnigan (Nanine Wright); Roger Maxwell (Marc Fenton); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Kitty Rockford (Mina Cunard); Ben Travers (Jack Connolly); J. Brooks Carney (Rex de Rosselli).

Tom Larnigan, occupying a flat in New York with his mother and Bruce, latter recovered, brought from Chicago, Tom receives an appointment from the President as special examiner of criminal trusts. He is ordered to investigate the Steel trust. J. Brooks Carney, the head of the Steel trust, has no wish to have his business investigated, as he is planning a big coup that will mean billions to the steel industry. The plan is this: A foreign man of war is interned in the harbor. By blowing up this boat, Carney figures that strained relations existing between this country and warring nations will snap and the United States will be drawn into the conflict. This would mean untold orders and profit for the Steel trust.

Stone and Carney plan to carry out the plot with aid of an eccentric inventor named Bill Bean. A part of the plan is discussed in the Maxwell home, scraps of conversation overheard by Dorothy Maxwell and Kitty Rockford, who decide to investigate. Putting into effect their plan, Dorothy gets Kitty a job in Dunn's office through a bogus note signed "The Fifteen." Dorothy waits outside and Kitty is to drop her notes from a window containing any information that she may pick up. Stone phones Dunn, asking where he will find Bean. He learns that the best place is 63 Pell street. Kitty overhears and drops a note out of the window telling Dorothy to send Tom to the same place.

Stone and Carney find Bean at his home. He shows them an invention he has just completed—a portable wireless outfit, which, arranged in a vest, can be worn without detection. The operator has a key in each hand; by bringing hands together the current is released and will cause an explosion at a great distance. Bean shows his work of invention and they decide to try it out at eight that night. Carney, a careful man, decides to do the work himself. He learns that Tom is expected home that night so he leaves a package with Mrs. Larnigan for Tom. It is high explosive, with magnet attached and left exposed. He intends fastening the other package of explosive on the battleship. Bean stops at the hop joint, is attacked and rescued by Tom.

Bean tells Tom of the invention and Tom, being offered a place as his assistant, accepts. They start for the docks and Bean sends a note to Stone, telling him that he has a new assistant named Tom Larnigan. Stone phones Dunn to send one to get Larnigan out of the way. Kitty hears their conversation, gets word to Dorothy, who, together with Ben Travers, hurries to the dock.

Mrs. Larnigan, attracted by the magnet on the package, pulls it off. Carney, with other package of explosives, is rowing to the battleship. Tom, realizing the plot, tries to take the machine from Bean, but in the struggle Bean's hands come together, throwing the current. Carney is killed and Mrs. Larnigan is given a shock. Men from Dunn's office try to kill Tom. Tom is thrown into the water. Dorothy dives after him while Travers keeps the crooks from further interference. Tom and Dorothy are rescued. Bruce adds another name to his list—J. Brooks Carney, killed.

UNIVERSAL.

ANIMATED WEEKLY NO. 201 (Jan. 12).

Harvard's Track Squad.—An early start is made by candidates for the Crimson track team—Cambridge, Mass.

Boosting Prosperity—Thousands march at the funeral of Ol' Doc Gloom and bury the knockers' hammer—Syracuse, N. Y.

Alien Suspect Arrested.—Wireless operator on U. S. revenue cutter Ossipee discovers secret plant in woods—Portland, Maine.

Racing Season Opens.—Devotees of horse racing see their favorite steeds struggle for supremacy—New Orleans, La. Subtitle: They're off!

Survivors of Thessaloniki.—After suffering untold hardships for weeks and giving up all hope of rescue, crew of 90 arrives on Perugia, New York.

Two Million Dollar Fire.—Six lives lost when thousands of gallons of oil explode—Chicago, Illinois.

Jack Frost Leaves His Card.—First snowfall in twenty years spreads its immaculate mantle over southwestern coast—Universal City, Cal.

Moving Sea-Planes.—Advance corps precedes conveyances to clear their way of trees and telegraph wires—England.

England's Sons Respond.—English recruits in an endless stream of khaki on their way to the front—London, England.

Keeping Tabs on Tabby.—Animal Rescue League equips motor trucks with ladders to rescue tree-climbing felines—Boston, Mass.

What Next?—Animal hospital cares for the teeth of suffering canines—Boston, Mass. Subtitle: Preventing Bruno's teeth from "going to the dogs."

A London Pastime.—Hundreds of gulls partake of the bird-lover's bounty on the Embankment—London, England.

Ascot Speedway Opened.—Immense throng sees dare-devil drivers break speed records—Los Anglese, Cal. Subtitle: Eddie Pullen, the winner.

Indicted for Conspiracy.—Representative James Buchanan, charged with preventing shipments of arms and ammunition to Allies—Washington, D. C.

Preparedness—The Best Policy.—The Okla-

homa, Uncle Sam's newest dreadnaught, arrives to be overhauled at Brooklyn Navy Yard. Cartoons by Hy. Mayer.

ANIMATED WEEKLY, NO. 202 (Jan. 19).

FAMOUS ROSE CARNIVAL—Gorgeous pageant of flower floats in Summerland—San Diego, Cal.

DERELICT BLOWN UP—Divers use 300 pounds of dynamite to remove sunken dredger—Providence, R. I.

TRAINING FOR CHAMPIONSHIPS—National diving and distance champions practice for coming Honolulu competition—Los Angeles, Cal.

HISTORIC RELIC RESTORED—Flag of General Jackson, hero of 1812 war, given back to South by State of Illinois—New Orleans, La.

SOME CHICKENS!—Ten thousand Leghorns, champion egg-layers, on one man's farm—Alhambra, Cal. Sub-title, Hen Fruit.

FENCING ON HORSEBACK—Canadian cavalry in masks battle with foils in "Balaclava melee"—Shorncliffe, England.

GALE WORKS HAVOC—Wrecked homes in wake of fatal storm—San Francisco, Cal. Subtitle, Ship Capsized.

FIGHTING CONSCRIPTION—English rush to enlist in last stand against enforced soldiering—London, England.

LINKING 600-FOOT SPAN—The raising of 900-ton section finishes giant bridge on New Colorado River—Needles, Cal.

3,000 MILES FOR BATTLE—Brown University's "eleven," first to cross continent, beaten by Washington State football stars—San Diego.

FLIES FOR SCIENTISTS—Juan Domonjoz gives startling aerial exhibition for Pan-American Congress—Washington, D. C. Sub-title, Hurdling Washington Monument.

FORD PEACE PARTY—Landing in Norway from "Oscar II"—Christiania. Sub-titles, Off for Skiing Trip; Kiddies Learn While Young; The Big Jumps.

CARTOONS—By Hy Mayer.

BISON.

A DAUGHTER OF PENANCE (Two Parts—Jan. 29).—The cast: Pia, the waif (Edna Maison); Castro Madero Cabello (Douglas Gerrard); Senora Ortega (Phyllis Daniels); Senor Ortega (O. C. Jackson); Rosa (Marjorie Lake).

Pia lives alone in a small hut with an old woman named Rosa. In an adjoining estate there lives a young artist named Castro Madero Cabella. One day a young Mexican, Pedro, makes advances to Pia, but she repulses him. The next morning his dead body is found with a knife in his heart. On the palm of his hand is a small cross drawn with his own blood. It is the mark of Pia's penance. In the past, several young men have met the same fate after attempting to caress Pia. As time goes on Pia meets Castro, and finally agrees to his proposal to pose for him. Pia falls in love with the young artist, but firmly repulses his attentions, fearing that the same fate will lead to his death. He, however, laughs at her fears and kisses her against her will, causing her to run from him.

That night Pia begs old Rosa to tell her what the strange vendetta is that hangs over her. Rosa tells her of the past. When she was a little girl of four years her mother and father were wealthy Spaniards. One evening her father saw her mother slip into the moonlit garden and hold a tryst with a stranger. He watched her as she stripped herself of her jewels and gave them to the stranger. He sneaked into the garden behind them and shot the intruder. Then his wife told him that he has killed her brother who was fleeing from the country because he was charged with a crime he did not commit. At the advice of his wife the husband left the country. His wife suddenly lost her mind and wandered away from the home, leaving Pia in the care of the servant, Rosa. The years pass, and no news has been heard from either her father or mother.

After the sad story Pia leaves the little hut and again meets the young artist and poses for him. Rosa wraps bread and fruit in a small bundle and slips into the woods unseen. In a secret cave she calls and an old hag appears who devours the food. The old hag is none other than Pia's demented mother. The old mother has a vision in which she sees Pia and the young artist making love. The vision beckons and calls her nearer to the roadside where the young lovers are sitting in the sunshine, painting and posing.

To the door of Rosa's hut there comes a stranger, an old man. A second glance reveals to the faithful Rosa the young master whom she once served. Filled with joy, she tells him that his child, Pia, is safe, and leads him out to the roadside and they start toward the mission where the young people sit. The old mother comes from the woods and faces the young people. Seeing Pia, in the arms of a man, she draws her knife from her bosom and advances upon them. As she is ready to plunge the knife into the back of Castro, Pia utters a scream, for she sees the strange sight in the reflection of the mission fountain. Castro turns and stays the arm of the demented woman. Old Rosa comes toward them with the old man, and turning to Pia, says: "These are your parents."

The sight of the husband of her youth restores the mind of the old woman, and she falls fainting into his arms. As time passes she is completely restored and Rosa, alone knowing that she was the mysterious one who killed Pia's lovers, determines to keep the gruesome secret locked away in her own breast, for with the dawn of reason the mother has completely forgotten the terrible deeds that she committed. In time Pia and her lover are wedded. The family once more is established in comfort, for old Rosa has carefully guarded the family wealth, hoping for the day when peace and happiness would come once more.

BIG U.

NAN GOOD FOR NOTHING (Jan. 28).—Tom Dibbles and Harry Collier have an adopted daughter, Nan, who is both a delight and worry to them. Each week they make a small contribution to provide for her future. Nan is a hoyden and is happier taking part in games with boys instead of playing with dolls and with the girls of her own age. One day while at play Nan sees a small child who has strayed from its nurse fall into the river. Without a moment's hesitation she dives overboard and rescues the child. Colonel Dawson saw Nan's brave act and gets her name from her playmates.

Tom and Harry are out of work and being in arrears with the rent, they are about to be ejected from their home. The landlord's son is on his way to serve a dispossess notice when he meets Nan in the street and attempts to flirt with her. She resents his attentions and he insults her. Charlie, who is passing, comes to Nan's aid and administers a thrashing to the son. A friendship springs up between Charlie and Nan which ripens into love on the part of the girl. He persuades her to take an interest in her appearance and he teaches her to read and write. Her guardians are astounded in the changes in the girl's character and are hard put to understand the causes.

In the meantime Nan learns of the money troubles of Tom and Harry and she generously takes the money which they put away for her and with it she pays the rent. Tom and Harry are deeply touched by her sacrifice. Colonel Dawson, remembering Nan's daring rescue, agrees to get positions for the two men and also contributes handsomely to Nan. With new surroundings and new ambitions Charles and Nan start in a little home of their own.

IMP.

HIRED, TIRED AND FIRED (Jan. 25).—The cast: "Slim" Hoover (Victor Potel); Sallie Sloppus (Jean Bernoudy); "Buck" Bull (Ed. Sedgwick); Miss Dinero (Eileen Sedgwick). Written and produced by Jay Hunt.

"Slim" Hoover, with his last jitney invested in doughnuts, and no prospects for future eats, unexpectedly finds employment as a piano mover. "Slim's" first job is the packing of a piano box to the top floor of an apartment house, where he fills it with a piano, under the direction of "Buck" Bill, his boss, who then orders "Slim" to carry the piano down to the waiting truck, while he makes love to Sally Sloppus, the slavey of the apartment where the piano once rested in security.

"Slim" is game—so is the piano—and in the struggle which follows, "Slim's" attempts to take it from its home, the piano breaks away from him and together they hurdle the succeeding flights of the steps to the street, when it is discovered that the wrong piano had been moved. "Slim" emerges from the wreckage to find that once more he is jobless.

LAEMMLE.

THE RED LIE (Three Parts—Jan. 27).—The cast: Dr. Baxter (Rupert Julian); Mrs. Baxter (Elsie Jane Wilson); Detective Jarvis (Doc Crane); Willis Rhodes (Hal Cooley). Written and produced by Rupert Julian.

Jarvis, a noted detective, and his men one night are called to the scene of a murder in the tenderloin district. They find the bodies of two dead men on the floor of the cafe and a crazed rough at the door with a gun in his hand. Jarvis discovers on the floor a diamond ear ring and a woman's footprint. He takes the murderer to jail and after questioning him, during which process he remains dazed and silent, the police and detectives agree that the man is playing "possum" with them and they decide to lay a trap to catch him. The police let the murderer loose and secretly watch him. Out in the street he looks around and then with the same dazed look on his face he returns to jail and they lock him up, convinced that he is insane.

But Jarvis, however, maintains that he is either an idiot or a master mind. Another trap is set. The men at work in the jail yard are marching in file. Before the crook enters the jail doorway back to his cell, the door closes and he sees that he is free, not knowing that eyes are secretly watching him. He escapes. The detectives follow him till he disappears over the wall of an estate owned by Dr. Baxter. The search reveals no one and upon returning to his office Jarvis originates a plan to trap the man.

Baxter admits his guilt upon being caught, and as the detective is about to take him from the house, Mrs. Baxter pleads for a chance to say something. Jarvis listens to her. She tells a story of a foolish adventure with a young man. It is an auto ride, taken against Baxter's wishes. A breakdown follows and the nearest place of refuge is at a roadhouse. Here they enter and have dinner. While looking at the bill of fare, Mrs. Baxter sees that the roadhouse is one of the most notorious in the country. Her horror is increased when she is accosted by one of her husband's business associates, a worthless society scamp. Hastily she and her companion leave the place, but scandal has started. She returns home late that night and upon her arrival home in answer to her husband's anxious questioning, tells the first lie of her married life, saying: "I was with a woman friend."

As time passes the society scamp comes and demands money in payment for his silence. She gives him what she has, and one day a note comes for more. The husband accidentally comes across the note and follows the directions thereof as to the meeting place. That night he follows his wife to the tenderloin district where the note demanded she come and pay the blackmail money.

He is carefully disguised as a slum character and enters the cafe. He sees the money paid to the scamp by his wife and then the rascal, noting the diamond ear rings in the lady's ears, tears them from her. Unable to control himself, Baxter defends his wife and a battle follows in which the scamp and another man are shot.

Thus was the crook arrested as he stood at the door. Jarvis, the detective, listens to the end of the story and then, rising, says: "I will give you five minutes to say good-bye to your wife; I'll be waiting on the porch." The parting is a sad one, and when Baxter comes to the porch it is empty. He is surprised. He goes to the detective's office and Jarvis sits at his desk, busy. Baxter says: "I have come to give myself up." Jarvis looks up crossly and answers: "Get out of here; visitors are not allowed in this office." After Baxter goes Jarvis picks up the document of the Baxter case that reads "Unsolved cases."

THE INNER SOUL (Two Parts—Jan. 28).—The cast: Nina Courtleigh (Constance Johnson); Louis Fisher (M. Blevins); Claude Bayard (J. Livingston); Dr. Winston (Ray Han-

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ford). Written by F. McGrew Willis. Directed by Leon Kent.

Nina Courtleigh, a society butterfly, is accepting the attentions of Louis Fisher, but when he proposes she tells him that if he wishes her friendship to continue he must cease all talk of marriage. Shortly after this Nina returns to the city. Fisher follows and after another proposal threatens to kill himself if she does not marry him. Nina merely laughs at him and Fisher shoots himself, but not fatally.

Dr. Winston is attracted by the shot and with Claude Bayard, his friend, hurries to Nina's apartment, where he ministers to Fisher and has him carried to his own apartments. Claude makes Nina's acquaintance. While Winston is nursing Fisher back to health Claude and Nina fall in love with each other. Claude proposes, but she refuses. As Claude is leaving, however, Nina remembers what Fisher has told her—that the butterfly dies at the end of the summer and that the summer of her youth is fast waning. She calls Claude back and accepts him.

After the honeymoon Nina cannot settle down to domestic happiness. They become somewhat estranged and Nina meets Fisher again and welcomes his attentions. Claude grows jealous—coming home and finding Fisher in the house he tries to throw him out and in a fight Fisher shoots him and persuades Nina to flee with him. They board a train and leave the city, but Nina now realizes she loves Claude and, leaving Fisher, she returns. In the meantime Winston has been summoned to attend Claude and just as he is removing him to the hospital for an operation Nina comes in. Winston tells her that she must leave the house forever and never see Claude again.

At the hospital an operation takes place and Claude completely recovers except for the fact that his past is a blank to him. Trying to remember the past he becomes moody and Winston takes him out to a cafe in an attempt to cheer him up. Nina is here with a party of friends and sees Claude. All her old love reawakens and she resolves to win him back. She forces Winston to introduce her. Claude does not recognize her and immediately falls in love with her. After a brief courtship they are married again.

Some days after the wedding Claude tells her that he is leaving to be gone several days on a business trip. Weeks pass. Winston comes to the house and, showing Nina a small vial of liquid, tells her that he has perfected an anaesthetic that will enable him to operate on Claude and restore his memory. Nina pleads with Winston, telling him that they are supremely happy and that if Claude recovers his memory he will cast her out. Winston is firm in his refusal, but Nina in desperation tears the vial from his hands and hurls it to the floor. Claude enters in time to witness this and asks for an explanation. Nina tells him that she has destroyed the only hope of restoring his memory. Winston departs and leaves them alone. Nina pleads for Claude's forgiveness and he tells her that when he was supposed to be away on a business trip he was operated upon and his memory was restored. Nina is terrified, but Claude reassures her and tells her that he knows the worth of her love and that their happiness will continue as it has.

L-KO.

KNOCKS AND OPPORTUNITIES (Two Parts—Jan. 26).—The cast: the florist (Reggie Morris); his sweetheart (Louise Orth); the ingrate (Billie Ritchie).

Bill got in bad with the jitney bus driver and got kicked out, but it was a lucky kick for Bill, as he fell in front of an approaching auto that contained a beautiful lady, who, thinking that Bill had been injured, rushed him to her house.

But Bill was all right. Father did not like his appearance and did not hesitate to tell him so, and Bill departed somewhat downhearted. Carelessly walking down the street he was again struck by an onrushing truck and this time he was succored by a very generous young man, who administered first aid to Bill and rather liked his appearance, so he took him to his store and fitted him out in new clothes and fed him.

Bill was a changed man outwardly and he made a fine appearance. Bill could not get the face of his fair rescuer out of his mind and decided to make a call on this fair lady. Much to Bill's surprise he found that the fair lady was engaged to his benefactor and promptly tried to knock his boss to the fair lady to further his own suit. Complications set in and Bill's well laid plans all end in his own destruction.

CUPID AT THE POLO GAME (Jan. 30).—The cast: the champion (Ray Griffith); the girl (Louise Orth); her father (Dan Russell).

Ray is a polo champion and is engaged to Louise, who loves him. Her father, who is rather flirtatiously inclined, likes Ray. A fortune hunting count determines to win Louise, and when he is refused in favor of Ray, he determines on a dastardly revenge and places a bomb shell with a lighted fuse in place of the polo ball, which Ray strikes with a mallet.

It hits a swell, who hurls it into the club house where it lands on a billiard table and Louise's father almost hits it with his billiard cue. Ray comes to the rescue and the villain is defeated and punished after some exciting adventures.

GOLD SEAL.

DISCONTENT (Two Parts—Jan. 25).—The cast: Pearson (J. Edward Brown); his nephew (Chas. Hammond); nephew's wife (Katherine Griffith); Glen, their daughter (Marie Walcamp); nephew's son (Alva Blake); his friend (John R. Hope); Juan (Juan de la Cruz). Written by Lois Weber. Produced by the Smalleys.

Old man Pearson was the most discontented soldier in the Home. He found fault with the food, beds, his companions and everything about the place. Pearson had a nephew living in the city nearby who was rather successful in business. He had a nice home and nice family consisting of his wife, to whom he was devoted, his son, who was studying for the ministry, and a very pretty daughter, who was engaged to be married to a man of whom they all approved.

This happy little family often remembered Pearson. He received little presents of tobacco and money and was often taken to ride in the family automobile or asked to dine at the family home. These attentions only aggravated the old man's discontent. By contrasting his nephew's affluence with the poverty of the Home, he gradually managed to create a spirit of unrest that threatened to spread throughout the institution. Fortunately his influence was removed at this time. Out of the kindness of his heart, the nephew, seeing that the old man was unhappy, made a place for him in his home—the old soldier became one of the family.

Now, at last, he had all the things that he had missed at the Home. He had a lovely room, delicacies of every kind on his table, an automobile at his disposal, pocket money with which to enjoy himself. But he found himself made unhappy by the fact that his nephew thought it necessary to go out too much at night on business and it was not long before he communicated his unhappiness to the wife who had never before had a doubt of her loving husband. Also the fact that the son was preparing for the ministry without any actual knowledge of the world he was called upon to overcome, seemed so wrong to him that it presently seemed wrong to the young man himself. He also believed himself a good judge of the fitness of things and he found fault with the fact that the daughter contemplated marriage with a man shorter than she was.

In fact he made such a point of this that the girl became ashamed of it herself. Now, having made everybody in the house unhappy and having overeaten so that he was now reduced to bread and milk, the state of affairs he had never encountered at the Home, and all novelty having worn off where the nice room and the automobile were concerned, Pearson began to get lonesome and began to find fault. He advised doing things the way they did them at the Home and at last, finding himself very discontented, he just packed up his few belongings and went back.

NESTOR.

HER STEADY CARFARE (Jan. 24).—The cast: The Boy (Ray Gallagher); The Girl (Betty Compton); The "Auna" (Stella Adams); The "Uncle" (Harry Rattenbury). Scenario by Al. E. Christie. Directed by Horace Davey.

Betty clerks in a dry goods store. Ray is a dispenser at a soda fountain. They meet upon a street car and a way to their further acquaintance is opened when Betty finds she has forgotten her pocketbook. Ray pays her car fare. When they leave the car Betty learns that in her excitement she has forgotten to ask for a transfer and Ray proffers another nickel. Next day Betty is seen with Ray by some of her girl friends. Upon joining them Betty tells them that Ray is the son of a millionaire. Ray tells a friend whom he meets that Betty has a wealthy aunt and he is congratulated.

Next day while Ray and Betty are out walking, one of Ray's customers passes. Betty gives him a nod of recognition and informs Ray that the prosperous looking individual who just passed him is her father. Ray feels that he is indeed in luck. They pass one of Betty's customers a little later and Ray tips his hat and bows, informing Betty that it is wealthy aunt. Next day at the fountain Betty's "father" comes in as usual and orders a drink. Ray, overcome, informs him that he is acquainted with the customer's daughter. The man informs Ray that he has no daughter, and leaves the place. Ray loses his job. His friend obtains him a job at another fountain.

At the store Betty waits upon Ray's "aunt," blushingly informing her that she is acquainted with her customer's nephew. Highly indignant, the customer informs her that she has no nephew. Later in the day the girls inform Betty there is a new clerk at the soda fountain where they are in the habit of attending, inviting her to come with them and see him. Betty goes and comes face to face with Ray. Each thinking the other a base deceiver they exchange the cold and stony stare. After working hours they meet outside the store. They make up, and Ray becomes her steady carfare.

VICTOR.

ACROSS THE LINE (Jan. 26).—The cast: Mildred Fontaine (Peggy Coudray); Horton Manners, Sr. (Wm. Canfield); Horton Manners, Jr. (J. Belasco); Mrs. Horton Manners (Mrs. Kraft). Written and produced by Jacques Jaccard.

"I don't know this woman and I don't want to know her, but I do know you will have to give her up. Your mother has had her investigated and has found out several things, either one of which is sufficient to cause me to speak as I do. In the first place she is thirty-six while you are but twenty. In the second she is not in your class socially. She lives in what is known as 'Across the line.' Therefore should you marry her you could not expect to raise her to your level; you must lower yourself to hers."

Horton Manners, man of the world, a power in business, a man who had lived and was living, rested his case. Horton, Jr., just out of school, and to whom the above remarks were addressed, looked at his father, then at his mother, and for once his mother failed him. She, a leader in society, had no intention of jeopardizing her position by allowing her son to marry beneath him.

The boy pleaded, his father softened and yielded one point. Take a trip around the world, boy; stay away a year, then if at the end of that time you still love this woman, I have nothing further to say. The boy, however was firm and told his parents that he would rather dig ditches than give up Mildred. He leaves to tell his sweetheart what has happened. The woman in the case, Mildred Fontaine, has lived and yet is just beginning to live and consoles herself with the thought that, although she has passed the age before which a woman is supposed to marry, she has found a man she loves and who loves her even though he is but a boy.

Horton, Jr., goes to her and tells her his father's ultimatum and the answer he gave to it. She, worldly wise and knowing that love cannot exist without the proper food, advises him to take the trip. The boy leaves for Paris. Mildred decides that she cannot live without him and plans to bring him back to her. She secures a position as social secretary in the Manners home. She plays upon Manners, Sr., whose weakness is women. She places him in a compromising position with herself and with the aid of Casey, a friendly chauffeur, secures a photograph of it.

She shows the father the photograph and he offers her money for it. She refuses and demands the return of the son. He writes a cablegram as dictated, but before sending it he tells her why he objected to the marriage, compares their ages and shows Mildred that in ten years she will be comparatively an old woman while the boy will be just in the prime of life. He pictures to her how unhappy they both would be in a few years' time. In the end, Mildred, loving the boy as she does, agrees and returns "across the line." In the meantime the boy has verified all his father's arguments by falling in love with a girl in Paris.

JOKER.

MRS. GREEN'S MISTAKE (Jan. 29).—The cast: Mr. Green (William Franey); Mrs. Green (Gale Henry); Butler Fritz (Charles Conklin); Mrs. Butler Fritz (Lillian Peacock). Written and produced by Allen Curtis.

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The Greens are newlyweds and would be happy if husband Green had not been so jealous. The Greens have a butler in the person of Fritz, who resembles Mr. Green to a marked degree. One day Mrs. Green sends her husband out to get some clothes that are stored away. Husband Green decides that this work is too menial for him and presses the butler into service. The butler is loaded down with clothes and sent to Mrs. Green, and she, thinking it is her husband coming back, embraces him, just as her husband comes in. Green fires the butler on the spot.

Unknown to the Greens, Butler Fritz has a wife and baby, Bill, and various other bills which demand attention. The house of Fritz is in the state of dismay over his discharge. Green tells his wife that as he is unable to trust her in the house with a man, he will advertise for an unmarried maid to tend to the household duties and accordingly places an ad in one of the papers. Mrs. Fritz sees the ad and makes application for the job, stating to Green that she is single. Green hires her at once. Mrs. Green becomes jealous of her husband's attentions to the "butleress."

Butler Fritz meanwhile tries to mind the babies, but he proves that it is too much for him and he seeks out his wife. As he and Mrs. Fritz are embracing, Mrs. Green sees them through the window and thinks it is her husband. Green himself wanders around and sees a man in the dining room who he thinks is embracing his wife. He recognizes the man as the discharged butler and thinks he has come back to break up his home. Fritz hears the Greens coming and he goes one way with the baby while his wife takes refuge in the kitchen. Green upbraids his wife, while his wife accuses him of flirting with the new maid.

Fritz takes refuge in the closet in Mrs. Green's bedroom and she, having determined to leave her husband, comes into the room to get her clothes. Green follows his wife into the room and pleads with her to stay with him. Mrs. Green discovers the butler and baby, but tries to keep the discovery secret, but her husband's suspicions have been aroused and he brings Fritz forth. Mrs. Fritz, hearing the cries of the baby, enters the fray with a poker and Mrs. Green gets the worst of the argument. Matters are finally explained satisfactorily all around and the Greens determine to take the Fritz's under their protection in order that there may be no more jealousy.

REX.

THE LITTLE MASCOT (Two parts; Jan. 16).—The cast: The Mascot (Baby Early); Jack (Charles Cummings); Sister (Elsie Albert); Will (Jack O'Brien).

Baby Early is the mascot for Avon College. "Babe," as she is affectionately called by the students and professors alike, is a mischievous lass who has just reached her tenth birthday. All the students in the college were friends of "Babe," but Jack, the captain and star sprinter of the track team, who was in love with "Babe's" big sister, Elsie, was her favorite. She was devoted to him with a devotion only children can display. On her birthday Jack had given her a watch, which made him her hero for life. Now, as young as she was, "Babe" knew far more about athletics in general than many persons years her elder, but track athletics in particular, because of Jack and because she loved to run and jump herself, she knew from the ground up. She could tell when a runner was out of form and off his stride as well as the best trainer.

Now Jack was a big, healthy, happy-go-lucky fellow, with not a care in the world. He was naturally a great runner, consequently hated the strict training requisite to perfect him. On the eve of the annual meet with the rival college, Vernon, Jack proposes to Elsie, but "Babe" interrupts the proposal and tells her sister not to accept Jack unless he wins the big race against Vernon. Vernon has another great sprinter, who also loves Elsie, but finds that Jack is first in her affections. He then determines to put Jack out of the way for the big race. In the meantime Jack, anxious to win both the race and the hand of Elsie, begins a hard course of training. Will, his rival, sets plans for Jack's downfall.

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On the morning of the day of the big race three men in an automobile see Jack walking along the road. They stop the car and jump out and pounce upon him. He is overpowered and taken to a lonely shanty on the outskirts of the town, bound and gagged and locked in. "Babe," who had been out with her pony, saw the men disappear in the machine and followed them to the shanty. She manages to crawl through a small opening in the floor and frees Jack from his bonds.

At the same time the trainers and members of the team become alarmed at the absence of Jack and start a search for him in vain. The hour of the big race is on, when Jack comes running onto the field and wins over his nefarious rival. "Babe" had aided him to effect his escape. As the winner of the race Jack claims his masot for life—Elsie.

IN HIS OWN TRAP (Three Parts—Jan. 30). The cast: Rodney Stone, financier (Charles Ogle); John Mayne, attorney (Ben Wilson); Wm. Beckwith, banker (Jos. W. Girard); Mrs. John Mayne (Dorothy Phillips). Written by William Addison Lathrop. Produced by Ben Wilson.

Rodney Stone, a financier, calls upon Mrs. Helen Moore, a worldly-wise widow, intent upon proposing. He is refused, however, and just as he is leaving Mayne King, a rising young lawyer, arrives at the house. He is greeted affectionately, an incident which only goes to make Stone more persistent in his desire to get the widow. In due time Helen and Mayne are married. There is now a lapse of one year. Helen's extravagance has told heavily on the young husband, but such is his love that he makes little remonstrance. Stone, however, is carefully watching all, and surmises that it will eventually prove to his advantage.

At last, knowing that Mayne needs money desperately, Stone sets a trap. He calls old Hopkins, an experienced clerk, into his office and gives him a box in which there are $20,000 in cash and securities. He tells Hopkins to take the money and bonds to Mayne's office for investment, under the pretext that he (Hopkins) is going abroad for two years and that he wants to secure investments in first mortgages. Stone takes the numbers of the securities. Mayne walks into the trap just as Stone figured he would. Driven desperate by the bills that confront him, Mayne uses the money and hypothecates the stocks. When Stone has been informed by the detectives that the stocks have been hypothecated, he waits a week until he is sure the money is all gone and then he has Hopkins write a letter, saying he has changed his plans about going abroad and therefore prefers to make his own investments and that he will call for the securities and cash in two days' time. Mayne's wife, who had had Stone as her constant companion in all her pleasures and extravagances, comes in and sees the letter drop from Mayne's fingers. She reads the letter and asks her husband for an explanation. He tells her it is but too true, and adds: "I am a thief, you know the reason why, and I hope you are satisfied."

That night Helen prevents her husband from committing suicide. Later she decides to appeal to Stone, and goes to his office. She meets Hopkins, who has known her since childhood. Stone arrives and Helen tells him that she needs money. He agress to help her, but there is a condition. He looks her straight in the eyes and says that if she will come to his house at 11 o'clock alone, that night, he will give her the money, and old Hopkins, listening at the door, hears this. Helen draws away from Stone instinctively, but finally consents to his condition. All day Hopkins hunts for Mayne to tell him of his wife's peril, but Mayne is out trying to raise money. Meanwhile, Helen waits in her room throughout the evening. By 10 o'clock Mayne has raised the money from various sources and comes into the library a few moments after Helen has slipped out to keep her appointment with Stone.

In a few words Hopkins, who has been waiting for Mayne, tells him the whole story and gives him a receipt for the money which Stone had given to him, trusting to his endorsement of his contemptible scheme. The receipt from Hopkins clears the horizon so far as Mayne is concerned. Mayne takes the receipt and a re-

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volver and starts for Stone's house. Mayne climbs a balcony of Stone's house, knowing he will never be admitted. He breaks into the room, but doesn't know that his wife is there. Stone switches off the light and pushes Helen through a door. As Mayne comes through the window Stone fires. Then follows a sucession of flashes in the dark room until at last Mayne switches on the light and sees Stone holding a broken left arm, his pistol lying on the floor.

Through all this Helen listens. Mayne now throws the recepit on the table with the money due Stone and demands his wife. Although he chokes Stone with furious vigor, Stone maintains that his wife has never been near him. A search by Mayne, who is master of the situation, seems to corroborate his statement, for Helen, on hearing that an adjustment of the money difficulty had been made, had slipped out of the house. When Mayne gets home he finds Helen and old Hopkins in the library confronting each other. After he has looked into his wife's eyes a long time he is evidently satisfied of her innocence and as he holds her close in his arms, after Hopkins has retired, he sees for the first time a heap of jewels which she has left for him on the table. He offers them to her, but she thrusts them away as though they were hateful, and when the significance of this act dawns, he folds her closer than ever in his arms.

BROADWAY UNIVERSAL FEATURES.

A SOUL ENSLAVED (Five Parts—Jan. 24).—The cast: Jane (Irma Sorter); Jane, later (Cleo Madison); Richard Newton (Tom Chatterton); Paul Kent (Douglas Gerrard); Jane's Mother (Lule Warrenton); Nellie (Marguerite Gibson); Ambrose (Alfred Allen). Scenario by Olga Printzlau. Produced by Cleo Madison.

Jane lives with her drunken mother. The child leaves home after a particularly brutal scene with her mother and seeks refuge in a neighboring town. Jane finds her new home little better than the old one, as she is made a slavey in the house.

Richard Newton and Paul Kent, college chums, are a bit wild and Richard has an affair with a popular girl of the smart set. After a night with the girl they arrive at her home at daybreak. When vacation time comes the boys prepare to leave for home and Nellie, worrying over her condition, begs Richard to take her with him, but he puts her off, promising to return for her. The only word she hears of him is a letter telling her he is going abroad and enclosing her a sum of money. Nellie commits suicide and Richard learns of the tragedy through the newspapers.

Ten years elapse and Jane has grown up, kicked and cuffed about by every one. She now works in a factory owned by Ambrose, who, one day while in the factory, sees Jane, takes a fancy to her and gives her a position in his office. Ambrose furnishes a handsome apartment for her and gives her everything her heart could wish. Ambrose, proud of his new toy, invites a friend from the club to visit him and so Paul Kent is introduced to the girl. Although Ambrose gives the girl everything her heart desires, he is repellent to her and she finds Kent more interesting. He becomes infatuated with her and finally persuades her to leave. Kent has promised to marry the girl and as time passes she begins to fear the consequence of her rashness. When she asks him when he is going to marry her he tries to quiet her by giving her a large sum of money.

Jane hates the life she is living, but when her thoughts turn back to the drudgery of her early days she stifles her conscience and resolves to go on with the farce. One day, while driving, her car frightens a horse and his rider is thrown. The rider is Richard Newton and he is rendered unconscious. Jane has him put into her car and rushes him to the hospital. On the way home from the hospital she finds a card case he dropped and learns his name. Feigning interest in his condition she calls on every occasion and finally Richard discovers she is in love with him. He begs her to come to him often and she promises. She decides to get away from her life and start again. She sells all and gives the money to the Sisters Orphan Asylum, thus hoping to atone for her wrong. They eventually get married and their union is blessed with a baby girl. Sometime later Richard takes her to a reception, where she meets Ambrose, who denounces her. When Richard returns to her she pleads illness and he takes her home. Richard takes her to the beach one day, and while she is resting on the bench Paul comes on and meets Newton. He sees Jane and makes a disparaging remark about her. Angry words pass between the men. When Jane sees Paul she collapses and her husband realizes there is some truth in the report.

There is a tense scene between husband and wife. Jane, half demented, wanders out and is taken in by the Sisters of an Orphan Asylum. She can tell nothing of herself. The maid, thinking to take Richard's mind away from his troubles, brings the baby in, but is frightened at his actions when he angrily orders the girl out, throws her some money and tells her to take the baby to some asylum. She takes the baby to the Sisters' Asylum and there finds Jane. Her reason returns when she sees her baby. Richard, left alone, is bitterly condemning Jane, when a vision of Nellie comes to him and he suddenly realizes he is as much a sinner as she is and decides to secure the baby. He hastens to the asylum and finds both Jane and the baby and advances to her with open arms. Happily they now leave with the blessings of the Sisters following them.

Mutual Film Corp.

AMERICAN.

THE MAN IN THE SOMBRERO (Two Parts—Jan. 25).—The cast: Jack Betson (Harold Lockwood); Alice Van Zant (May Allison); Jack's Father (Harry Von Meter); Alec Danvers (William Stowell). Directed by Thomas Ricketts.

Jack Betson, leaving for a hunting trip in the mountains, goes to his father's office in his hat factory to bid him good-bye. A fine figure in his hunting clothes, he is photographed, while there, to illustrate a hat advertisement. Alice Van Zant is being hard pressed by her suitors but they, one and all, fail to touch the responsive cord in Alice's heart. Alec Danvers, however, is not easily discouraged and forces his attentions on Alice to an ever increasing degree.

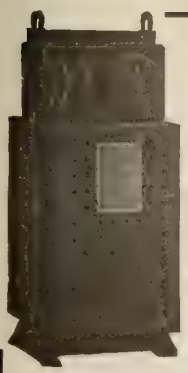
Alice plans a trip into the mountains and Alec becomes one of the party. Glancing through a magazine one day, Alice notices the hat advertisement, and at once is struck by the good looking young man illustrating it. She declares to one of her girl friends that there at last is the man whom she could love, and when chance happens to throw Jack Betson in her path, up in the mountains, they become fast friends.

In the meantime, Alec has grown very disagreeable and one day out in the woods, he openly abuses Alice. She screams in fright, and to her rescue comes Jack, who promptly takes matters into his own hands and proceeds to give Alec a thrashing. Alice falls unconscious and recovering finds herself in Betson's arms, on the way to the hotel. Love steps in and before long the pair are betrothed, whereupon Betson reveals his own wealth and standing, and all ends happily.

A SANITARIUM SCRAMBLE (Jan. 28).—The cast: Janice James (Vivian Rich); Aunt Penelope (Mother Ashton); Frank Fellows (Alfred Vosburgh); Col. Austin-Austins (Hugh Bennett). Directed by Reaves Eason.

Aunt Penelope's aspiration to be a Red Cross nurse fell short of fulfillment and she fondly hoped to realize her ambition indirectly through her niece, Janice. In accordance with her aunt's wishes, fun-loving Janice obediently went to training school. She soon managed to combine duty with pleasure by succoring an unfortunate youth who had burned his finger while looking too long in her direction. Janice finds it necessary to devote a good deal of attention to her patient and he shows no sign of recovering from his infatuation for his pretty nurse.

One fatal night they linger too long on the wrong side of the hospital gates and are intercepted by the head nurse as Frank is helping Janice through a window, which leads to Jan-



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ice's dismissal. Her spirits are unbroken and she suggests to her girl friends that they give a housewarming in her new apartment. It was some party while it lasted but awkwardly Aunt Penelope arrived in the midst of it. Janice, being a resourceful young person, while Aunt Penelope waited below, bundled the boys into bed—clothes on—and dressed the girls in nurses' caps and aprons and was ready when Aunt Penelope confronted her with the charge of dismissal to explain that she had started a private sanitarium. Aunt Penelope is at once all sympathy and insists upon doing her share of the nursing.

Colonel Austin-Austins, a southern gentleman in reduced circumstances, trails Frank to the apartment looking for a loan and he is persuaded to impersonate an "eminent surgeon and heart specialist." Janice plans to be rid of Aunt Penelope by suggesting that the Colonel take her to dinner which the Colonel gallantly agrees to do. Difficulties ensue when he fails to find the price of the dinner. However, Frank comes to the rescue of his finances and his honor. Later the nurses and their erstwhile patients are discovered in the cafe by Aunt Penelope. The Colonel calms her wrath and explains that he may not be a surgeon but he can carve a duck to perfection.

CLIPPER.

THE SMUGGLERS OF SANTA CRUZ (Three Parts—Jan. 28).—The cast: Verna (Charlotte Burton); Robert Langdon (William Russell); George Osborn (Roy Stewart); Dale, Verna's father (George Periolat); Jean (Eugenie Forde). Directed by Donald MacDonald.

Langdon, a revenue officer in search of smugglers operating along the coast of Santa Cruz Island, Cal., meets Verna, the daughter of the lighthouse keeper and they fall deeply in love. Osborn, chief of the smugglers, also loves Verna, although he is carrying on a clandestine affair with Jean whom he has promised to marry. Osborn's neglect and his attention to Verna rouse Jean's jealousy and in retaliation she betrays the smugglers' rendezvous to Langdon. Langdon surprises them and a fight follows. As Langdon and his men appear to have the upper hand, Osborn smashes the light and the smugglers escape. Langdon sends the confiscated goods to the revenue station and continues the search.

The love between Verna and Langdon grows. He tells her that some day he will call to her on the shell which she gives him and she promises to answer. Through his binoculars, Langdon discovers another hiding place of the smugglers and pursuing them is trapped in their cave and takes refuge in any empty cask. When all but three have gone, he covers them and escapes. Osborn's advances have been repelled by Verna and he hires Jed, one of the band, to abduct her. This plan is overheard by Jean, who hastens to inform Dale, Verna's father. Verna goes with Jed on his representation that her father has sent for her.

Langdon, hurrying to the lighthouse to telephone the revenue station, finds Jean unconscious. He revives her and she tells of Verna's abduction and Langdon rushes off to save her. In the fight with the smugglers which follows, Osborn is killed and Langdon fatally wounded, dying in Verna's arms. Across the sunset sea, Verna visions Langdon who appears at the prow of a phantom barge and as he calls to her on the shell she responds and walks off the edge of the rock, meeting him at last in the calm sea.

BEAUTY.

SOME NIGHT (Jan. 26).—The cast: Gladys (Carol Halloway); Dick (John Sheehan); Mrs. Boardem (Bessie Banks); Howarth (George Ahearn); May (Marty Martin). Directed by Jack Dillon.

Gladys, longing for romance, and Dick, looking for adventure, meets in a flirtation over the wall of Miss Boardem's select boarding school. Miss Boardem intervenes but not before Gladys has invited Dick to a fudge party in her room that night. Alarmed by a knock, Gladys hides Dick in her closet where he dons a dress and bonnet and when Miss Boardem comes in, is introduced as Gladys' sister from the country. Miss Boardem is delighted to meet sister and decides that she shall share her room, to the consternation of the girls.

Two other strangers arrive at the school that night—Dick's father, a professor, who has come to accept a new position, and Slippery Sam, who has an eye on the tuition money. Sam gets the money and slips out of Miss Boardem's room as she brings Dick in. Dick escapes and Miss Boardem thinks he has taken the money. He bolts into his father's room and while he is trying to explain, Miss Boardem discovers him and demands that father leave instanter.

Meanwhile, Slippery Sam has broken into Gladys' room in an effort to escape and the girls, seeing him disappear under the bed, think it is Dick and pass him a plate of candy. The maid tells Miss Boardem of a burglar in the house and they make for Gladys' room, where Dick's bonnet falls off and he dives under the bed to hide his confusion. Dick and Sam fight—Sam is dragged out and the money found on him. Father claims Dick as his son and Miss Boardem relents. It is, in sooth, "some night."

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WALK THIS WAY (Jan. 30).—The cast: Betty Gray (Neva Gerber); Harry Brown (Walter Spencer); Miss Tillie Tibbs (Lucille Ward); Mr. Fluff (Robert Klein); Rufe (Jack Gains).

Handsome Harry Brown is in love with pretty Betty Gray, but love's young dream is rudely shattered when their respective sires, lawyers and partners, become quarrelsome and dissolve, not only their partnership, but the "partnership-to-be" of their children. Harry leaves his bulldog, Bobby, with Betty and so that Betty may be made heart-whole once more, old maid aunty, Tillie Tibbs, is sent for from Hay Center to take Betty home with her. All communication being cut off between the lovers, Betty sends word of her going away to Harry via the broad collar of Bobby, the bulldog.

Aunty goes shopping, and in Mr. Fluff, genteel floorwalker, she sees the ideal mate for Betty. Mr. Fluff comes to Hay Center to spend his vacation and in the midst of Aunt Tillie's endeavors to make a "match" Harry turns up and he and Betty elope on a motorcycle. Aunt Tillie and Mr. Fluff pursue in a borrowed junkmobile, with Rube, "the jay boy of all work," hanging on.

In the meantime, Lawyers Brown and Gray have forgotten their temporary disagreement and come to Hay Center in a "bless you, my children" frame of mind. Arrived at the church, Aunt Tillie and Mr. Fluff find they are too late—the knot has been tied. Mr. and Mrs. Gray and Mr. Brown also arrive too late and Aunt Tillie is so disappointed that Betty asks her why she doesn't marry Mr. Fluff herself; whereupon Aunty being more than willing, and Mr. Fluff seeing monetary visions, points to the door of the church, and in his best floorwalker manner says: "Walk This Way."

CASINO.

ALIAS MR. JONES (Jan. 9).—The cast: Dick ("Bud" Ross); Dollie (Rea Martin).

Having tackled matrimony, Dick finds the company of Dollie, his bride, so delightful that when Monday morning comes he forgets all about going to work. Then he dashes frantically out of doors—but the cars are all going the wrong way. Miss Highfly, an old sweetheart, comes along in her automobile. Dick begs her to "rush" him to the office. The two are arrested for speeding. Dick gives his name to the sergeant as "J. Jones." Dick, released, dirties up his clothes and his face, and limps into the office with a tale of being run over by a truck. Dollie arrives, inquiring for her missing husband.

Dick is obliged to stick to his story and remember to limp. Headlines in the morning paper catch the bride's eye. "Joy Rider Arrested, Spooning at 53 Miles an Hour." A picture of Dick and Miss Highfly in the auto accompanies this juicy bit. Dollie confronts Dick with the picture. The latter is forced to invent a double, "J. Jones." The "double" gets the young husband into a series of scrapes which lead to his changing clothes with Dugan, a sport, and impersonating "J. Jones." Dugan, tricked out in Dick's clothes, and mistaken for the real owner of them, is borne home to Dolly, badly smashed up. The young wife sees Dugan's face. She rushes out of the house screaming for the police. Dick, meanwhile, enters with an officer, hastily changes clothes with Dugan, and takes his place on the couch. Dollie, on her return, is convinced that the shock was too much for her. The newlyweds are pacified.

THAN-O-PLAY.

IN THE NAME OF THE LAW (Three Parts—Jan. 11).—The cast: Girl (Gladys Hulette); Mountain Lover (John Lehnberg); Her Father (Morgan Thorpe); Secret Service Officer (Morris Foster).

The life of the southern mountaineers, of moonshiners and illicit stills hidden in the hills affords a rich field of romance for photo-drama. One of the perfect plays of its kind is "In the Name of the Law," scheduled for release by the Mutual Film Corporation. Gladys Hulette, the youthful star, whose intelligence and piquant beauty are strong factors in her rapid rise to fame, plays the part of Daisy Rudyard, the mountain girl, whose love for a young secret service man, Philip Dryden, proves a near-tragedy.

The "Dry Gulch" gang of moonshiners, the story reveals, have so long succeeded in evading the secret service men that at last the star man of the corps is put on the case. Philip Dryden, disguised as an escaped convict, is found, apparently half dead of exposure in the woods, by Jim Rudyard, chief of the moonshiners, who takes the stranger to his home.

Soon after Dryden becomes one of the gang. He and Daisy, Rudyard's daughter, fall in love. From the mountain girl the spy of the Government learns to appreciate how, to the hill folk, the law represents only oppression. He puts off his duty from day to day.

Meanwhile the jealousy of Tim Leech, an old sweetheart of Daisy's, is roused. He tries to kill the stranger. The first time Philip is saved by Daisy. The second time a slashing knife in the grip of his enemy rips from Dryden's shirt, where he has concealed the silver star of his authority. The bit of metal deflects the knife blade, saving Philip's life—but not before Daisy has seen the badge and realized that her lover is a traitor.

While Tim runs for aid, the girl holds Dryden a prisoner at the point of her gun. He tells her that he has lived a lie, but that he has sent no message of betrayal; that love for her has held him back. Daisy lets falls the gun and commands her lover to escape. At this instant Tim, the moonshiners at his heels, bursts into the cabin. As he lifts his gun there is firing from a nearby thicket. Tim falls dead. Then her lover has lied! He had betrayed them to the law. Daisy will not listen to Dryden's denials. But the sheriff of the posse, returning, draws from the pocket of the dead man a letter and hands it to the mountain girl. The note promises Tim Leech the hundred dollars he had asked to inform the authorities against his fellows. The real Judas is revealed —Daisy and Dryden enter upon a new life.

VOGUE.

OH! FOR THE LIFE OF A FIREMAN (Jan. 0).—The cast: Chief Gilbert (Russell Powell); Factory Girl (Priscilla Dean); Clarence Montmorency (Patrick McQuire).

Clarence Montmorency, an effeminate sailor on shore leave, is walking along the street when he witnesses the fire engines passing by. He is so impressed with the bravery and fearlessness the firemen display, that he resolves to be a fireman. To use his own words, "a sailor's life is simply grand, but, oh, for the life of a fireman." He applies at the fire house and is engaged by the Chief. While performing the duties, and going through the routine of a fireman, he encounters many amusing situations, and later proves to be a hero at a factory fire where he is instrumental in saving the life of a very pretty factory girl. How he wins her love in the face of numerous obstacles which are put in his way by the fire captain and a villain are told in a fast and breezy way.

MUTUAL.

MUTUAL WEEKLY NO. 55 (Jan. 20):

San Francisco, Cal.—The Evening Bulletin's 4th annual cross city race is won by Winged "0" Racer; 55 trained runners start. Subtitle: George Wyckoff, the winner.

St. Paul, Minn.—The late Gov. Hammond is buried here with high military honors.

San Francisco, Cal.—Olympic Clubmen revel in ocean surf. Their enjoyable dip is a tribute to California's midwinter climate.

Washington, D. C.—Labor men lay cornerstone of Federation Building. Samuel Gompers and prominent officials take part.

San Francisco, Cal.—Transport Sheridan sails with troops for Philippines.

Kristiania, Norway.—With the Ford Peace Party. The delegates journey to Holmkolm on trolleys to watch the ski jumping.

San Francisco, Cal.—Worst storm in 26 years hits this city; 72-mile-an-hour gale, with rain, kills 3, injures score.

New York City, N. Y.—Fifty thousand pairs of American shoes for Belgian children. Donations for 3,000,000 destitute war victims in France and Belgium may be sent to C. R. B., 1 Broadway, New York City.

Youngstown, O.—Steel mill strikers set city aflame. Looting and threat to break dam spreads terror; 2,000 troops on guard. Subtitle: 8,000 strikers are paid off under militia guard.

New York City.—Italian steamer "Verdi" disobeys U. S. neutrality. Arrives in this port with guns on deck. Government compels the covering of same until dismounted.

New Orleans, La.—General Jackson's famous battle flag is returned to this city. Historic old relic now in its permanent resting place at Battle Abbey.

Pasadena, Cal.—Georgeous floral pageant dazzles great throng. Twenty-seventh annual tournament of roses more resplendent in beauty than ever.

Portland, Me.—German wireless station seized. Hidden in the Maine woods, Emil Mayer's outfit was discovered by operator Brown of the Revenue cutter "Ossipee." U. S. inspectors now in charge.

Parkersburg, W. Va.—Steamboat "Kanawha" rams pier and sinks. River tragedy exacts toll of 20 lives.

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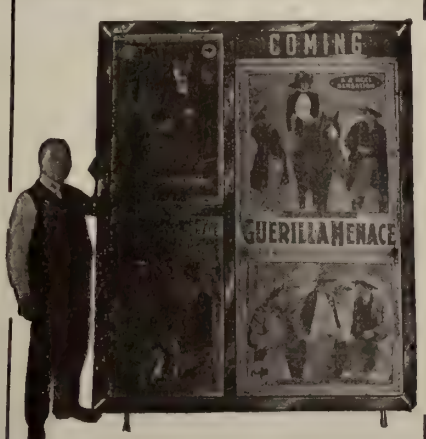

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FALSTAFF.

BELINDA'S BRIDAL BREAKFAST (Jan. 10).—The cast: Belinda (Barbara Gilroy); Lover (Bert Delaney); Sheriff (Ernest Howard); Wig Maker (Billy Bowers); Burglar (Colin Campbell).

Belinda's father is determined that his daughter's straight locks shall be curly. To this end he makes Belinda eat spinach three times a day. She rebels. So the spinach treatment ends in a midnight elopement. Next morning Belinda orders pickles and pie. Her unhappy husband pounces upon a sensational account in the paper of "Pickle Pete," who, stimulated by his usual rations of Heinz varieties and pie, has just pulled off another big safe robbery. Belinda, mortally insulted, flees home to father, pursued by her husband.

Vaulting into a speeding auto the husband finds hidden in the tonneau fat bundles of bills, a bag of pickles and a half a pie. He then locates the thief under the seat Placing the chill end of a pickle revolverwise against the neck of the crook, Belinda's spouse holds the fellow in subjection. Clem Duzzit and his famous auto hounds trace the fugitives. Pickle Pete takes refuge in a cupboard. By an odd accident, however, the hand-cuffs intended for the husband are shackled round a strange pair of ankles protruding from the cupboard—and Clem is in proud possession of the real crook. Belinda by now has the heart of the mystery. Her husband, obviously, is the cleverest detective in New York. She falls upon his neck, sobbing her forgiveness.

REFORMING RUBBERING ROSIE (Jan. 13).—The cast: Rosie (Arthur Cunningham); her daughter (Barbara Gilroy); her fiance (George Mack); representative Discord Piano Company (Jay Yorke).

For many years Rosie was haunted with one awful fear. She thought the day was fast approaching when she would be too large to hang out of the window from morning to night, and watch what was going on in the streets. But now that dread has been removed. Rosie does not care how fat she gets, for she no longer "rubbers."

The cure took all one day, and it convinced Rosie that many wonderful events happened in the home, unnoticed by the woman who is gazing out of the window. While Rosie "rubbered" her daughter eloped with a fireman, her cat stole the bird from her new Sunday hat, and her son took the bead trimmings from the same article of apparel, finding that the beads made most excellent substitutes for marbles. Also the representative of the Discord Piano Company removed the instrument upon which she was several months in arrears.

As a windup to the day's festivities, the place caught fire, owing to the fact that one of the piano movers had placed the hat of Rosie on the table beside a half-burned cigarette left carelessly there by another helper. As the blaze was confined to the rear of the apartment, Rosie did not know her home was in danger, but she saw the engines going around the corner, and lamented that she was not crosseyed, so she could witness what was happening.

Rosie's daughter and her fiance were just going into a church to be married when the alarm sounded, and he had to leave her when duty called. To his surprise he found it was his mother-in-law's tenement home that was ablaze, and good fortune gave him the opportunity to save her life twice, once when he dragged her shrieking from the window and hurled her into a fire net, and the second time when she returned into the blazing building to rescue her hat, was overcome when she saw how it had been ruined by her son and the cat, and again was hurled into the waiting fire net held by the brave "fire laddies." After she had been revived, Rosie was informed of the elopement that had been halted, and was formally asked to accept her two time preserver as a son-in-law. Full of gratitude, she consented, but only on condition that he buy her a new hat, terms which he gleefully agreed to.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Chapter 5—"The Fight at Signal Station"—Two Parts—Jan. 24).—Storm visits Signal station and tells Helen he is looking for work. Together they seek the construction camp of Amos Rhinelander, Helen's uncle, who happening to be short of men installs Storm as assistant foreman. He learns the need of Rhinelander is

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a shipment of railroad ties and he is given the responsibility of landing them at the camp.

Spike, Seagrue's spy in the Rhinelander camp reports to his chief. "Impossible," exclaimed Seagrue, "there are no more ties coming to Rhinelander. His supplies are cut off." Spike insisted the ties were on the way and this was confirmed by Capelle, another Seagrue agent. Then Spike received new and brief instructions: "Those ties must never reach Rhinelander." Spike hastens to the task. He goes to Oceanside and locates the four cars of ties for Rhinelander. His activities arouse the suspicion of railroad detectives and he is promptly chased away, but Spike is a resourceful crook.

He waits at the bridge for the train and swings handily aboard. He works his way forward to the tie cars and clinging to their sides removes Rhinelander's name from the billing cards and substitutes the name of Seagrue. Then the trainmen discover him but he mysteriously eludes them and clambers into the caboose, where he changes the tie way bills so that they read "to Seagrue" instead of "to Rhinelander." The crook has accomplished an artistic bit of deviltry.

Awaiting the ties at Signal Station is a gang of workmen in charge of Storm. Seagrue apprised by a secret code message of Spike's coup also musters a gang in charge of one Delaney who glares menacingly at Storm. Plainly trouble is brewing. Then the train arrives and the conductor, a man of peace immediately becomes the center of an angry bellowing mob. Seagrue demands the production of the doctored way bills. These, as changed, showed Seagrue to be consignee. Rhinelander and Helen are dumfounded and Seagrue's gang triumphantly begins the task of unloading. But Storm insists there is some trickery afoot and following an argument with Delaney lands an unwholesome wallop on that individual's jaw. Helen steps toward her desk to wire for confirmation only to discover the wires have been cut. Outside the two gangs are engaged in a free for all fight. Storm realizing the advantage is to neither plans to capture Seagrue which he does in daring fashion. The loss of their leader had its effect on Seagrue's men.

Helen meantime had climbed a telegraph pole to cut in on the wire with a "pony" instrument and she drops down on top of a box car of the train just as Storm leaps to the engine's throttle and starts to back the train up to Rhinelander's camp. Spike leads a gang to the rescue of Seagrue and then gives chase to the train mounted on a horse. He is successful too, swinging from his saddle to the engine's running board. Then follows a fearful fight in which Helen plays a decisive part. The rival gangs again attack the train only to be interrupted by the arrival of the sheriff and his posse. Spike and Seagrue are put to work with the other men, under the sheriff's guns unloading the cars at Rhinelander's camp.

GAUMONT.

SEE AMERICA FIRST (No. 18, "Milwaukee, Wis."—Jan. 11).—Milwaukee's real charms and picturesqueness have been overshadowed, perhaps, by the great German industry which has "made Milwaukee famous." The pretty Mutual Traveler will attempt to bring some of Milwaukee's wonder spots to the eyes of motion picture spectators. The marvelous harbor, with its tremendous facilities for handling the freightage of the Great Lakes, the drives, parks and residential section, picturesque Water street, the Soldiers' Home and the new Court House are among the places visited. A sight-seeing trip would not be complete, of course, without a glimpse of the breweries, so the Traveler takes her spectators with her to see the production of Milwaukee's greatest commodity.

KEEPING UP WITH THE JONESES (Jan. 11).—In the second half of the reel, Harry Palmer, the cartoonist, puts "Pa" McGinnis through his paces for "Ma" and "Julie" in the animated comic, "Keeping Up with the Joneses."

MUTUAL MASTERPICTURE DE LUXE.

THE THOROUGHBRED (American—Five Parts—Jan. 17).—The cast: Kelso Hamilton (William Russell); Angela Earle (Charlotte Burton); Carewe (Roy Stewart); Jessie (Lizette Thorne); Tom Cook (Jack Prescott). Directed by Charles Bartlett.

So that he may recover his losses and be able to propose to Angela, Kelso Hamilton has plunged heavily on Union Consolidated. A bear raid on U. C. finds Hamilton in his office feverishly watching the tape, as the flures drop from 50, and he realizes that if it reaches 42 he is wiped out. As the stock touches 47, Hamilton rushes to his broker, who threatens to sell him out at 42, and pleads with him to no avail. The big board records 42 for U. C. and Hamilton is ruined.

News of Hamilton's ruin brings grief to Angela, a great shock to her parents, Mr. and Mrs. Earle, and wild joy to George Carewe Earle's secretary, who does not love Angel but hopes to make her Mrs. Carewe for th sake of her money. For some years he ha been secretly making love to Angela's maid Jessie Cook. But Carewe's hopes are blaste for Angela offers her fortune to Hamilton t pay his losses. Carried away by her gener osity, Hamilton tells her that he loves her an that he will go west and make good. Angel promises to wait.

Jessie learns that Carewe has only bee playing with her, and she goes to the cottag of her father, Tom Cook. When Cook come home and learns the cause of Jessie's grie he starts in a rage for the Earl home. H finds entrance to George Carewe's room an there waits for him. He is discovered b Carewe's valet and in a desperate struggle th valet falls and Cook realizes that he is a mur derer. Carewe hides some cards in the pocke of Hamilton's smoking jacket. Carewe accuse him of cheating, insists that he be searche and the evidence is so plain that Mr. Ear insists the engagement be broken. Angel pleads for Hamilton and will not believe hi guilty. Tom escapes and hunted by the mem ory of the murdered man, he shaves off hi beard and steals away on a freight train.

With Angela's promise to wait until his nam is cleared, Hamilton goes to the West. Tom Cook gets aboard the brake beams of the Lim ited on which is Hamilton. The Limited i stopped by bandits a little farther on, an Hamilton, watching his chance, jumps the ban dit left and rear guard. They fight desper ately. Hamilton's hold is broken and the ban dit is about to fire on him, when Cook crawl from under the car and saves the life of Ham ilton. Cook tells Hamilton a hard luck stor and Hamilton tells him he will give him wor when he purchases a ranch.

Carewe, rid of Hamilton, presses his suit bu is repulsed. Mr. Earle purchases minin property in the Santa Ynez Mountains and per suades all of his friends to invest. This prop erty in the meantime has proven very rich but the manager, an unscrupulous fellow, as a friend of Carewe's, writes to him that h has reported to Earle very serious condition at the mine. He also stirs up the Mexica miners so that the stock depreciates in valu and sends to Carewe a draft with which t purchase all the stock he can secure as th market falls. Carewe spreads damaging rumor about the stock and buys it in. Earle i blamed by his friends for their losses and wit Mrs. Earle, Angela, Carewe, his secretary, an Angela's maid, Jessie, goes to California t make a personal investigation.

Meanwhile Hamilton has purchased a full equipped ranch and endears himself to his em ployes, especially Cook who would like to clea Hamilton's name but is daunted by his own guilt. A band of cattle rustlers make inroad on Hamilton's herds, and he and his men pur sue them into the hills. Earle's party arriv at the mine and they are none too safe, fo the manager, to cover his knavery has worked the Mexicans into a frenzy against the head of the company, whom they think has been un just to them. The party has hardly arrived when they are forced to seek refuge behind barricades in the manager's house. The Mexicans make an attack and a stray shot hits the powder house, which explodes and illuminates the surrounding country. Hamilton and his men hear the explosion, see the reflection of the fire, and anticipating trouble at the mine, ride toward it.

The Mexicans succeed in firing the house and the members of the party are about to make a rush when Hamilton and his men arrive. Hamilton, seeing a woman, carries her t safety and finds that he has rescued Angela. Earle extends his hand to thank their rescuer, sees who it is and takes Angela from him, with a word of thanks and good-bye. Cook is almost overcome by the sight of the man whom he thought he had murdered, but whom he had only stunned. He then tells the story that clears Hamilton and demands that Carewe marry Jessie; but Jessie has found a substitute for Carewe's false love in the unselfish love of the valet and Angela and Hamilton are once more united.

THE FIVE FAULTS OF FLO (Thanhouser—Five Parts—Jan. 20).—The cast: Flo (Florence La Badie); Fiance (Harris Gordon); Reckless Millionaire (Samuel Niblack); Flo's Father (Ernest Howard); Timid Little Girl (Grace Darling); Society Woman (Bertha Smith); Countess (Helen Eldridge).

Memories of the past came to Flo one night when she overheard her husband telling a friend that his wife has no faults. Flo knew

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that during her life she had been the slave of five faults: Pride, Envy, Fickleness, Extravagance, and Jealousy. When a school girl Flo was full of pride, for her father was in comfortable circumstances and was able to send her to a fashionable institution. One day a new pupil arrived, a timid little girl. Flo took a dislike to her because the new comer's father was a man of no position. She snubbed the little girl and kept her out of the chief school society. One night Flo and some of her chums were holding a party. They heard a cry from outside, and saw a rope made from a sheet dangling from the next window and the girl writhing in pain on the ground below. Evidently she had started to climb out of the window, lost her grip and fallen. She rose to her feet and hobbled off painfully. Flo and the others went into the next room, the school home of the timid little girl. The place was empty, but on the table was a pathetic little note. The lonely child wrote that she had tried so hard to make the other girls love her, but failed. She could not remain in school, she was afraid to return home, so had determined to go out into the world and seek work. Flo knew that she was to blame, and when she found the timid little girl told her that she would change her attitude toward her.

As a debutante Flo was envious. But she believed that this fault of hers was cured when she attended a week-end party and witnessed the trapping of a thief who had stolen a priceless diamond upon which Flo had cast covetous glances.

As a society girl, Flo was fickle. She flirted with many men and was secretly engaged to the young electrical engineer who later became her husband. There was another man, a wealthy young idler, with whom Flo went motoring. While they were out the young idler imbibed too freely. Reckless of danger he drove ahead at top speed. Fortunately for the girl they encountered the young engineer, driving his own auto. He saved his sweetheart but the intoxicated millionaire drove his car over a cliff and was killed. This incident taught Flo another lesson, and she gave up her fickleness.

As a daughter Flo was extravagant. Her father was foolishly fond of her and she never realized that her own expenses and those of the home were rapidly bringing him close to ruin. Finally the father made a personal appeal to his wealthy elder brother but the latter refused to loan him a cent. The two men were talking in a room on the ground floor and a servant girl outside the door heard angry words, and heard her master say that the other man would never get a cent while he (the elder brother) lived. Then there was a shot and the maid who immediately rushed into the room found her master dead upon the floor and his brother standing near him. On the floor was a revolver, one chamber of which had been discharged. Flo's father was arrested, and sentenced to death. On the day set for the execution, Flo's sweetheart found the real assassin. He had been employed by the victim as his gardener and had been discharged. In vindictive rage he had fired through the window killing his ex-employer, dropped the gun inside of the window and made good his escape. He had been injured in a street accident later and on his death-bed made the confession that cleared an innocent man. The realization that her own extravagance had placed her father's life in peril cured Flo of extravagance.

As a bride Flo was jealous. One day she saw her husband reading a letter. He dropped it on the tabel as he went to the telephone. She picked it up and read it. The letter read as follows:

My dear boy: I'll give you until Saturday night to square your dealings with me. If you stay away I'll expose you. Yours, Stella Riccardo.

Flo believed this was a love letter to her husband. It was really a note his ne'er-do-well brother had received from the woman proprietor of a fashionable gambling house. Through the telephone directory Flo found the address of Miss Riccardo, met her maid, and by paying her liberally induced the girl to go away and substitute Flo in her place. Her husband was in ignorance of her plan, for she had left word for him that her aunt in a distant city was very ill and she had gone there. Thus Flo was in the gambling house when her husband called and she overheard his conversation with Stella Riccardo. To her joy, she learned the real truth and was stricken with remorse, because of her jealousy. The police raided the place and all were in danger of arrest. Stella escaped through a panel in the wall. Flo's husband was too much excited to move until his wife rushed into the room, grabbed him by the hand and dragged him into the secret passage way, just before the panel swung back into place. From this place they went upstairs. A rope was dangling from a window which made it possible to swing across the court-yard to the window of an adjoining building. Stella was just about to make the leap when the other appeared. It flustered her, she swung out hastily, the rope slipped from her hands and she fell to the pavement below. Undaunted by this accident Flo and her husband got safely away.

Coming out of her reverie, Flo thought of the words her husband uttered and mused to herself, "Even if one has faults they really do not count if one's friends and relatives believe they do not exist."

AS A WOMAN SOWS (Gaumont—Five Parts—Jan. 24).—The cast: Loren Hayward (Alexander Gaden); Milly Hayward (Gertrude Robinson); Bobby Hayward (Covington Barrett); Robert Chapman (John Rheinhard); Joseph Willoughby (Charles W. Travis); Loren's Aunt Abbie (Mathilde Baring); Georgia, her niece (Yvonne Chappelle). Written by O. A. Nelson. Directed by William H. Haddock.

Milly Hayward was discontented because her husband gave the best of his time and attention to his duties as the new Mayor of Lynboro—duties which crowded her out of his life. Innocently she confided her pique to Loren's Aunt Abbie and to Georgia, two women who had always hoped that Loren would marry Georgia. They advised her to start a flirtation to rouse Loren, and suggested Robert Chapman.

The flirtation proved a boomerang. Chapman, encouraged, tried to kiss Milly by force. Loren, happening upon the scene, whipped Chapman, took his little son, Bobby, and ordered Milly from the house. Meanwhile Loren continued his preparations to prosecute Joseph Willoughby, a contractor and political power, for municipal graft. Milly went to Loren's office to make a final plea. While there she accidentally brushed into her open traveling bag the documentary evidence on which Loren relied to convict Willoughby.

Stealing Bobby from her husband's new home, she fled to another city. There she was followed by Chapman and also by Loren, who believed that she took the Willoughby papers intentionally. Loren arrived just in time to meet Milly and Chapman together. Seizing little Bobby, he denounced them both and left. But when Bobby and Loren lay ill with fever, Milly's love led her back, when she and Loren patched up their differences. She returned the Willoughby papers, which she had discovered when she unpacked her bag. The Haywards decided to give a party to celebrate their reunion. During the party, Loren was called to his office. Burglars, in the pay of politicians, had broken in, hoping to secure the Willoughby documents. Milly retired, suffering with a headache. The attention of Chapman was distracted by a flirtation with a pretty maid as he went upstairs for his overcoat and hat, and it was quite inadvertently that he entered Milly's room just as Loren came in the front door and started up the stairs.

Fearing to lose her husband for the second time, through no fault of her own, Milly locked her door to gain time. As she did so, the burglars, still after the Willoughby papers, entered through the window. When Loren finally got the door open, he found only his wife in a faint and a dead burglar. So Milly's honor was vindicated.

LORD LOVELAND DISCOVERS AMERICA (American—Five Parts—Jan. 27).—The cast: Lord Loveland (Arthur Maude); Leslie Dearmer (Constance Crawley); Bill Willing (William Carroll); Major Hunter (Charles Newton); Tony Kidd (William Frawley); Alex (George Clancy); Izzy (Nell Franzen).

Lord Loveland in England is besieged by his creditors and consults his mother as to what he should do. He is advised to go to America and marry an heiress. He plans to sail on a certain ship, but at the eleventh hour he changes his plans and departs for America on another vessel without informing his relatives of the change.

Meanwhile, in England, his valet, disgruntled at not having been paid a year's salary, impersonates Lord Loveland. Arrived at one of New York's expensive hotels, Lord Loveland discovers he has but forty cents cash in his pocket. He goes to bank and presents his letter of credit, but the bank having been warned that there is a bogus Lord Loveland refuses

(*Continued on page* 668.

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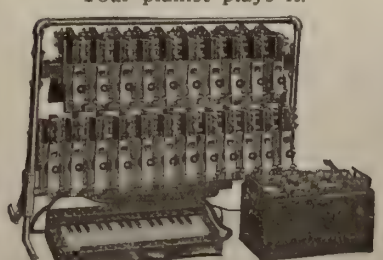

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DON CARROTHERS.

St. Paul, Minn,
January 3rd, 1916.

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TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

(Continued from page 665.)

to honor the draft. Disgusted, Lord Loveland returns to his hotel, where he finds he has no credit. He is ejected and his baggage is held in lieu of the bills he has already accumulated at the hostelry. Lord Loveland is alone in a strange world and with forty cents in his pocket. He applies to a friend for aid, but the friend, thinking the card presented is that of the bogus Lord Loveland, refuses to even see the visitor.

Disheartened and disgusted, the nobleman betakes himself to Central Park, where through the thrilling rescue by Lord Loveland of a mongrel puppy, he forms a fast friendship with one Bill Willing, a likeable old man out of work. Willing takes Lord Loveland to a cheap hotel where his forty cents is more than sufficient to procure two beds. In the morning he takes the English peer to a restaurant where in payment for meals, Willing draws artistic signs which advertise the day's tempting viands at Alex's restaurant. Lord Loveland, attired in evening clothes and monocle, has no trouble in getting employment as a waiter. He hopes thus to earn sufficient funds to pay his passage back to the dear old British Isles, but Tony Kidd, an enterprising New York reporter, learns of the monocled waiter and writes a story for his paper. Crowds come daily to Alex's restaurant to be waited on by this unique garcon. Among them is Leslie Dearmer, a woman playwright with whom Lord Loveland had become acquainted on shipboard. There is an explosion in the kitchen and the guests flee panic-stricken from Alex's restaurant. Lord Loveland becomes a hero when he extinguishes the blaze and causes the guests to return to their tables.

Later, he loses his job through the apparent affection he has for Izzy, who is Alex's daughter. He takes up with a 10-20-30-cent troupe of theatrical players with whom he plays minor parts. Miss Dearmer seeks out the manager of Lord Loveland's troupe, intending to sue that individual for the use of one of her copyrighted plays. She calls and is surprised when her gaze meets that of the British nobleman. To her, the Lord relates his plight and she engages him as her chauffeur. The nobleman falls head over heels in love with his fair employer. The two are out for a spin when the Englishman summons up courage and declares his love. So ardent does he become in his proposal that he fails to heed the path his automobile is taking. The machine leaves the road, crashes into a tree and both occupants are thrown violently from their seats. When consciousness returns, Miss Dearmer is in Lord Loveland's arms, and the two plight their troth.

The tide of Lord Loveland's fortunes have turned. By a combination of circumstances, he becomes recognized as the real Lord Loveland and he is restored to the position which is rightfully his. Henceforth, all is love and happiness and the nobleman has no desire again to see dear old Britain's shores.

THE IDOL OF THE STAGE (Gaumont—Five Parts—Week of January 31).—The cast: Philip Van Kortland, known to the stage as Edwin Hargrave, famous Broadway star (Malcolm Williams); Van Kortland (Chas. W. Travis); Morton, Philip's old friend (John Mackin); Doris Morton (Lucille Taft); Clark Porter (Richard Garrick); Robert Mitchell (James Levering); Marion Mitchell, his daughter (Helen Marten); Edwin (Charles Winston); Superintendent of Convict Camp (Harry Chira); Dr. Brown (James Arbuckle, Jr.); Reporter (Allan Robinson). Directed by Richard Garrick. Written by Paul M. Bryan.

Proud of his Knickerbocker descent, the Elder Van Kortland is ashamed of his son, Philip, for having adopted the stage for a profession. Although Philip is famous as a Broadway Star under the name of Edwin Hargrave, his father begs him to give up the stage and marry the daughter of an old friend. Hargrave refuses to give up his life-work or to marry a girl whose name he does not even know, much less a girl whom he has never seen. He departs on a western tour. While playing a week in a Western city he meets and falls in love with Doris Morton, not knowing that she is the girl his father hoped he would marry. Her father, not knowing that Hargrave and Van Kortland are one and the same, tells Doris he would rather see her dead than married to an actor. Philip and Doris elope and are married.

Philip and his wife go to Chicago, where he is booked to play several weeks. Here she falls ill, and the actor learns that long and careful nursing will be required to restore her health. He watches over her until his own health is wrecked from his stage work and sleepless nights nursing her. While building up his own constitution, he becomes a victim of narcotic drugs. Leaving Doris in charge of a nurse, Philip continues his tour. When this ends he accepts a position as leading man of a Southern stock company to get money to pay the expenses of his wife's long illness. Marion, daughter of the manager, falls in love with him—not knowing that he is married. His mind clouded by a drug, Philip wanders into a Chinese Opium den masked as a curio shop. Here Marion follows him. Philip pretends he is buying a bracelet. This he gives her to allay suspicion, but later she finds him smoking in a back room.

Trying to get the actor away from the den, she puts her diamond ring on his finger coquettishly telling him it is in exchange for the bracelet. Finally curiosity overcomes her, and despite Philip's objection she tries Opium smoking. Philip's senses are deadened by the drug and he does not know the effect it has on her until he awakens the next morning to find Marion in a nearby bunk. Realizing the situation, Hargrave resigns from the company as soon as he has safely led Marion from the Opium den. Marion sees the note to her father which says Hargrave, as he is known, must rejoin his wife in Chicago. Her love turns to hate. When Philip reaches Chicago Marion has him arrested for stealing her diamond ring.

Mentally irresponsible because of his drug-habit, Philip cannot make the fight that he should. He weakly pleads guilty, despite his duty to his wife, so that Marion, whom he considered had been kind to him, should not be compromised because of her visit to the Opium den in an effort to save him. The convicted man is sent to a convicts camp. Here Doris visits him. She arouses the passion of Clark Porter, a "Trusty" who secretly supplies Philip with morphine when told that Philip will be free as soon as he is cured of his craving for narcotics. Through trickery Porter gets an account of Doris' visits to the camp into a blackmailing society paper, making it appear that she is coming to see him. Doris is thereafter refused admittance and Porter thinks to win her when his short term expires. Doris disappears and leaves no trace of her whereabouts, her story not having been believed. When her baby son is born she does not communicate with her husband or her family.

Because of the story in the society paper, Philip thinks his wife has deserted him. When he leaves prison he goes into business forsaking the stage. Finally he establishes himself in the city where Doris is living, her son now old enough to contribute to her support by selling newspapers. On the night of a benefit performance of "Ingomar," the hero is taken ill. The elder Van Kortland, who is visiting his son, suggests that Philip play the part. He does so on short notice. Doris is in the audience and recognizes him. Already Philip has been drawn to the little newsboy, his own son, and it is through giving the lad tickets that Doris happened to be present at the performance.

On the way home from the theater, Doris is recognized by Porter, now a tramp. He follows her and forces his attentions upon her. The boy, seeking help, appeals to Philip and the elder Van Kortland. They rush to aid the boy's mother, and are overcome with surprise to learn that the woman is Doris. Philip forces a confession from the tramp, thus learning of his wife's innocense. The two are reconciled, and Philip's father is so softened that he even agrees that his grandson may follow the stage as a profession without protest.

Don't Fail to Read Page 677

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PATHE NEWS NO. 3 (Jan. 8).

New York City.—Italian passenger liner Guiseppe Verdi arrives from Naples with two 3-inch guns on her afterdeck to repel hostile submarines.

New York City.—After sailing 15,000 miles the cadets of the Schoolship Newport arrive home by steamship companies to officer their boats. Subtitle: The cadets are inspected before they leave for a short vacation after which they will take up duty as officers on merchant steamers.

Slough, England.—Cattle raised on the famous farms of King George are sold at auction at the annual show.

Lewisham, England.—Men of the Twentieth London Regiment are cheered as they parade with guns taken from the Germans at Loos.

Aldershot, England.—Lord Derby, at the close of his recruiting campaign, reviews some of the 2,950,514 men who responded to his appeal to enlist.

New York City.—Passengers from the waterlogged liner Thessaloniki are rescued by the S. S. Patris after being tossed for six weeks in Atlantic storms. Subtitle: Rev. Dr. Glavas, a Greek priest, who worked tirelessly to hearten his fellow passengers.

Uncle Sam's Activities.—How the Government serves the people of the United States. Pictures taken by special sanction of the Government departments. Subtitles: Marvelous new machines, each of which prints a million stamps every two hours, are installed in the Bureau of Engraving and Printing. George Stickney, inventor of the new machine. Gumming the backs of stamps. A finished roll of 600,000 stamps worth $12,000. The perforating device which has a capacity of 90,000,000 stamps every six hours. Coiling stamps for use in vending machines.

Cambridge, Mass.—Harvard students, members of the newly-organized boxing squad, spar in an open air ring in the snow.

Winchendon, Mass.—The delights of tobogganing and skiing thrill Boston society folk at annual winter carnival here.

Centralia, Wash.—Many families are driven from their homes when the Skookum Church River overflows its banks and floods the town.

Portland, Ore.—High school boys join the national guard and naval militia and take the first step towards the Swiss military school system. Subtitle: Boys of the naval militia take the oath on the U. S. S. Boston.

PATHE NEWS NO. 4 (Jan. 12).

New York City.—Captain and crew of the Greek liner Thessaloniki, which was left to sink after being storm-tossed for eight weeks, are landed by the S. S. Perugia. 1. Captain Goulandis (right) who refused to ask for aid and Chief Engineer Constantakos. 2. The wireless operator (center) who was forbidden to sound the S. O. S. call.

Washington, D. C.—Cornerstone of new American Federation of Labor headquarters is laid by President Samuel Gompers.

Cleveland, Ohio.—Flaming warehouse crashes on dwellings when walls buckle in $100,000 fire.

Pathe's Paris Fashions.—In Natural Colors. 1. A simple afternoon dress of Georgette crepe with folds of satin. 2. A tight fitting walking suit trimmed with red fox. 3. Evening cloak of black velvet with cape of embroidered gold lace. 4. A Laforriere creation of gold lace for evening wear.

Parkersburg, W. Va.—The old river packet Kanawha strikes pier and sinks when the guiding lights on the banks of the Ohio are blown out in a violent storm.

Seattle, Wash.—Seven inches of snow fall here and the young folk welcome the unusual opportunity to enjoy winter sports.

Tia Juana, Mexico.—Sporting devotees of two Continents gather just across the border for the opening of the newly organized 100-day meet. Subtitle: Holtville, with C. Kelsay up, wins the Inaugural Handicap.

Los Angeles, Cal.—Winter lays her icy grip on this section and the orange groves are mantled with snow for the first time in twenty years.

East Youngstown, O.—Ten thousand rioting laborers fire and destroy two-thirds of this town, causing $1,500,000 property loss and the sacrifice of many lives. Subtitles: 1. Destruction and desolation greet the eye at every turn. 2. Three thousand state militia are rushed from nearby towns. 3. The bridge connecting the factories and the town is burned to prevent the rioters advancing on the plants. 4. Dangerous walls of burned structures are demolished. 5. All liquor is confiscated by the troops. 6. Employees of the works are paid under guard.

FROM KABYLIA TO CONSTANTINE (Picturesque Algeria—Photocolor—Jan. 11).—The region of Kabylia, in northeast Algeria, is one of the wonderlands of the earth. "From Kabylia to Constantine," we take an automobile from this garden spot of Africa, through some of the most wonderful mountain country in the world, over the most modern roads, past small tile-roofed villages, until the town of Constantine is reached. This is an interesting picture, dealing as it does with the most picturesque part of this country, and showing many of the peculiar native customs.

UNFAMILIAR FISHES (Globe—Jan. 11—On same reel as foregoing).—The waters of the tropical countries of the world just teem with peculiar fish life, the most unusual of which are shown in this picture. Finny creatures from the Amazon River, South America; the streams of India, and the waters of the West Indies are shown in close foreground, thus portraying vividly all their characteristics.

LUKE LUGS LUGGAGE (Phunphilms—Jan. 12).—"Lonesome Luke" is a baggage smasher at the terminal of a railroad. He got the job by answering a newspaper ad which announced the work to be "light and the pay good." But many and arduous are the duties which he is required to perform. Large and small trunks, live stock, bundles, boxes and all sorts of stuff comes under his care and he gets away with it fairly well. Yes, until a large billy goat of the long horn species comes his way. This fellow, with his well developed tendency to buck anything and anybody in his path, leads Luke a merry chase. He is thrown about hither and yon, but finally conquers him. Next, however, comes a large box of dynamite which Luke is supposed to ship. The thing blows up and our hero is wafted several miles by the force of the explosion. The last we see of him is when he lands on the top rung of a friendly telegraph pole.

FROM BAD TO WORSE (Starlight—Jan. 15).—Daisy goes out rowing and falls overboard in full sight of Heinie and Louie. Of course it's up to them to do the rescuing honors, but before they are through Heinie is compelled to pull both Daisy and his pal from the briny. He uses heroic treatment on the pair, and is rewarded by Daisy with an invitaton to call on her. He does this and receives a vast sum of money for his services in the life saving line. But while at the house, Daisy's husband puts in his appearance and Heinie takes it on the run—aided and abetted in his flight by a .44 in the hands of friend husband. He takes Louie with him in the sprint and the only way they can escape the husband and the .44 is by jumping overboard. This they do and the last we see of them is when their heads sink beneath the waves.

Triangle Film Corp.

A MOVIE STAR (Keystone—Two-part—Jan. 23).—The cast: A Film Idol (Mack Swain); His Wife (Polly Moran); A Fan (Harry Gribbon); His Company (Julia Faye).

Mack Swain, the great hero actor, goes to see himself in the pictures. Everybody in the audience cheers and applauds when they find out that Swain is present. Julia Faye is sitting next to Mack and she neglects her escort, Harry Gribbon, to flirt with the actor. Harry tries to attract her attention, but she is always looking at the star by her side or his representation on the screen. All the other girls in the vicinity are envying Julia, but Mack has only occasional glances for them, his main interest being in her.

Gribbon is hit worst of all, when Mack bears the girl off, when the show is over. All the girls crowd around Mack and seek to get a word, or at least a glance from him, but he has only eyes for pretty Julia. They finally reach the street and everybody is shouting his name and pointing him out. Then along comes Mack's wife, Polly Moran, with a baby in her arms and several children of different ages tagging at her heels. She gives a start, when she sees Mack and Julia. Then she descends upon him and administers some hard slaps and cuffs on his face. Mack tries to get away from Polly, but she grabs him by an ear and bears him away.

PERILS OF THE PARK (Keystone—Jan. 23).—The cast: A Lively Husband (Harry Gribbon); His Wife (Alice Davenport); The Maid (Marie Manley); The Gardner (Harry McCoy).

Harry Gribbon gets into some funny mixups with his wife over his fondness for the maid. The whole trouble started when Alice Davenport, the wife, saw Gribbon hugging pretty Marie Manley, the maid. What made it worse for Gribbon was the fact that it was wife's birthday. Alice stamped her feet and refused all of hubby's pleas for forgiveness. To square himself, Gribbon stole the locket he had just given to Marie and presented it to Alice for a birthday present.

Gribbon was in hot water again. This time it was Marie that nourished a grouch. He liked the maid and was bound to make it up with her. As he was walking around, he spied Harry McCoy, the gardener. Gribbon sent McCoy to recover the locket. McCoy stole the ornament and Alice's money, but left her purse. Meanwhile Gribbon took the maid to a cafe, but found he had no money. He went out and saw his wife in the park. While she was looking the other way, he deftly got away with her purse. After the pair had eaten dinner, Gribbon looked in his wife's purse and found it empty. Again he went outside. In the park he noticed McCoy. After a struggle he got the locket and the money the gardener had stolen. It made McCoy angry and he called the police. As the officers entered the cafe, Alice went in with them.

Just then Gribbon was hanging the locket around Marie's neck. Alice ran at him brandishing her arms, her face furious with anger. There was a wild turmoil created by the entrance of the police and Alice's actions. In the excitement the guests were panic-stricken. Chairs and tables were upset as people rushed in all directions. It all ended with a march to the station of the guilty gardener followed by Alice and Gribbon as witnesses against him.

THE PRICE OF POWER (Fine Arts—Five Parts—Jan. 30).—The cast: Orrin Johnson, F. J. McDonald, Marguerite Marsh, Spottswoode Aitken, Sam DeGrasse, Gladys Brockwell, Vera Lewis, Clyde Hopkins, Daisy Robinson.

John Belmont is a clever mechanic in a New England mill. He is somewhat attracted by a girl named Marie Donavon, but the more physical charms of Jennie cause him to marry her in spite of her loose morals. She gives birth to a boy. After a time, Belmont gets tired of the quiet home life and monotonous toil and leaves for the South. There his ability finds full scope and he becomes a rich factory owner. He is married to a society butterfly under his assumed name of Roberts. She becomes the mother of an idle drone of a son, Claude.

Belmont, or Roberts, as he is now known, returns to the mill town where he used to live in poverty. He gets control of the mill in which he used to work. He is not recognized by the inhabitants, because of the change that years and prosperity have made in him. He recognizes his son, Dave, as one of the factory workers, but doesn't dare to claim him on account of his bigamous marriage. He starts an efficiency system in the mill, which has the effect of causing the workers to double their toil without any increase in pay. He disregards the protests of the men and the appeals of the women. He retires to a secret room in his house of which he alone knows the mode of entrance by a concealed button. There he loses his mind and wanders out to become a member of a party of tramps. After a journey he returns to the mill town, breaks into his own house and obtains a roll of bills from the secret room. His companions rob him in the night.

Maisie Brooks, the sweetheart of Dave, takes

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pity on Roberts, who has adopted the nickname of Daffy. He lives with Maisie and her father after he has been injured in a struggle between the striking workmen of Roberts mill and the police. Roberts, by a twist in his mind, thinks he is a workmen and has fought with them supposing he was avenging the wrongs he had suffered. Maisie appeals to the factory manager to obtain the release of Dave, who has been arrested for participation in the attack on the factory.

The manager refuses to intervene. Claude Roberts sees the girl and offers to aid her in getting her lover freed. She goes to the Roberts home accompanied by Daffy. Claude attacks her and is shot by Daffy, who has gained access to the secret room. When the girl gets outside she finds the old man. Dave gets a position as a foreman in another factory town. He marries Maisie and takes her and her father with him, when he leaves for the new place. Daffy is left in the old mill town. He suffers under the harsh system he has devised for others. He has forgotten completely his identity as the masterful factory owner, but he realizes the bitterness of spending the remainder of his life at hard toil. So he pays the price of power.

THE GREEN SWAMP (Kay-Bee; Five Parts—Jan 30). The cast: Bessie Barriscale, Bruce McRae, J. Barney Sherry, Milton Ross, Lola May, Louise Brownell.

Marjorie Allison was consumed with jealousy. She found fault with her husband, Dr. Ward Allison, for looking twice at a woman at a theater, though he was unconscious of any harm. At a masked ball she caught him dancing twice with one woman and reproached him with it. So her passion for suspecting the worst of her husband went on in spite of his explanations and reproaches. One night there came a call for Dr. Allison. The wife suspected that the doctor was being led astray by some charmer and didn't inform him of the call. Later the call came again. Dr. Allison hastened away to tend the patient, a child, who had pneumonia. By strenuous efforts the doctor preserved the life of the child. He was unwilling to forgive his wife at first, but she showed him some baby clothes that she was working on and he yielded because of her condition.

Marjorie stifled her jealousy for a while and everything was lovely in the Allison home. Then the doctor became infected with tetanus while treating a patient in a hospital. To guard his wife from the shock of knowing his danger, Dr. Allison made a pretense of going on a journey but went instead to the home of a friend, Dr. Jim Hendon. Through a friend named Edna, Marjorie found out where her husband was stopping and immediately she was overcome with jealousy. She resisted the suspicion for a long time, but the desire to know what her husband was doing at his friend's house was too strong for her. She sent a detective to the house. He heard Dr. Hendon calling up a nurse and suspected that there was going to be a party there. He voiced his suspicion to Marjorie and she rushed to the house.

Posing as a nurse, Marjorie gained admission to the Hendon house. It was the critical moment of the operation on Allison's throat and a hairbreadth deviation by the surgeon's knife would spell death for him. Not realizing this, the girl-wife broke into the office where she saw the coat and hat of a woman. The surgeon, but Marjorie didn't know this and was almost wild with jealousy. She rushed to the room where the operation was taking place and had her hand on the door knob ready to burst in. Then a vision came to her of the various times she had wrongfully suspected her husband and the promises she had made never to yield to the green monster again. Her better nature triumphed and she resolved to trust her husband. After her return home a feeling of happiness stole over her as the spirit of faith in her husband lifted her out of the morass of jealousy. The next morning she learned of the operation and its successful termination. So her faith was justified and she went to the bedside of Allison with a face radiant with love and happiness.

Miscellaneous Feature Film

ARTHUR S. KANE.

SOMEWHERE IN FRANCE (Five Parts—January).

Synopsis—Reel 1—Captives being brought from firing line through communicating trench. The Germans that have just been taken in an attack are being brought back wounded under French guard.

Wounded German prisoners followed by wagonloads of dead. A village being wrecked by heavy artillery fire and the Germans under escort of French infantry carrying their dead on stretchers.

In three days' fighting, the French captured seventy field guns.

120 m/m short gun on automatic carriage in action. This view shows the French throwing large shells into the German front.

Firing French trench mortar. When this gun is fired the concussion is so great the men place their hands over their ears and run away.

High explosive and shrapnel shells bursting over German position. This view shows that when a shrapnel shell breaks it has an actual radius of eight acres. High explosive shells tearing up earth.

French soldiers examining captured German trench.

Synopsis—Reel 2—French front at Queenevieres. (Aisne.)

An hour of recreation. French soldiers playing football, taught them by the English Tommies. We also see them bathing in a hole caused by large shells from the German side.

Ammunition and aerial tropedo supplies nearing the trenches.

Ammunition "a la cart." This shows ammunition being brought up in long strings of wagons. It also shows you some of the big automobile trucks which are used so extensively in the war.

Company of quick firers. The deadly machine gun sections being rushed to the front.

Repairing a bridge. French quickly repairing a bridge blown up by Germans.

French Alpine troops.

Quennevieres Farm, a famous battleground. In this picture we get a view of a farm which General Joffre says has been soaked with blood from the battles that have been fought upon it.

For France they died. For a brief moment only you are shown soldiers lying dead upon the battlefield. One of them you will notice has a bayonet sticking in his breast.

Made in America. Here we will see barbed wire piled in great heaps. Without it this war would be won by one side in a short time. Barbed wire prolongs the war.

First Part—Synopsis—Reel 3—Raising soldier of telescopic tower to direct artillery fire. We witness the French armored breast work and recoil of the gun. You see the man approach, his little tower door and direct the firing of the guns. He descends very easily.

Gathering statistics from German captives. German officers who have been taken prisoners being examined by the French.

Part of the 25,000 prisoners taken by the French at the Battle of Champagne.

The stolid oxen are used to draw the heavy artillery.

Concentrating German prisoners to send them to detention camps.

Cutting buttons off trousers of German prisoners to prevent them from escaping.

Picturesque troops from Morocco strengthening their position. The Moroccan soldier with his turban and picturesque costume digging new trenches and strengthening his position which he has just captured.

German graveyard behind trenches captured by the French. Germans bury their dead immediately behind their firing trenches. The ground is shattered and torn by shells.

Bringing up field kitchens.

The French coast is protected by a large fleet of hydro-aeroplanes.

Looking down on the torpedo-boat destroyers off the French coast. This shows the photographer up in a hydro-aeroplane photographing the warships underneath as they cut the water at 21 knots an hour.

The return of the air fleet.

How a waterplane is taken back to its shed.

Second Part—Synopsis—Reel 3—French artillery lookout officers. Here you see the French artillery officer a short distance from the German trenches directing the range of the French artillery.

French shells exploding in enemies' trenches. Shells from the French side smash the German trenches.

The French are expert in throwing hand bombs. We see a French soldier coolly standing and flinging hand bombs into the German trenches in front of him.

German gas bombs constantly fall within the French lines. Gas bombs breaking in the woods inside the French lines. At one time gas had a horror to the allied soldiers. Now with the aid of the gas protectors they are indifferent to it.

A "75" battery throwing shells into the German lines. We get a look at the famous gun called the "75" in action. The French speak with pride of this gun.

Tracey le Val, the seat of many battles. The famous town which has been ruined by shells from both sides.

French African troops. Glimpsing the brown-skinned man from Africa, some of whom have already been decorated with French medals for bravery.

This village captured by house-to-house fighting. This is one of the many villages which the Germans held with machine guns located in each house, and the French had to capture house by house at a great cost.

King George V of England, President Poincaire of France and General Joffre reviewing the French cavalry.

Synopsis—Reel 4—Various types of bombs and hand grenades. A picture which demonstrates the different kinds of bombs that are made and used by the French in trench warfare.

Illuminating cartridges and fuses used in night warfare. As the enemy must be watched continually even at night the French use the same as the Germans, flare rockets, which are shot in the air and held in position by a little parachute and which throw a powerful light over the enemy trenches. These are sent up every few minutes through the night.

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Actual battle being fought between French and German trenches only forty feet apart.
French trench cannon.
French trench mortar.
French cross-bow throwing bombs.
Another type of trench mortar.
Steel lookout or observation tower. Here is shown the different type of French trench guns showering the German trenches with shells. The steel tower used for observation purposes.
Bois le Pretre, the scene of many battles.
Twenty yards from the enemy. Back of the French trench with the French soldiers taking advantage of a lull in the firing shaking out their blankets and house cleaning.
Germans bombarding French position with high explosive shells. This scene shows shells hitting in front of the French trench where the dirt is thrown up as high as the Capitol building.
German prisoners taken at Bois le Pretre.
French military baloon ascending to make observations.

Synopsis—Reel 5—French armored cars, painted to resemble the landscape, on way to attack.
The French army is now equipped with new steel helmets.
The call to arms As the bugle blows the men fall in line and march off with a quick stride.
French infantry advancing in open formation. French infantry advancing in open formation through the woods to begin an attack. Trees are torn to pieces by a heavy shell fire that has been directed on their position.
Machine guns and munitions brought through captured German trenches by pack mules. German trenches after they had been captured by the French and their equipment piled in heaps lying on top of the trenches.
Starting off to take photographs of German positions. This shows an aeroplane and the photographer starting off for a trip over the German trenches.
Ten thousand feet in the air over German trenches. Here you will see 10,000 down the German trenches and the battlefield "Somewhere in France" where this photograph was made.
Above the clouds.
The French machine is attacked by a German "Taube."
By clever manouvering other French machines force the German to descend inside French lines.
The captured machine had scarcely a scratch.
Another concentration camp for German prisoners.

V-L-S-E, INC.

CAPTAIN JINKS OF THE HORSE MARINES (Essanay—Five Parts—Jan. 17).—The cast: Aurelia—Mme. Trentoni (Ann Murdock); Robert Carrolton Jinks (Richard C. Travers); Gussie Von Volkenburg (John Junior); Charlie La Martine (Edmund F. Cobb); Mrs. Greenborough (Camille D'Arcy); Mrs. Jinks (Laura Frankenfield); Prof. Belliarti (Ernest Maupain); Pete, the bellboy (Bruce Kent). Taken from the fantastic comedy by Clyde Fitch. Arranged and directed by Fred E. Wright.

Robert Carrolton Jinks and his companions form a marching club to boost the presidential campaign for General Grant. They design fantastic costumes and set the club in an uproar when they appear in them. Jinks is made captain of the marching club and dubbed "Captain Jinks of the Horse Marines." While discussing plans for the campaign Jinks sees a bill poster pasting up a great placard announcing the coming of Madame Trentoni, a famous opera singer. Jinks and his two friends decide to go to the boat to meet her dressed in their marching uniforms and accompanied by a band, just for a joke. Jinks bets $1,000 with his friends that he can make love to her.

The boat is an hour late in docking and the band leader discovers that he has been playing his music for nothing. He becomes angry and the entire band adjourns to a nearby saloon for drinks. Jinks and his friends go with them. Reporters who have gone to the boat to meet Madame Trentoni fear that if Jinks and his band are present at the arrival of the boat it will interfere with their interview. So they bribe the band master not to play.

Jinks and his friends arrive at the boat late, having been delayed by a violent argument with the band master. They finally discover Madame Trentoni, however, and Jinks falls madly in love with her. She has great trouble with the customs inspector and Jinks pulls out a roll of bills and hands it to the official. He is immediately arrested for attempted bribery and taken to jail. He finally is released on bail and goes to call on Madame Trentoni, who is stopping with her foster father. She is as much in love with him as he is with her and the courtship progresses rapidly.

Jinks tries to call the bet off with his friends, declaring that it is an insult to Madame Trentoni. They refuse to listen to him, and he finally agrees to pay the bet, giving them a card reading "I. O. U. $1,000 for the bet regarding Madame Trentoni." The two friends are also much taken with Madame Trentoni and attempt at various times to see her. She refuses to have anything to do with them. This makes them angry and they decide to get even with Jinks. They tell her foster father that Jinks intends to marry Madame Trentoni for her money only. He refuses to believe it until shown the "I. O. U.", when he flies into a fit of rage. He tells Madame Trentoni and she then refuses to see Jinks.

Jinks finally discovers why she is angry and after several unsuccessful attempts to see her gains admittance to her apartment and tells her the facts of the case. She throws her arms about him. As they are in this position a detective enters the room to arrest Jinks. His bribery case had come up in the court the day before and he had forgotten to appear. Trentoni tells the detective that she and her sweetheart have had a tiff and want a chance to make it up. Her pleading, with the promise that Jinks appear in court the next day, wins the detective's assent. The two then embrace and everything ends happily.

THE ISLAND OF SURPRISE (Vitagraph—Five Parts—Jan. 24).—The cast: Robert Lovell (William Courtenay); Godfrey Lovell (Charles Kent); Daniel Casselis (Anders Randolf); Edwin Arden (Charles Wellelesly); Doctor Elverson (Denton Vane); Dorothy Arden (Eleanor Woodruff); Dorothy Casselis (Zena Keefe); Mrs. Lovell (Julia Swayne Gordon); Mrs. Casselis (Caroline Cooke); Yacht Captain (Logan Paul).

Dorothy Arden is private secretary to Godfrey Lovell, known as the Creosus of Wall Street. His western partner is Daniel Casselis, who has a daughter, named Dorothy. Lovell has a son, Robert, and the two financiers are trying to arrange a match between their children. But Robert falls in love with his father's secretary, and marries her, but on returning home to tell dad, he finds Lovell is ill and has gone on a long sea voyage to recuperate. Bob is sent to Chicago to see Casselis and invite him and his daughter to come on the cruise with Lovell, and Dorothy is greatly distressed at this turn of events. Bob reassures her, however, and still they do not tell his father.

Bob meets Miss Casselis on the Limited as she is returning from an Eastern trip and they become friends. Meanwhile, Dorothy has determined to go on the yachting trip; so when the whole party arrive at Frisco Bob finds his wife awaiting them. Many amusing complications occur during the voyage and jealousies are aroused. The yacht anchors off a lonely island in the Pacific and Bob, with the two Dorothys, goes ashore. The yacht is driven out to sea by a terrible storm, leaving the three stranded on the Island of Surprise. Bob is hurt in a terrific landslide and the blow causes him to lose his memory.

Dorothy tries in vain to call to mind his marriage to her, and Miss Casselis, thinking Dorothy is merely bluffing, is not to be outdone and claims Bob is her husband. Bob finally settles an uncomfortable situation by telling the women he will simply remain their friend and protector. Meanwhile, the yacht has had to send out a boat for the nearest land, owing to engine trouble, and a man-of-war is met.

She is directed to the island, and arrives just in time to drop a shrapnel among a horde of island savages who are attacking the three castaways and just about to annihilate them. Rescued by the navy men, the three castaways are reunited with their party. Bob recovers consciousness and recognizing his wife, all ends in forgiveness and happiness.

A NIGHT OUT (Vitagraph—Five Parts—Jan. 31).—The cast: Grannum (May Robson); Mrs. Haslem (Flora Finch); Mrs. Duncan (Kate Price); Nitza (Eva Taylor); Jeff Dorgan (Hughie Mack); McMahon (William Shea); Deacon (Charles Brown); Waldo (George Cooper); Betty (Belle Bruce); Grace (Ethel Corcoran); Jack (Jack Storey); Paul (Arthur Cozine). Authors, May Robson and C. T. Dazey. Produced by George D. Baker.

Kept in restraint all her earlier life, Granmum decides to enjoy the latter part a little. She is again held in check by her daughter, but her grandsons, Paul and Jack, are her greatest companions. The boys are in love with Grace and Betty, and Granmum, through Mrs. Duncan, a neighbor, confidentially offers a ring for the first couple to be married. Waldo, son of Jonas Deacon, president of the Purity League, confiscates the ring. The boys

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often go to the Three Lights cafe, of which Jeff Dorgan is the proprietor, from whom old Jonas Deacon collects a little "Christian charity," under pressure. Waldo is in love with Nitza, a dancer at the Three Lights. Granmum finds out where the boys go and determines to have a "night out" herself to determine the respectability of the place.

At the cafe Granmum makes a big hit with Jeff Dorgan who teaches her to dance the tango, and everything is going swimmingly, when old Jonas raids the place with the police. In the confusion which follows, Granmum drops her purse. Granmum and the boys manage to escape, but the bag identifies Granmum, and the next morning she has to confess to her "night out." Nitza arrives at this moment with some other things Granmum dropped and accidentally the dancer drops the ring out of her pocketbook. Then Waldo admits having stolen the ring, but Granmum forgives him and refuses to press the charge. Then everything turns out all right and a jubilee dinner announcing the various engagements is given, and Granmum makes a speech about her "night out" which brings much laughter and applause.

WORLD FILM CORP.

THE BALLET GIRL (Brady—Five parts—Jan. 24).—Inheriting a taste for dancing from her parents a little girl seeks on every occasion to practice the art. But, though her mother favors her ambitions, her severe aunts do not; and it is not until she grows into young womanhood that she can gratify her wish to become a successful dancer. Success crowns her efforts and she becomes a popular star. Drifting into Bohemia, she almost becomes the prey of a profligate man about town; but escapes his clutches and gives her hand and heart to an honest young countryman.

Happiness appears to be in sight for the girl. But her former lover returns and arouses jealousy in her young husband, from whose mind, however, all suspicion is removed by the disappearance of the ballet girl's assailant. Thus the ex-dancer and her husband settle down to a happy married life.

EQUITABLE.

THE RANSOM (Triumph—Five Parts—Jan. 17).—The cast: Janet Osborne (Julia Dean); Marcia Osborne (Louise Huff); Mark Osborne (James Hall); Sarah Osborne (Ethel Lloyd); Geoffrey Allen (Kenneth Hunter); Ellis Raymond (Willard Case). Directed by Edmond Lawrence.

Janet Osborne is somewhat afraid of her stern husband. He denounces the theater and cards, but Janet's life is influenced by an actress who moves into the house next door. Mark Osborne orders her to ignore the woman, but she helps her home when she is hurt and a warm friendship is begun. At the home of the actress she meets Allen, a theatrical man known as the "star maker." He gives her the idea of being an actress. A stormy scene between Janet and her husband follows his discovery that the actress has brought Janet home in her car, but her clandestine friendship with the actress and Allen continues, the latter introducing her to a manager who agrees to give her a part when she is ready for it. The three go to dinner; the train is missed; but she thinks only of her "great day." Mark has been told by his cousin, Mrs. Ellery, about Janet's party. He rushes home, finds the house dark and little Marcia crying.

When Janet comes home the house is dark. Allen insists on coming in and kissing her. Being discovered by Mark, she is ordered from the house. She goes with Allen. Mark looks after their child, but he will not get a divorce. Janet is happy when she hears of Mark's death. Allen makes her an offer which insults her and, deprived of his influence, she goes down the hill in her stage career. Years later she becomes maid to her daughter who has been told that her mother is dead and who has gone on the stage. She is really talented, and her mother has sunk so low that she is sometimes called "Crazy Jane." She tries to steer Marcia away from the evils of stage life. The girl is really in love with an artist, but an elderly admirer wants to take charge of her. There is an exciting scene where the mother tries to prevent a meeting between the two. Allen turns out to be the admirer, and Jane, knowing the wreck he made of her own life, gets a pistol. The artist comes to the theater. Allen is shot; the artist is told to go to Marcia. Jane falls dead, having ransomed her soul to save her daughter from the life she has herself led. Marcia and the artist settle their differences, and she never knows that "Crazy Jane" was her mother.

METRO PICTURES CORPORATION.

THE LURE OF HEART'S DESIRE (Popular Plays and Players—Five Parts—Jan. 17).—The cast: Jim Carew (Edmund Breese); Thomas Martin (Arthur Hoops); Crazy Jake (John Mahon); Ethel Wyndham (Jeannette Horton); Little Snowbird (Evelyn Brent). Written by Aaron Hoffman and Francis J. Grandon. Directed by Francis J. Grandon.

Jim Carew, a sturdy lighthouse keeper, saves the life of Ethel Wyndham, a young society woman, whose boat crashes upon the rocks near his post. Soon after her recovery she is returned to the mainland, and to her friends and Carew, disconsolate because of his unrequited love for the girl, gives up his position in the lighthouse. In his subsequent wanderings, he becomes possessed of the gold fever, and joins a prospecting party in a rush to the Yukon.

In the Yukon, Carew is successful from the start. He strikes a big claim, and soon amasses a fortune. On the last night of his first week in the Youkon Carew joins a gang of miners celebrating in the principal saloon. Little Snowbird, a beautiful, young Indian girl strolls into the place, and immediately catches Carew's fancy. Crazy Snake, one of the miners, who is known for his fearlessness and brawn, proposes that the miners all cut the cards for the girl, the holder of the highest card to claim her as his own.

Carew resents this proposal, and he and Crazy Snake come to blows. Carew beats the bully in the encounter, and is hailed as the hero of the camp. Little Snowbird's heart goes out to Carew, and surreptitiously, she follows him wherever he goes. One night he falls in a big snow storm, and it is Snowbird who finds him and carries him to safety. Afterward, they live together.

Carew, with all the money at his command that he desires, tires of the camp life in the desolate Alaskan wastes, and pines for one more fling on the Great White Way. He arranges to go to New York for one trip, and then return to live with Snowbird for life. Carew arrives in New York on New Year's Eve. He engages a table in Murray's restaurant, one of the smartest and gayest places in town. There he observes Ethel Wyndham at another table, and immediately joins her party. Now that he is wealthy, she is willing to listen to his renewed vows of love. She agrees to marry Carew, but her consort, Thomas Martin, a society leech and gambler, prevents her by threatening to expose her for some shady transactions they have been engaged in together.

Ethel is driven to renounce Carew, who then realizes the depths to which she has descended, and he is broken hearted. Back on the Yukon, the little Indian girl is waiting for him. She despairs of Carew ever returning, and takes her own life at her father's deathbed. Carew now remembers his Indian girl, and decides to go back to her, renouncing society as frivolous and a sham. He arrives on the Yukon on the very night that little Snowbird has passed away. But at her side in the cabin he finds a newly born babe—another Little Snowbird. During the years that follow Carew devotes himself to the daughter, and lavishes every luxury upon her, in memory of the mother.

PARAMOUNT.

MICE AND MEN (Famous Players; Five Parts—Jan. 10). The cast: Peggy (Marguerite Clark); Capt. Lovell (Marshall Neilan); Mark Embury (Charles Waldron); Roger Goodlake (Clarence Handyside); Mrs. Deborrah (Maggie Halloway Fisher); Joanna (Helen Dahl); Minister Goodlake (Robert Conville); Embury's Servant (William McKey); Matron (Ada Deaves); Colored Mammy (Francesca Warde).

This picture tells the story of Peggy, a foundling who is adopted by a philosopher in the hope that she will one day develop into an ideal wife for him. Mark Embury is the name of the scientist and dreamer, who, after a survey of the young girls in his town, has come to the inevitable conclusion that they are all too frivolous for housewifery. He conceives the idea of applying to the local Foundling Home for permission to adopt the most promising of the little inmates.

The Foundling Society sends him a number of "samples," from which he chooses Peggy. Under his carefully and well thought-out plan of education and culture, Peggy gradually develops into a beautiful girl with keen intellect and a noble heart. But the eminent professor has forgotten to reckon with youth in laying his very unique plan. When Peggy meets Captain George Lovell, the nephew of the philosopher, she finds him most interesting. The feeling is more than reciprocated—it is increased a thousandfold. But the captain has committed the indiscretion of conducting a harmless flirtation with Mrs. Goodlake, the wife of Embury's lawyer. Discovering this fact,

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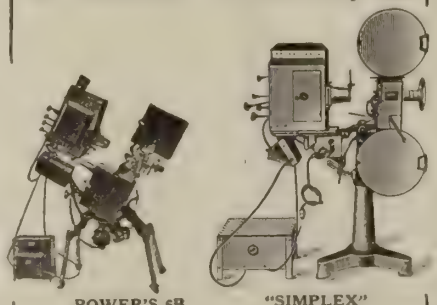

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and not realizing the mildness of the pastime, the uncle tells Lovell that he must give up the woman.

But the Mexican War settles the question for the captain, as he is called to the front. He has made a profound impression upon Peggy, who corresponds with him while he is at the front. Lovell has not been away from Peggy very long before he realizes that he loves her. Peggy, for her part, finds life not quite so interesting since the departure of her soldier—so she writes him telling about her lessons and the wonderful kindness of her guardian.

Meanwhile Mark Embury has fallen very much in love with his adopted daughter, over whose education he is presiding with such solicitous and tender care. Mistaking her overwhelming gratitude and tender filial devotion for a different sort of love, he looks forward eagerly to the day when he can ask Peggy to marry him. He is elated with the success of his plan and glories in the fact that it is working out even better than he had anticipated. The war over, Lovell returns a hero and, Mrs. Goodlake still desperately in love with him, places him in a compromising position which leads Peggy to believe that he is false to her. Her loyal little heart broken, Peggy staggers her guardian by confessing to him that she is in love with Lovell, but that she will never have anything more to do with him because of his duplicity. Thus does fate play into the hands of the philosopher, who finds it in his power, by merely keeping his own counsel concerning the innocence of his nephew—which he quickly establishes—to kill the love of Peggy for his young rival. His decision makes an absorbing and touching denouement.

THE GOLDEN CHANCE (Jan 13—Lasky—5 Parts).—Mary Denby (Cleo Ridgely); Roger Manning (Wallace Reid); Steve Denby (Horace B. Carpenter); Mrs. Hillary (Edythe Chapman); Mr. Hillary (Ernest Joy); Jimmy the Rat (Raymond Hatton). Written by Jeanie Macpherson; directed by Cecil B. DeMille.

Steve Denby spends all the money he can get on drink and finally forces Mary, his wife, when the funds are exhausted, to seek employment. In answer to a newspaper advertisement Mary secures a position as seamstress in the home of a wealthy society woman, Mrs. Hillary. Mr. Hillary is a promoter and wishes to interest the wealthy young bachelor, Roger Manning, in a scheme which he is promoting. He invites him to a dinner party to meet a beautiful young woman. The beauty fails to appear. As a last resort, Mrs. Hillary dresses Mary in a stunning gown and has her take the place of the absent guest.

Manning promptly falls head over heels in love with Mary, who conducts herself with great dignity and modesty, and he is about to become interested in Mr. Hillary's scheme when Steve Denby breaks into the Hillary house where both Manning and Mary are spending the week-end. Steve enters his wife's room and steals all the valuables. They recognize each other, but Mary permits him to escape. In sneaking down the stairs Steve meets Manning. The house is aroused, and while Manning is telephoning for the police, Mary induces the Hillarys to permit her husband to escape, rather than have Manning know that she is the wife of the prisoner.

The next morning Mary goes back to her tenement home and there Steve plans to blackmail the wealthy bachelor. He sends him a note—which he forces Mary to sign—to come to the tenement. When Manning arrives, Steve and another crook attempt to force him to give them money. The two men attempt to shoot Manning, when Manning's chauffeur, who is downstairs in the street below, hears the noise and calls the police. As the police enter, Denby shoots one of them and is in turn shot and killed as he attempts to climb up the fire escape. Though shocked at the death of her husband, Mary, realizing her love for Manning, goes to his waiting arms.

KLEINE-EDISON FEATURE SERVICE.

THE DEVIL'S PRAYER-BOOK (Kleine—Five Parts—Jan. 5).—The cast: Albert Sprague, alias "Al Spencer" (Arthur Hoops); his wife and Nell, his daughter (Alma Hanlon); John Springer, a crook (Frank Belcher); Nancy, his wife (Ruby Hoffman); Fred Block (Carlyle Fleming); Tom Sprague (Tom Coventry).

"Al" Spencer, a gambler not averse to cheating, occupying an apartment with his wife and an infant daughter, flees, deserting his family, after attacking and robbing a card player whom a confederate had brought to his place. Living in the same building is Nancy Springer, a shoplifter, whose husband, a thief, is in jail awaiting trial. His attorney, anxious to create sympathy for his client, urges Nancy to borrow an infant and appear with it in court during her husband's trial. Mrs. Spencer innocently lends her baby; the ruse wins and Springer is acquitted. Nancy, going to return the baby to its mother, finds the woman dead, so she and her husband informally adopt the child, naming it Nell. Fifteen years elapse.

Spencer, former gambler, now known as Albert Sprague, is prosperous in business and apparently reformed. He marries a wealthy widow with a young son. They reside on Long Island on a very pretentious estate. The Springers, attracted by Mrs. Sprague's display of gems and jewelry, plot to rob the Sprague residence. Leasing an adjoining estate, they soon are on friendly terms with their intended victims. Nell, now a clever thief, is purposely seized with illness while visiting at Sprague's and cannot be removed for several days, during which time it is planned that she shall steal the Sprague diamonds, pearls and jewelry. She falls in love with young Sprague, confesses to him that she is a thief. Her adopted parents learning of this, and knowing the police will investigate, boldly rob the Sprague residence.

While doing this, Springer kills young Sprague and his mother dies of shock. The adopted daughter, Nell, is locked up, tried and found guilty of complicity in the murder. A thief turns state's evidence, the Springers are caught, and through her statements Sprague learns that Nell is his own daughter whom he deserted when she was an infant. He works for her release, finally accomplishes it, then discloses to her his identity, but she spurns him. Eventually they are united.

THE CATSPAW (Five Parts—Edison—Jan. 12).—The cast: Roxane Bellairs (Miriam Nesbitt); Kittredge St John (Marc MacDermott); His Double (Marc MacDermott); Mr. Bonwit (William Wadsworth); Archie Varnum (Yale Benner); Mrs. Shackleton (Mabel Dwight); Major Holbrook (Harry Eytinge); Dorothy Paget (Grace Morrissey); Detective Burke (James Harris); Detective O'Connell (Brad Sutton). Directed by George A. Wright.

In Milville, Kittredge St. John meets his old confederate, Roxane Bellairs, and they decide to "clean up" the town. Kittredge has a scheme, he tells Roxane, which he is going to keep secret even from her. He employs a cultured man, who is the exact double of himself in appearance, and instructs him that his duty will be

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to represent him at social functions as Kittredge St. John. Roxane works her way into the good graces of Major Holbrook and Mr. Bonwit, of the Milville bank. Society in Milville is entertained at Mrs. Shackleton's ball. The double, in love with Dorothy Paget, leaves after the ball in company with Major Holbrook, for the club for a game of cards. Roxane, who sees what is going on between the double and Dorothy Paget, becomes jealous, believing that the man is Kittredge.

During the night of the ball, the Milville bank is robbed, and detectives discover Kittredge St. John as the burglar. The double is arrested but proves an alibi by Major Holbrook. Mr. Bonwit is in love with Roxane and lavishes gifts and money upon her. In honor of the engagement, Mrs. Shackleton gives a dinner party. While the guests are in the dining room, the house is robbed and the maid finds Kittredge at the safe, screaming her discovery, but Kittredge escapes into the next house. The double, however, is in the country with Dorothy Paget's family. Believing the double in the country to be Kittredge, the guests discredit the maid's story.

WILD OATS (Kleine—Five Parts—Jan. 19).—The cast: Roy Wilson (Malcolm Duncan); Jessie Wilson (Alma Hanlon); James Wilson (Wm. Anker); Richard Carew (Herbert Hayes); Graham Madison (Frank Belcher); Cleo (Ruby Hoffman).

Roy Wilson, an ungovernable youth of fast habits, owes considerable money in the form of gambling debts to Graham Madison, an architect of doubtful morals. Roy's father is a competing architect and his sister, Jessie, is the sweetheart of Carew, Wilson's chief consulting engineer. In addition to his gambling debts, Roy forms an attachment for Madison's mistress, Cleo, thus involving himself more deeply with Madison.

Both Wilson and Madison prepare to submit bids for an important railway contract, and Madison, after getting Roy well in his power, compels him on pain of exposure to steal his father's bid. That night Carew asks for Jessie's hand and is refused by Wilson on the grounds of Jessie's extreme youth. When the loss of the plans is discovered Wilson promptly accuses Carew and discharges him. Meanwhile, Roy travels a fast pace with Cleo, of whom Madison, having gained his end, has tired. When the fastidious lady fancies an expensive necklace Roy, after trying unsuccessfully to borrow the money to purchase the necklace, rifles the wall safe in his father's library. Unluckily, Carew calls at this moment for a clandestine meeting with Jessie to show her a letter he had just received from Madison in which the letter offers him a position.

In leaving the house Carew fails to take with him the envelope bearing Madison's name, and this is left on a table where Wilson finds it on his way upstairs to the library. The shock of the robbery kills the frail, old man, who falls to the floor with the envelope clutched tightly in his hand. This, coupled with the word of the butler who had seen Carew leaving the house, weaves a strong chain of circumstantial guilt. Immediately after the theft Roy hurries to Cleo's apartments and offers her the spoils of his shame. She divines the truth and indignantly sends him home. He arrives in the parlor a moment after Carew, who has been quickly apprehended and brought back. The knowledge of his father's death proves too much and Roy breaks down, confessing the whole story. The following day the law lays a heavy hand on Madison and Carew and Jessie look hopefully forward to a better day.

THE INNOCENCE OF RUTH (Edison—Five Parts—Jan. 26).—The cast: Mr. Carter (Edward Earle); Ruth Travers (Viola Dana); Mortimer Reynolds (Augustus Phillips); Edna Morris (L. Davril); Togo (T. Tamamoto). Director, John H. Collins.

Jimmy Carter, a millionaire, leading an idle, indulgent life, gets an urgent message from his friend, Reginald Travers. Travers, who is dying, has been ruined in the stock market by Mortimer Reynolds, and penniless, he leaves his little daughter in care of Carter, who promises faithfully to look after her. After the death of Travers, Carter takes Ruth to his luxurious home and gives her to the motherly care of Mrs. Jenkins, his housekeeper. Mortimer Reynolds, anxious to add Ruth to his list of unfortunates, instructs his mistress, Edna Morris, to make her acquaintance and to gain her confidence. Carter and Reynolds become bitter enemies because of Reynold's sarcastic reflections on the relationship between Carter and Ruth.

As time passes, Ruth, by her winsomeness and innocence gradually changes Carter's mode of life. He no longer feels an interest in the gay life of former days, and even loses his taste for the morning nip. Unconsciously, Ruth is transforming his sympathetic dutiful interest in her to love. In a moment of ecstasy he crushes her in his arms. At the Charity Ball, where Ruth is taking part in a tableau, she meets Edna Morris. Fearful of Reynold's wrath should she fail, the unhappy girl works her way into the graces of Ruth. Carter sees this and immediately takes Ruth home, refusing to explain his conduct to her. Meeting Ruth in the park the following day, Edna denounces Carter for his action of the previous evening. "Why should he object to me, pray? Everybody knows that your father didn't leave you a penny, and that you are living on the—shall I say—generosity—of Mr. Carter." Stunned by the revelation that she is looked upon as Carter's mistress, the impetuous little girl rushes to the house and, in a burst of fury, screams her hatred of Carter. In the still of the night, she makes her way out of the house to Edna's apartment.

It is here that Reynolds finds her. Impelled by a fiendish lust, he forces her to partake of his wines, and slowly they begin to work their effect. Carter, who, in desperation, has been searching for her, finds her in the apartment, stupefied and dishevelled. Disgusted and heartsore, he looks upon her contemptuously and leaves, feeling that she has gone the way of Edna. Mrs. Morris, Edna's mother, prompted by a subconscious feeling that all is not well with her child, comes to the house from her little cottage in the country. She takes both penitents back home with her, hoping that they may forget and begin life anew.

Meanwhile, Reynolds, whose financial affairs have taken a turn for the worse, and who is being sought by the police for forgery, attempts to make his escape. He is caught by the police and so made to pay for the misery and misfortune which he has brought upon others. Miserable and despairing because Carter has mistaken her, Ruth can find no peace. But Edna, she who has dragged her to darkness and degradation, succeeds in lifting her once more to the light of hope. The once impetuous Ruth is again folded in the arms of Carter, knowing that there only will she find eternal happiness and peace of soul.

You Should Read Page 677

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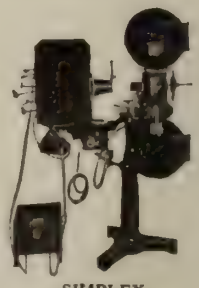

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FILMS FOR SALE OR RENT.

FOR SALE—200 reels $2 per reel up, with posters. Billy Sunday, $35. War pictures, $25. "War World Wide," four reels, new, $200. Wichita Film & Supply Co., Wichita, Kan.

100 SINGLES AND DOUBLES, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

THREE and four-part hand-colored Passion films. Sale or rent. No. 5 Power's moving picture machine, $50, complete. Luback, 1109 Manhattan Ave., Brooklyn, N. Y.

3 AND 4-REEL features in excellent condition, with plenty of advertiing matter. Also single and two reelers with posters. 3-reel Kilbane-Attel fight picture; great bargains. Weinberg's Features, 145 West 45th St., N. Y. City.

FOR SALE—Moses and Pharaoh, Son of the Shumanite, Herod and the New Born King, Priestess of Carthage, Days of Nero. Price, $50 each. Donald Campbell, 145 West 45th st., N. Y. City.

MISCELLANEOUS.

WE BUY and sell new and second hand moving picture machines, opera chairs and films. Crescent Film Exc., 37 So. Wabash Ave., Chicago, Ill.

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INDEX

TO CONTENTS

Among the Picture Theaters..... 609
"As a Woman Sows" (Gaumont)..... 621
At Leading Picture Theaters..... 574
Avenue Theater Leased..... 640

"Bait, The" (Centaur)..... 622
Berst Leaves General Film..... 574
Beaumont, Harry, with Essanay..... 607
"Because He Loved Her" (Triangle)..... 620
Ben Ali Theater at Lexington Burns..... 638
Big New Theater, The..... 635
"Bill Peter's Kid" (Vitagraph)..... 617
Bronx Exhibitors Install Officers..... 571

Calendar of Daily Program Releases...650, 652
Censorship Talk Rampant..... 647
"Chain of Evidence, The" (Biograph)..... 616
Chicago News Letter..... 576
"City, The" (World Film)..... 615
Coming Biograph Dramas..... 616
Comments on the Films..... 624
Conditions in the Rockies..... 606
Credit in Kansas City..... 642

Denver's Dime Shows..... 646
Detroit's Mayor Says Local Censorship May Come..... 640

Essanay Serial Looms Big..... 571
"Evangelist, The" (Lubin)..... 621

Facts and Comments..... 563
Film Hosts in Battle Array..... 566
Five Reel Material..... 564
Forbids Giving Prizes..... 638

General Film Company Not to Dissolve... 582
Grandon, F. J., Goes to Metro..... 612
"Green Stockings" (Vitagraph)..... 617

Hearken All Ye Producers..... 565
"His Vindication" (Cosmofotofilm)..... 623

Lack of State License Hinders Company.. 639
"Law's Injustice, The" (Lubin)..... 621
Le Vino Leaves Arrow..... 573
List of Current Film Release Dates, 682, 684, 686

"Madame X" (Pathe)..... 615
Manufacturers' Advances Notes..... 627
Marston, Theodore, a Director of Big Scenes 604
"Marta of the Jungle" (Centaur)..... 616
Mason, Sydney..... 614
Michigan Board of Health Advises Seeing Films..... 641
Minneapolis Wants Board of Film Approvers 643
Minors in the Business..... 634
"Mishaps of Musty Suffer, The" (Kleine).. 619
"Misleading Lady, The" (Vitagraph)..... 618
Modern Theater Construction..... 601
Morosco, Oliver, Signs Broadhurst..... 575
Motion Picture Educator..... 608
Music for Equitable Players..... 605
Music for the Picture..... 599
"My Lady Incog" (Famous Players)..... 620

New Orleans Development..... 644
News of Los Angeles and Vicinity..... 578
Next Week's Vitagraphs..... 603

Ohio Sunday Laws..... 637
Orth, Louise..... 612

"Path of Happiness, The" (Red Feather).. 622
Pathe Dinner a Love Feast..... 570
"Peggy" (Triangle)..... 620
Picture Theaters Projected..... 632
Popular Plays and Players Active..... 573
Portland Screen Club..... 648
Poster Ticket System..... 573
Prince, Charles H..... 605
Purple Pictures and Their Peril..... 604

Quincy Censor Resigns..... 641

"Ransom, The" (Equitable)..... 616
Real Stories from Reel Studios..... 607
Reviews of Current Productions..... 615
Rothapfel Opens Knickerbocker..... 571
Rowland Refused Injunction..... 572

Screen Club Meeting..... 636
Stories of the Films..... 654
"Stronger than Woman's Will" (Biograph). 616
Sullivan & Considine Move Out of Salt Lake City..... 646

Theaters on Olive Street..... 645
"Trail of the Wild Wolf" (Universal)..... 622
Triangle Foreign Contracts..... 605
Triangle Program..... 620
Two Lubin Releases..... 621

"Unwritten Law, The" (California)..... 618

"Villain Worshipper, The" (Kalem)..... 619
V-L-S-E Staff Changes..... 605

Ware, Helen, in "Secret Love"..... 613
Warner's, H. B., Triangle Debut..... 572
Want National Board..... 633
Wants Cincinnati's Zoo..... 639
Wharton Doing General Producing..... 570
What Spokane Exchange Managers are Doing..... 648
"Wild Oats" (Kleine-Edison)..... 621
With World Film Directors..... 575

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.

Jones & Cammack..... 689
Kiewert, Chas. L..... 689
Reisinger, Hugo..... 691
Speer Carbon Co..... 693

CHAIR AND SEATING MANUFACTURERS.

American Seating Co..... 693
Andrews, A. H., Co..... 693
Steel Furniture Co..... 693

ELECTRICAL & MECHANICAL EQUIPMENT.

Amusement Supply Co..... 691
Calehoff Supply Co..... 691
Erker Bros..... 692
Feature Corporation..... 689
Foos Gas Engine Co..... 691
Fort Wayne Electric Works..... 668
Fulton, E. E..... 665
General Electric Co..... 693
Hallberg, J. H..... 672
Hertner Electric & Mfg. Co..... 664
Hommel, Ludwig & Co..... 668
Illinois Theater Supply Co..... 690
Kleine Optical Co..... 674
Lears Theater Supply Co..... 662
Lucas, Harry K..... 665
Northwestern Motion Picture Equip. Co.... 668
Picture Theater Equip. Co..... 678
Porter, B. F..... 661
Stern Mfg. Co..... 688
Stedinger, Chas. A..... 664
Swaab, Lewis M..... 691
Westinghouse Elec. & Mfg. Co..... 661

FILM EXCHANGES.

Bradenburgh, G. W..... 668
Central Film Co..... 665
Greater N. Y. Film Rental Co.....650, 686
Wisconsin-Illinois Feature Release Co..... 664

MANUFACTURERS OF MOVING PICTURES.

American Commercial Film Co..... 692
American Film Co., Inc..... 540
Biograph Co..... 651
Bluebird Photoplays, Inc.....532-34
Edison, Thos. A., Inc..... 649
Essanay Film Mfg. Co.....519, 523-25, 530-31
Equitable Motion Picture Corp..... 522
Famous Players Film Co.....526-29
Gaumont Co..... 545
Great Northern Film Co..... 688
Hearst-Vitagraph..... 557
Ivan Film Productions..... 660
Kalem Co.....561-62
Kane, Arthur S.....Colored Insert
Kleine, George..... 553
Knickerbocker Star Features..... 555
Lariat Films.....Colored Insert
Lasky, Jesse L., Feature Play Co..... 535
Lubin Mfg. Co..... 556
Metro Picture Corp.....Colored Insert
Mutual Film Corp.....536-39
Paramount Pictures Corp.....528-29
Pathe Exchange, Inc.....546-51
Picture Playhouse Film Co., Inc..... 665
Rolin Film Co..... 694
Selig Polyscope Co..... 694
Selig Tribune..... 695
Signal Film Corp.....542-43
Sterling Camera & Film Co..... 664
Thanhouser Film Corp.....518, 544
Triangle Film Corp.....666-67
Universal Film Mfg. Co.....520-21
Vim Comedies..... 554
Vitagraph Co. of America.....558-60
V-L-S-E, Inc..... 653
Vogue Films, Inc..... 541
War Film Syndicate..... 673
Wharton Bros., Inc.....Colored Insert
World Film Corp..... 553

MISCELLANEOUS.

American Film Laboratories..... 687
Active Motion Picture Co..... 688
Automatic Ticket Selling & C. R. Co..... 660
Bioscope, The..... 690
Caille Bros..... 665
Cox, Eugene, Scene Painting Studios..... 661
Classified Advertisements..... 678
Columbia Film Co..... 685
Commercial Motion Pictures Co.....663, 661
Cormack, Geo. B., & Co..... 669
Corcoran, A. J..... 663
"Dare-Devil"..... 663
Eagle Film Mfg. & Producing Co..... 660
Eastman Kodak Co..... 687
Erbograph Co..... 664
Evans Film Mfg. Co..... 688
Exhibitors, Send for These..... 692
Film World..... 688
Gunby Bros..... 668
Il Triso Al Cinematografo..... 688
Industrial Moving Picture Co..... 670
Kinematograaf, De..... 688
Kinematograph Weekly, The..... 664
Kraus Mfg. Co..... 662
M. P. Board of Trade..... 683
Motion Picture Electricity..... 689
M. P. W. Anti-Censorship Slides..... 693
M. P. Directory Co..... 688
Moore, Wm. N..... 669
National Ticket Co..... 658
Standard Motion Picture Co..... 661
Trade Circular Addressing Co..... 690

MOVING PICTURE CAMERAS.

Los Angeles M. P. Co..... 665
Universal Camera Co..... 687

MUSIC AND MUSICAL INSTRUMENTS.

American Photo Player Co..... 675
Deagan, J. C..... 665
Harmo Pipe Organ Co..... 687
Schirmer, G., Inc..... 690
Seeburg, J. P., Piano Co..... 660
Simon, Walter C..... 688
Sinn, Clarence E..... 693

POSTERS AND FRAMES.

American Slide & Poster Co..... 659
Goes Lithographing Co..... 664
Menger & Ring..... 668
Newman Mfg. Co..... 663

PROJECTION MACHINE MANUFACTURERS.

American Standard M. P. Mch. Co..... 690
Enterprise Optical Co..... 685
Power, Nicholas, Co..... 696
Precision Mch. Co..... 681

PROJECTION SCREEN MANUFACTURERS.

Genter, J. H., Co., Inc..... 690
Minusa Cine Products Co..... 685
Radium Gold Fibre Screen, Inc..... 671
Simpson, A. L., Inc..... 660
Thomas, A. G..... 688

STEREOPTICON SLIDES.

Niagara Slide Co..... 632
Utility Transparency Co..... 687

THEATRICAL ARCHITECTS.

Atherton, Thomas, Jr..... 693
Decorators' Supply Co..... 691

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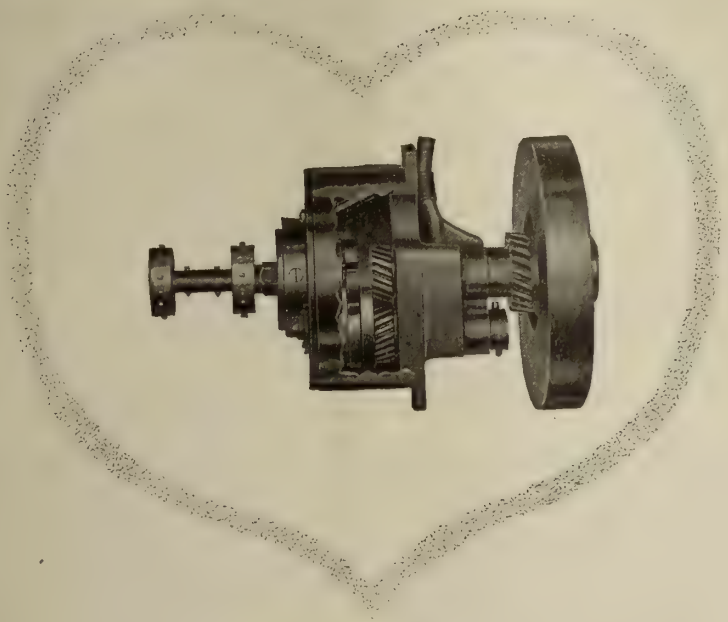

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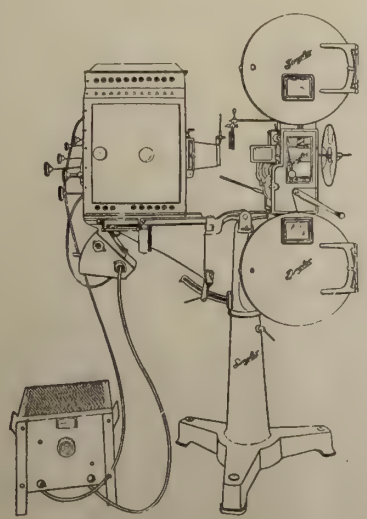

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MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 650, 652.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Dec. 22—Number 198 (Topical).
Dec. 29—Number 199 (Topical).
Jan. 5—No. 200 (Topical).
Jan. 12—Number 201 (Topical).
Jan. 19—Number 202 (Topical).
Jan. 26—Number 203 (Topical).
Feb. 2—Number 204 (Topical).

BIG U.

Jan. 2—The Honor to Die (Three parts—Dr.).
Jan. 6—No release this day.
Jan. 13—"X 3" (Three parts—Detective—Dr.).
Jan. 15—Across the Rio Grande (Three parts—Western—Drama).
Jan. 20—No release this day.
Jan. 27—No release this day.
Jan. 28—Nan Good for Nothing (Drama).
Feb. 3—No release this day.

BISON.

Jan. 15—Across the Rio Grande (Three parts—Drama).
Jan. 22—Buck Simon's Puncher (Two parts—Western—Drama).
Jan. 29—A Daughter of Penance (Two parts—Mexican—Drama).
Feb. 5—Phantom Island (Two parts—Mystery—Drama).

BROADWAY UNIVERSAL FEATURES.

Jan. 3—Landon's Legacy (Five parts—Drama).
Jan. 10—Love's Pilgrimage to America (Five parts—Drama).
Jan. 17—The Man Inside (Five parts—Drama).
Jan. 24—A Soul Enslaved (Five parts—Dr.).

GOLD SEAL.

Jan. 4—Lord John's Journal (Adventure No. 2, "The Gray Sisterhood" (Three parts—Drama).
Jan. 11—The Boob's Victory (Two parts—Comedy—Drama).
Jan. 18—The Reward of Chivalry (Three parts—Drama.)
Jan. 25—Discontent (Two parts—Psychological—Drama).
Feb. 1—Lord John's Journal (No. 3, "Three Fingered Jenny"—Three parts—Drama).

IMP.

Jan. 4—No release this day.
Jan. 7—The Law of Life (Three parts—Human Interest—Drama).
Jan. 11—No release this day.
Jan. 18—No release this week.
Jan. 21—Vanity Thy Name Is (Two parts—Comedy—Drama).
Jan. 25—Hired, Tired and Fired (Comedy).
Feb. 1—No release this day.
Feb. 4—The Soul Man (Drama).

JOKER.

Jan. 8—Those Female Haters (Comedy).
Jan. 15—No release this day.
Jan. 22—The Whole Jungle Was After Him (Animal—Comedy).
Jan. 29—Mrs. Green's Mistake (Comedy).
Feb. 5—Wanted, a Piano Tuner (Comedy).

LAEMMLE.

Jan. 5—The Underworld (Comedy—Drama).
Jan. 6—Missy (Two parts—Modern—Drama).
Jan. 9—Blind Fury (Drama).
Jan. 13—No release this day.
Jan. 16—No release this day.
Jan. 20—Just Plain Folks (Three parts—Rural——Drama).
Jan. 23—Her Dream Man (Drama).
Jan. 27—The Red Lie (Three parts—Mystery—Drama).
Jan. 28—The Inner Soul (Two parts—Drama).
Jan. 30—No release this day.
Feb. 3—The Wise Man and the Fool (Two parts—Human Interest—Drama).
Feb. 6—No release this day.

L-KO.

Jan. 9—Billie's Reformation (Two parts—Comedy).
Jan. 12—Gertie's Busy Day (Comedy).
Jan. 16—Flirting a la Carte (Comedy).
Jan. 19—Saving Susie From the Sea (Comedy).
Jan. 23—Mr. Mcidiot's Assassination (Two parts—Comedy).
Jan. 26—Knocks and Opportunities (Two parts—Comedy).
Jan. 30—Cupid At the Polo Game (Comedy).
Feb. 2—Sea Dogs and Land Rats (Comedy).
Feb. 6—A September Mourning (Two parts—Comedy).

NESTOR.

Jan. 7—Flivver's Art of Mystery (Comedy).
Jan. 10—The Boy, the Girl and the Auto (Comedy).
Jan. 14—Flivver's Good Turn (Comedy).
Jan. 17—Mingling Spirits (Comedy).
Jan. 21—Flivvers Famous Cheese-Hound (Comedy).
Jan. 24—Her Steady Carfare (Comedy).
Jan. 28—Flivvers in the Dance of the Shivvers (Comedy).
Jan. 31—When Aunt Matilda Fell (Comedy).
Feb. 4—Flivvers in the Still Alarm (Two parts—Comedy).

POWERS.

Jan. 15—Uncle Sam at Work, No. 4, "Uncle Sam's Proteges at Work and at Play" (Educational).
Jan. 20—Building Up the Health of a Nation, No. 2 (Educational).
—The Aerial Buds (Vaudeville Act).
Jan. 22—Uncle Sam At Work (No. 5, "Protecting the Ships At Sea"—Edu.).
Jan. 27—Sammie Johnsin, Hunter (Cartoon—Comedy).
—Fishing River Lampreys (Educational).
Jan. 29—Uncle Sam at Work, No. 6, "Saving Wealth and Building Health (Educational).
Feb. 3—Building Up the Health of a Nation No. 3—Educational).
—Caged with Polar Bears (Vaudeville Act).
Feb. 5—Uncle Sam at Work (No. 7, "Uncle Sam's Children"—Educational).

REX.

Jan. 11—His Return (Drama).
Jan. 14—Her Defiance (Two parts—Heart Interest—Drama).
Jan. 16—The Little Mascot (Two parts—Dr.).
Jan. 18—The Silent Member (Drama).
Jan. 23—No release this day.
Jan. 25—No release this day.
Jan. 30—In His Own Trap (Three parts—Modern—Drama).
Feb. 1—In Dreary Jungle Town (Comedy).
Feb. 4—The Little Thief (Drama).
Feb. 6—One Who Passed By (Drama).

VICTOR.

Jan. 7—No release this day.
Jan. 12—Man and Morality (Three parts—Dr.).
Jan. 14—The Ring and the Rajah (Drama).
Jan. 19—Her Better Self (Two parts—Drama).
Jan. 21—A Sea Mystery (Drama).
Jan. 26—Across the Line (Drama).
Feb. 2—Son o' the Stars (Three parts—Western—Drama).

UNIVERSAL SPECIAL FEATURE.

Jan. 3—Graft (No. 4, "The Power of the People" (Two parts—Drama).
Jan. 10—Graft No. 5, "Grinding Life Down" (Two parts—Drama).
Jan. 17—Graft No. 6, "The Railroad Monopoly" (Two parts—Drama).
Jan. 24—Graft, No. 7, "America Saved From War" (Two parts—Drama).
Jan. 31—Graft No. 8, "Old King Coal" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Jan. 3—Matching Dreams (Two parts—Comedy—Drama).
Jan. 7—Time and Tide (Drama).
Jan. 10—Viviana (Two parts—Drama).
Jan. 14—The Secret Wire (Two parts—Drama).
Jan. 14—Spider Barlow Meets Competition (Crook—Drama).
Jan. 16—The Gamble (Two parts—Drama).
Jan. 18—The Silent Trail (Two parts—Sociological—Drama).
Jan. 21—The Thunderbolt (Drama).
Jan. 25—The Man in the Sombrero (Two parts—Society—Drama).
Jan. 28—A Sanitarium Scramble (Comedy).

BEAUTY.

Jan. 4—Billy van Deusen's Shadow (Comedy).
Jan. 8—To Be or Not to Be (Comedy).
Jan. 11—The First Quarrel (Comedy).
Jan. 15—Getting In Wrong (Comedy).
Jan. 19—Johnny's Birthday (Comedy).
Jan. 23—Mischief and a Mirror (Comedy).
Jan. 26—Some Night (Comedy).
Jan. 30—Walk this Way (Comedy).

CASINO.

Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).
Jan. 16—Ham and Eggs (Comedy).

CENTAUR.

Dec. 30—The Terror of the Fold (Two parts—Drama).
Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Jan. 1—The Wraith of Haddon Towers (Three parts—Psycho—Drama).
Jan. 28—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama).

CUB.

Jan. 7—Jerry in the Movies (Comedy).
Jan. 14—Jerry In Mexico (Comedy).
Jan. 21—The Girl of His Dreams (Comedy).
Jan. 28—Around the World (Comedy).

FALSTAFF.

Dec. 30—Foolish Fate Flora (Comedy).
Jan. 3—The Optimistic Oriental Occults (Comedy).
Jan. 6—Hilda's Husky Helper (Comedy).
Jan. 10—Belinda's Bridal Breakfast (Comedy).
Jan. 13—Reforming Rubbering Rosie (Comedy).
Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy).
Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).

GAUMONT.

Jan. 4—See America First No. 17, "Chicago Industries" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 11—See America First (No. 18, "Milwaukee, Wis.) (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 23—See America First, No. 19, "The Dells of Wisconsin"—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 30—See America First, No. 20, "St. Paul and Minneapolis" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 684.)

President Wilson

will be the guest of honor and will address the first annual dinner of the

Motion Picture Board of Trade of America
INC.

at the Biltmore Hotel, New York City, on Thursday evening, January 27, at eight o'clock.

Every member of the motion picture industry is cordially invited to be present and meet the President.

Reservations will be entered in the order received. Number limited to one thousand. Telegraph or mail reservations at once to

MOTION PICTURE
BOARD OF TRADE
18 East 41st Street, N. Y. City

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 650, 652.)

(*Mutual Releases continued from page* 682.)

MUSTANG.

Jan. 15—"Water Stuff" (Three parts—Comedy—Drama).
Jan. 21—Wild Jim Reformer (Two parts—Western—Drama).
Feb. 4—The Extra Man and the Milk-Fed Lion (three parts; comedy-drama).

MUTUAL WEEKLY.

Jan. 13—Number 54 (Topical).
Jan. 20—Number 55 (Topical)
Jan. 27—Number 56 (Topical).
Feb. 3—Number 57 (Topical).
Feb. 10—Number 58 (Topical).

NOVELTY.

Dec. 29—No release.
Jan. 21—Mr. Bumps, Commuter (Comedy).

RELIANCE.

Jan. 2—The Law of Success (Two parts—Dr.).
Jan. 5—The She Devil (Three parts—Dr.).

RIALTO.

Jan. 12—The Secret Agent (Three parts—Secret Service—Drama).

THANHOUSER.

Jan. 11—In the Name of the Law (Three parts—Drama).
Jan. 19—The Phantom Witness (Three parts—Mystery—Drama).
Jan. 26—The Burglar's Picnic (Three parts—School—Drama).
Feb. 2—The Knotted Cord (three parts; detective drama).

MUTUAL MASTERPICTURES DE LUXE.

Jan. 17—The Thoroughbred (American—Five parts—Drama—No. 56).
Jan. 20—The Five Faults of Flo (Thanhouser—Five parts—Society—Drama—No. 57).
Jan. 22—The Bait (Centaur—Five parts—Drama—No. 58).
Jan. 24—As a Woman Sows (Gaumont—Five parts—Drama) (No. 59).
Jan. 27—Lord Loveland Discovers America (American—Five parts—Dr.) (No. 60).
Jan. 29—Betrayed (Thanhouser—Five parts—Race—Drama) (No. 61).
Jan. 31—Vengeance Is Mine (Centaur; five parts; drama (No. 62).
Feb. 3—The Idol of the Stage (Gaumont; five parts; drama) (No. 63).
Feb. 5—The White Rosette (American; five parts; drama) (No. 64).

SIGNAL FILM CORPORATION.

Jan. 10—The Girl and the Game (No. 3—"A Life in Peril"—Two parts—Drama).
Jan. 17—The Girl and the Game (No. 4, "Helen's Perilous Escape") (Two parts—Drama).
Jan. 24—The Girl and the Game, No. 5, "The Fight at Signal Station" (Two parts—Drama).
Jan. 31—The Girl and the Game, No. 6 (Two parts—Drama).
Feb. 7—The Girl and the Game, No. 7 (Two parts—Drama).

THANHOUSER MASTERPICTURE.

Jan. 8—Society Wolves (Five parts—Political Drama).

VOGUE.

Jan. 10—Oh, for the Life of a Fire Man! (Comedy).
Jan. 12—A Bum Steer (Comedy).
Jan. 20—A Baby Grand (Comedy).
Jan. 23—Sammy's Dough-Full Romance (Com.).
Jan. 27—Bungling Bill's Burglar (Comedy).
Jan. 30—He Thought He Went to War (Com.).
Feb. 3—Sammy versus Cupid (comedy).
Feb. 6—Title not yet announced.

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Jan. 8—The Red Circle (No. 4—Two parts—Drama).
Jan. 15—The Red Circle No. 5, "Weapon of War" (Two parts—Drama).
Jan. 22—The Red Circle, No. 6, "False Colors" (Two parts—Drama).
Jan. 29—The Red Circle, No. 7, "The Third De-Degree" (two parts; drama).

GLOBE.

Jan. 10—Unfamiliar Fishes (Educational).
Jan. 17—Railroad Construction on the Dark Continent (Industry).
Jan. 24—The Ausable Chasm (Picturesque America (scenic).

GOLD ROOSTER PLAYS.

Jan. 7—The King's Game (Five parts—Dr.).
Jan. 14—Madame X (Six parts—Drama).
Jan. 21—The Love Trail (Five parts—Dr.).
Jan. 28—Hazel Kirke (five parts; drama).

KING COLE.

Jan. 22—Riding the Goat (Comedy).

PATHE.

Jan. 24—The Horrors of War (three parts; topical).

PATHE NEWS.

Jan. 1—Number 1, 1916 (Topical).
Jan. 5—Number 2, 1916 (Topical).
Jan. 8—Number 3, 1916 (Topical).
Jan. 12—Number 4, 1916 (Topical).
Jan. 15—Number 5, 1916 (Topical).

PHOTOCOLOR.

Jan. 10—From Kabylia to Constantine (Scenic).
Jan. 17—The Lizards (Colored—Educational).
Jan. 24—Headdresses of Holland (costumes) (colored).

PHUNPHILMS.

Jan. 5—Luke Leans to the Literary (Comedy).
Jan. 12—Luke Lugs Luggage (Comedy).
Jan. 19—Luke Lolls in Luxury (Comedy).

STARLIGHT.

Jan. 8—Ach! Such Crimes! (Comedy).
Jan. 15—From Bad to Worse (Comedy).
Jan. 29—Shooting at Random (comedy).

Miscellaneous Feature Releases.

AMERICAN BIOSCOPE.

January—The Making of Fulton (Three parts—Drama).

AMERICAN CORRESPONDENT FILM CO.

January—The Battles of a Nation (Six parts—Topical).

AURORA FILM PLAYS CORPORATION.

January—The Waif (Five parts—Drama).

B. S. MOSS MOTION PICTURES CORPORATION.

Jan. —The Salamander (Drama).

CALIFORNIA MOTION PICTURE CORPORATION.

Jan.—The Unwritten Law (drama).

COSMOFOTOFILM CO.

January—His Vindication (Four parts—Dr.).

EAGLE FILM MANUFACTURING & PRODUCING. CO.

January—Pirates of the Sky (Drama).
January—Grogan's Alley (Comedy).
January—The Adventures of Suffy (Comedy).

EDUCATIONAL FILMS CORPORATION OF AMERICA.

Jan.—Where Footfalls Seldom Sound (Series No. 1, "The Film Hunters" (scenic).

EQUITABLE FILM CORPORATION.

Jan. 10—Her Great Hour (Triumph—Five parts—Drama).
Jan. 17—The Ransom (Triumph—Five parts—Drama).
Jan. 24—Babette of the Bally Hoo (Five parts—Drama).
Jan. 31—The Clarion (Five parts—Drama).

JOE W. FARNHAM.

January—Race Suicide (Six parts—Drama).

FOX FILM CORPORATION.

Jan. 9—A Parisian Romance (Drama).
Jan. 16—The Fourth Estate (Drama).
Jan. 23—The Serpent (Drama).
Jan. 30—The Ruling Passion (Drama).

GREAT NORTHERN FILM COMPANY.

January—Sins of a Great City (Four parts—Drama).

ARTHUR S. KANE.

January—Somewhere in France (Five parts—Topical).

MEDUSA FILM.

Jan. —His Daughter's Second Husband (Five parts—Drama).

METRO PICTURES CORPORATION.

Jan. 10—The Turmoil (Columbia—Five Parts—Drama).
Jan. 17—The Lure of Heart's Desire (Popular Plays and Players—Five parts—Drama).
Jan. 24—Her Debt of Honor (Columbia—Dr.).
Jan. 31—Man and His Soul (Quality—Drama).

WM. MORRIS.

January—On the Battlefields of France (Top.).

MUTT AND JEFF, INC.

Jan.—Mutt and Jeff, No. 1 (cartoon; comedy).

THE NEW YORK WORLD.

January—Fighting in France (Topical).

PARAMOUNT PICTURES CORPORATION.

Jan. 6—Tongues of Men (Morosco—Five parts—Drama).
Jan. 10—Mice and Men (Famous Players—Five parts—Comedy—Drama).
Jan. 13—The Golden Chance (Lasky—Five Parts—Comedy—Drama).
Jan. 17—My Lady Incog (Famous Players—Five parts—Comedy—Drama).
Jan. 20—Nearly a King (Famous Players—Five parts—Comedy).
Jan. 24—The Call of the Cumberlands (Pallas—Five parts—Drama).
Jan. 27—The Spider (Famous Players—Five parts—Drama).
Jan. 31—Pudd'nhead Wilson (Lasky—Five parts—Comedy—Drama).

TRIANGLE FILM CORPORATION.

Releases for week of Jan. 16:
The Missing Links (Fine Arts—Five parts—Drama).
Because He Loved Her (Keystone—Two parts—Comedy).
The Beckoning Flame (Kay-Bee—Five parts—Drama).
A Modern Enoch Arden (Keystone—Two parts—Comedy).
Releases for week of Jan. 23:
The Wood Nymph (Fine Arts; five parts; drama).
Perils of the Park (Keystone; comedy).
The Conqueror (Kay-Bee; five parts; drama).
A Movie Stark (Keystone; two parts; comedy).

WAR FILM SYNDICATE.

Jan.—On the Firing Line with the Germans (eight parts; topical).

WORLD FILM CORPORATION.

Jan. 10—Life's Whirlpool (Brady—Drama).
Jan. 17—The City (Shubert; drama).
Jan. 24—The Ballet Girl (Brady; drama).
Jan. 31—Fruits of Desire (Brady; drama).

V-L-S-E, INC.

Jan. 10—No Greater Love (Selig—Five Parts—Drama).
Jan. 10—Green Stockings (Vitagraph—Five parts—Drama).
Jan. 17—Captain Jinks of the Horse Marines (Essanay—Five parts—Comedy).
Jan. 17—My Lady's Slipper (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE

Jan. 5—The Devil's Prayer Book (Kleine—Drama).
Jan. 12—The Catspaw (Edison—Five parts—Drama).
Jan. 19—Wild Oats (Kleine—Five parts—Dr.).
Jan. 26—The Innocence of Ruth (Edison—Five parts—Drama).

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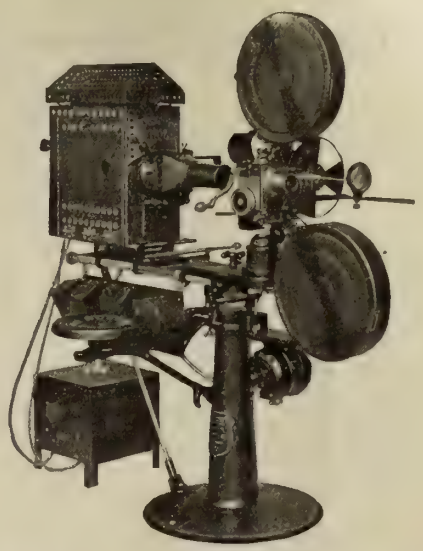

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 650, 652.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Mina, Selig.

Friday—Kalem, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 5—The Skating Rink (Three parts—Comedy).
Jan. 10—In the Aisles of the Wild (Drama—Biograph—Reissue No. 32).
Jan. 12—The War of Wealth (Three parts—Drama).
Jan. 17—The Miser's Heart (Drama) (Biograph—Reissue No. 33).
Jan. 18—The Angel of Piety Flat (Two parts—Drama).
Jan. 19—A Life Chase (Three parts—Drama).
Jan. 24—An Adventure in the Autumn Woods (Drama) (Biograph Reissue No. 34).
Jan. 26—Stronger than Woman's Will (Three parts—Drama).
Jan. 31—When Kings were the Law (Drama) (Biograph—Reissue No. 35).
Feb. 1—The Chain of Evidence (Two parts—Drama).
Feb. 2—The Smugglers (Three parts—Drama).

ESSANAY.

Dec. 22—Canimated Nooz Pictorial No. 3 (Cartoon—Comedy).
Dec. 25—The Woman with a Rose (Three parts—Drama).
Dec. 28—Brought Home (Two parts—Drama).
Dec. 29—The Fable of "The Heir and the Heiress" (Comedy).
Jan. 1—The Prisoner at the Bar (Three parts—Drama).
Jan. 4—The Lesson (Two parts—Drama).
Jan. 5—Mile a Minute Monty (Cartoon—Comedy).
—A Scenic Subject on the same reel.
Jan. 8—The House of Revelation (Three parts—Drama).
Jan. 11—Angels Unawares (Two parts—Comedy—Drama).
Jan. 12—The Fable of "The Two Philanthropic Sons" (Comedy).
Jan. 15—Pieces of the Game (Three parts—Drama).
Jan. 18—The Book Agent's Romance (Two parts—Drama).
Jan. 19—Canimated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
Jan. 22—The White Alley (Three parts—Dr.).
Jan. 25—Folly (Two parts—Drama).
Jan. 26—Fable of Flora and Adolph and a Home Gone Wrong (Comedy).
Jan. 29—Destiny (Three parts—Drama).

KALEM.

Jan. 4—The Missing Mummy (Comedy).
Jan. 5—The Honor of the Road (No. 7 of the "Stingaree" Series—Two parts—Drama).
Jan. 7—Crossed Clues (No. 11 of "The Ventures of Marguerite" Series—Dr.).
Jan. 8—When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series—Drama).
Jan. 11—Guardian Angels (Burlesque—Com.).
Jan. 12—The Purification of Mulfera (No. 8 of the "Stingaree" Series) (Two parts—Drama).
Jan. 14—The Tricksters (No. 12 of "The Ventures of Marguerite" Series (Dr.).
Jan. 15—The Haunted Station (No. 62 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 18—The Tale of a Coat (Burlesque—Com.).
Jan. 19—A Duel in the Desert (No. 9 of the "Stingaree" Series) (Two parts—Drama).
Jan. 21—The Sealskin Coat (No. 13 of "The Ventures of Marguerite" Series) (Drama).
Jan. 22—The Open Track (No. 63 of the "Hazards of Helen" Railroad Series) (Drama).
Jan. 25—Snoop Hounds (Burlesque—Comedy).
Jan. 26—The Villain Worshipper (Tenth of the "Stingaree" Series (Two parts—Drama).
Jan. 28—The Fate of America (No. 14 of "The Ventures of Marguerite" Series—Drama).
Jan. 29—"Tapped Wires" (No. 64 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 1—Artful Artists (Comedy).
Feb. 2—The Moth and the Star (No. 11 of the "Stingaree" Series—Two parts—Drama).
Feb. 4—The Lurking Peril (No. 15 of "The Ventures of Marguerite" Series—Drama).
Feb. 5—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Jan. 1—A Ready Made Maid (Comedy).
Jan. 5—Sorrows of Happiness (Four parts—Drama—Unit Program).
Jan. 5—His Lordship (Comedy).
Jan. 6—Vengeance of the Oppressed (Three parts—Drama).
Jan. 8—Billie's Headache (Comedy).
Jan. 10—The Lost Bracelet (Drama).
Jan. 10—The City of Failing Light (Four parts—Unit Program).
Jan. 10—A Bath Tub Mystery (Comedy).
Jan. 11—The Old Watchman (Two parts—Dr.).
Jan. 13—The Bond Within (Three parts—Dr.).
Jan. 15—A Skate for a Bride (Comedy).
Jan. 17—The Little Sister of the Poor (Dr.).
Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).
Jan. 24—The Evangelist (Four parts—Drama—Unit Program).
Jan. 24—Fooling Uncle Tom (Comedy—Unit Program).
Jan. 24—Two News Items (Drama).
Jan. 25—The Dragoman (Two parts—Drama).
Jan. 27—The Embodied Thought (Three parts—Drama).
Jan. 29—Cured (Comedy).
Jan. 31—A Reformation Delayed (Comedy).
Feb. 3—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).

MINA.

Dec. 9—Forty-Five Minutes from Nowhere (Comedy).
—Why Hubby Grows Bald (Comedy).
Dec. 16—When the Show Hit Watertown (Comedy).
Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 6—Caught With the Goods (Comedy).
Jan. 13—Title not yet announced.
Jan. 20—A Misfit Baron (Comedy).

SELIG.

Jan. 3—Selig Tribune News Pictorial No. 1, 1916 (Topical).
Jan. 6—Selig Tribune News Pictorial No. 2, 1916 (Topical).
Jan. 8—The Chronicles of Bloom Center (No. 7, "Spooks"—Comedy).
Jan. 10—The Devil-in-Chief (Drama).
Jan. 10—Selig Tribune News Pictorial No. 3, 1916 (Topical).
Jan. 13—Selig Tribune News Pictorial No. 4, 1916 (Topical).
Jan. 15—The Chronicles of Bloom Center No. 8, "No Sir-ee Bob!" (Rural Com.).
Jan. 17—Why Love Is Blind (Drama).
Jan. 17—Selig-Tribune News Pictorial No. 5, 1916 (Topical).
Jan. 20—Selig-Tribune News Pictorial No. 6, 1916 (Topical).
Jan. 22—Chronicles of Bloom Center No. 9, "When the Circus Came to Town" (Comedy).
Jan. 24—Tom Martin—A Man (Drama).
Jan. 24—Selig-Tribune News Pictorial No. 7, 1916 (Topical).
Jan. 27—Selig-Tribune News Pictorial No. 8 1916 (Topical).
Jan. 29—Apple Butter (No. 10 of the "Chronicles of Bloom Center" (Rural Comedy).
Jan. 31—Diamonds are Trumps (Three parts—Drama).
Jan. 31—Selig-Tribune News Pictorial No. 9, 1916 (Topical).
Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).

VIM.

Dec. 24—Mixed and Fixed (Comedy).
Dec. 31—Ups and Downs (Comedy).
Jan. 7—This Way Out (Comedy).
Jan. 14—Chickens (Comedy).
Jan. 21—Frenzied Finance (Comedy).
Jan. 27—A Special Delivery (Comedy).
Jan. 28—Busted Hearts (Comedy).
Feb. 3—A Sticky Affair (Comedy).
Feb. 4—The Getaway (Comedy).

VITAGRAPH.

Jan. 3—Who Killed Joe Merrion? (Four parts Drama Unit Program).
Jan. 7—His Wife Knew About It (Comedy).
Jan. 8—Tried for His Own Murder (Broadway Star Feature—Three parts—Dr.).
Jan. 10—When Lin Came Home (Comedy).
Jan. 14—When Two Play a Game (Comedy).
Jan. 15—By Love Redeemed (Broadway Star Feature—Three parts—Drama).
Jan. 21—A Telegraphic Tangle (Comedy).
Jan. 22—The Secret Seven (Three parts—Dr.—Broadway Star Feature).
Jan. 24—The Cold Feet Getaway (Comedy).
Jan. 28—Peace at any Price (Comedy).
Jan. 29—The Ruse (Broadway Star Feature—Three parts—Drama).
Jan. 31—Janes Bashful Hero (Comedy).
Feb. 4—The Wrong Mr. Wright (Comedy).
Feb. 5—Bill Peters' Kid (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 8—Tried for His Own Murder (Three parts—Drama).
Jan. 15—By Love Redeemed (Three parts—Dr.).
Jan. 22—The Secret Seven (Three parts—Dr.).
Jan. 24—The Ruse (Three parts—Drama).
Feb. 5—Bill Peters' Kid (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

Jan. 7—Paying the Toll (Three parts—Dr.).
Jan. 14—A Daughter of the Woods (Three parts—Drama).
Jan. 21—House of Mystery (Three parts—Dr.).
Jan. 28—The Heart Breakers (Three parts—Drama).
Feb. 4—The Crime of Circumstance (Three parts—Drama).

UNIT PROGRAM RELEASES.

Jan. 3—Who Killed Joe Merrion? (Vitagraph—Four parts—Drama).
Jan. 3—Sorrows of Happiness (Lubin—Four parts—Drama).
Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 24—The Evangelist (Lubin—Four parts—Drama).
Jan. 24—Fooling Uncle (Lubin—Comedy).

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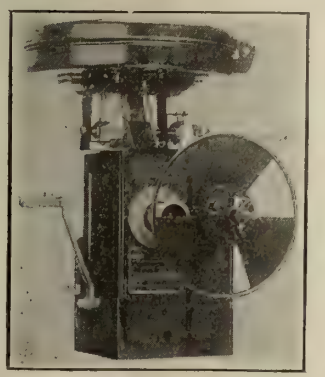

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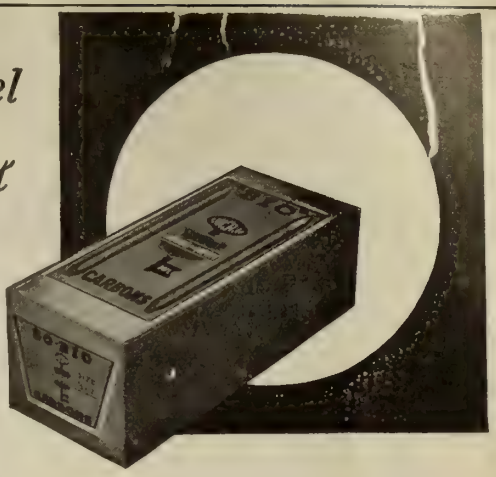

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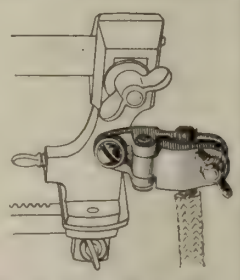

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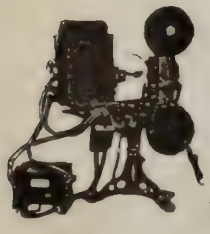

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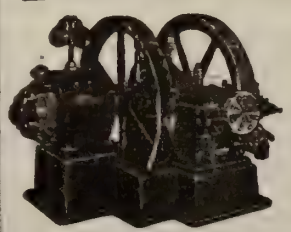

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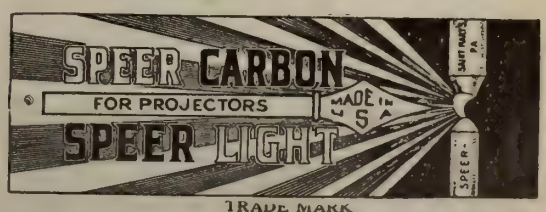

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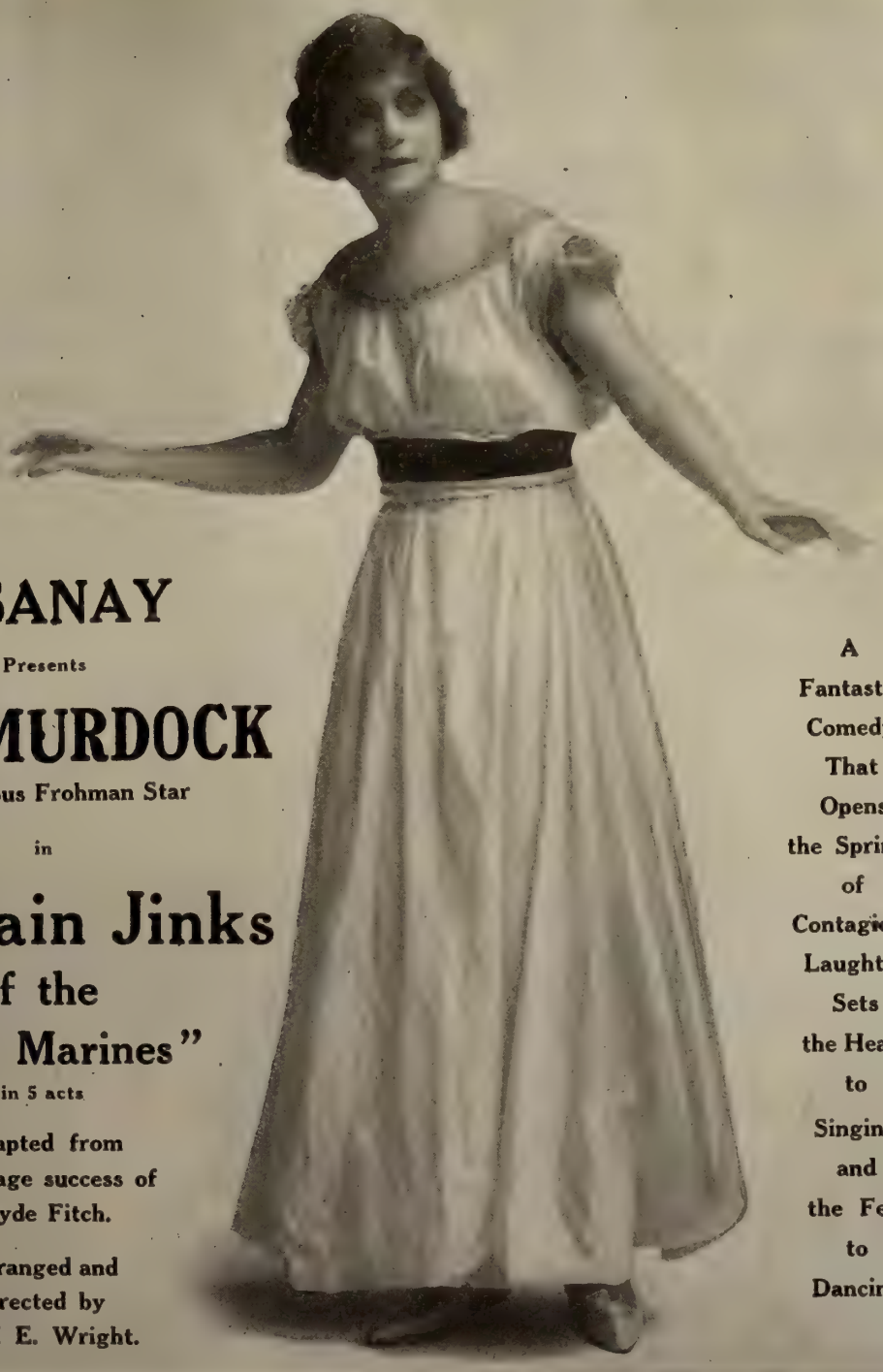

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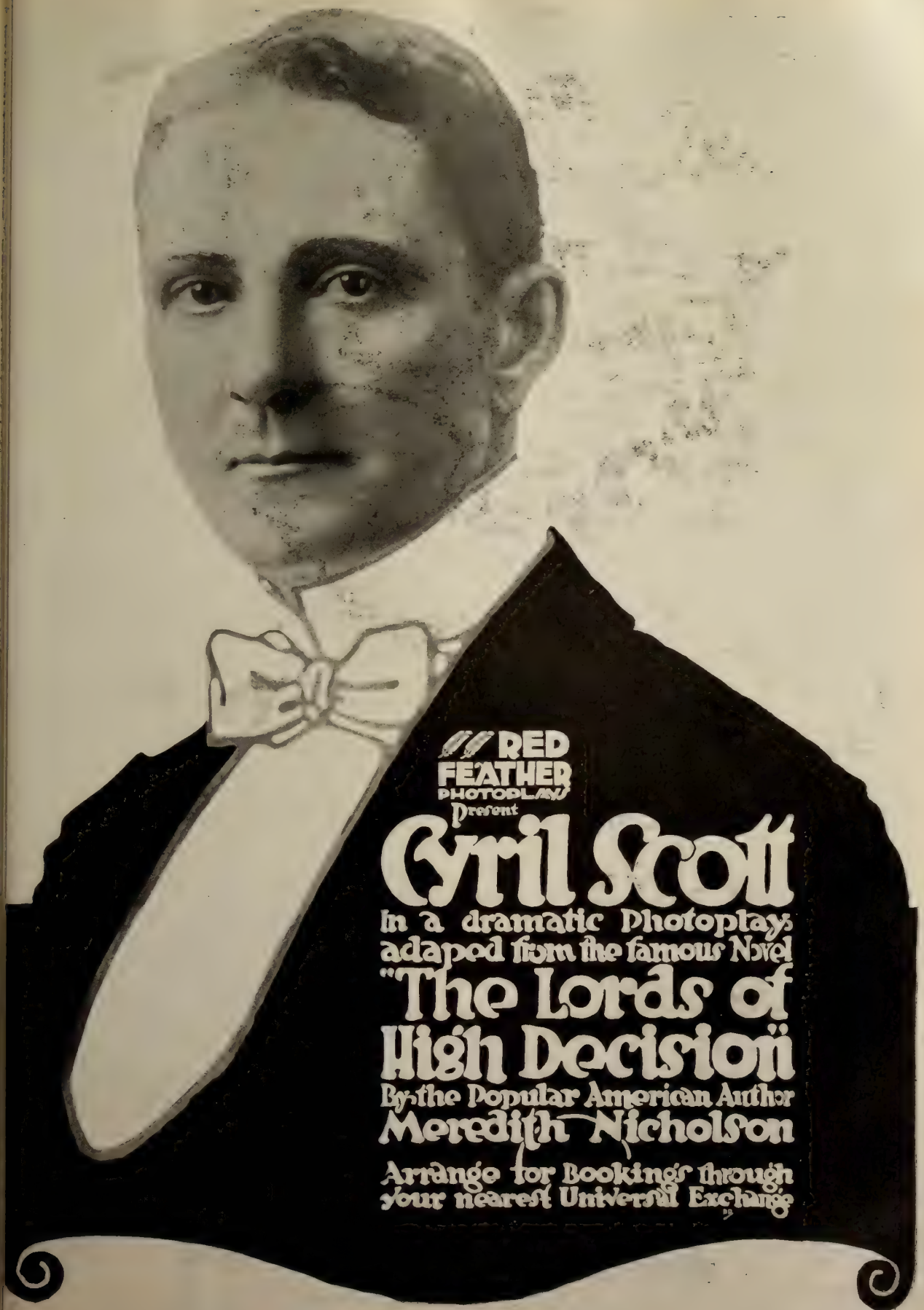
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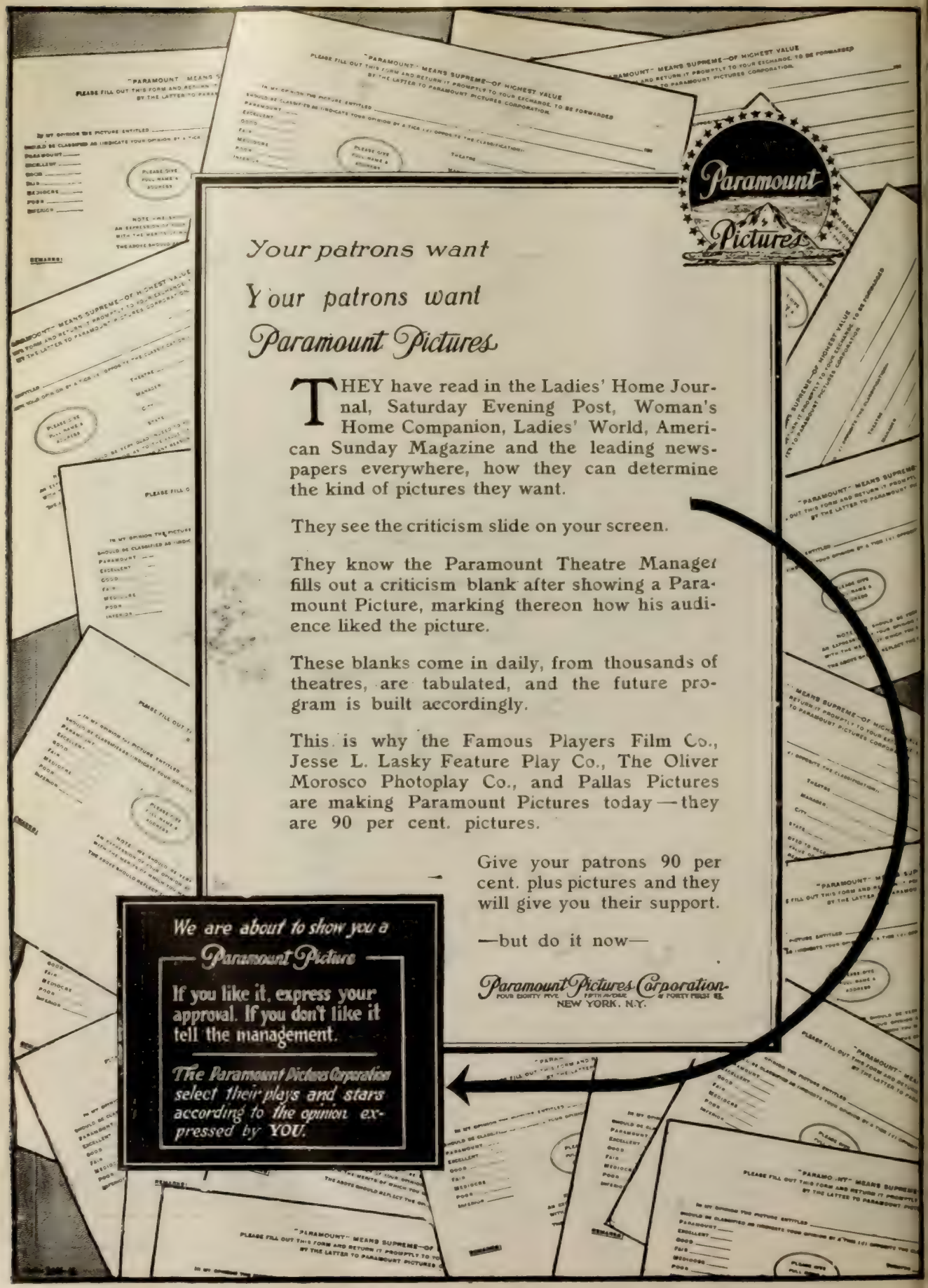
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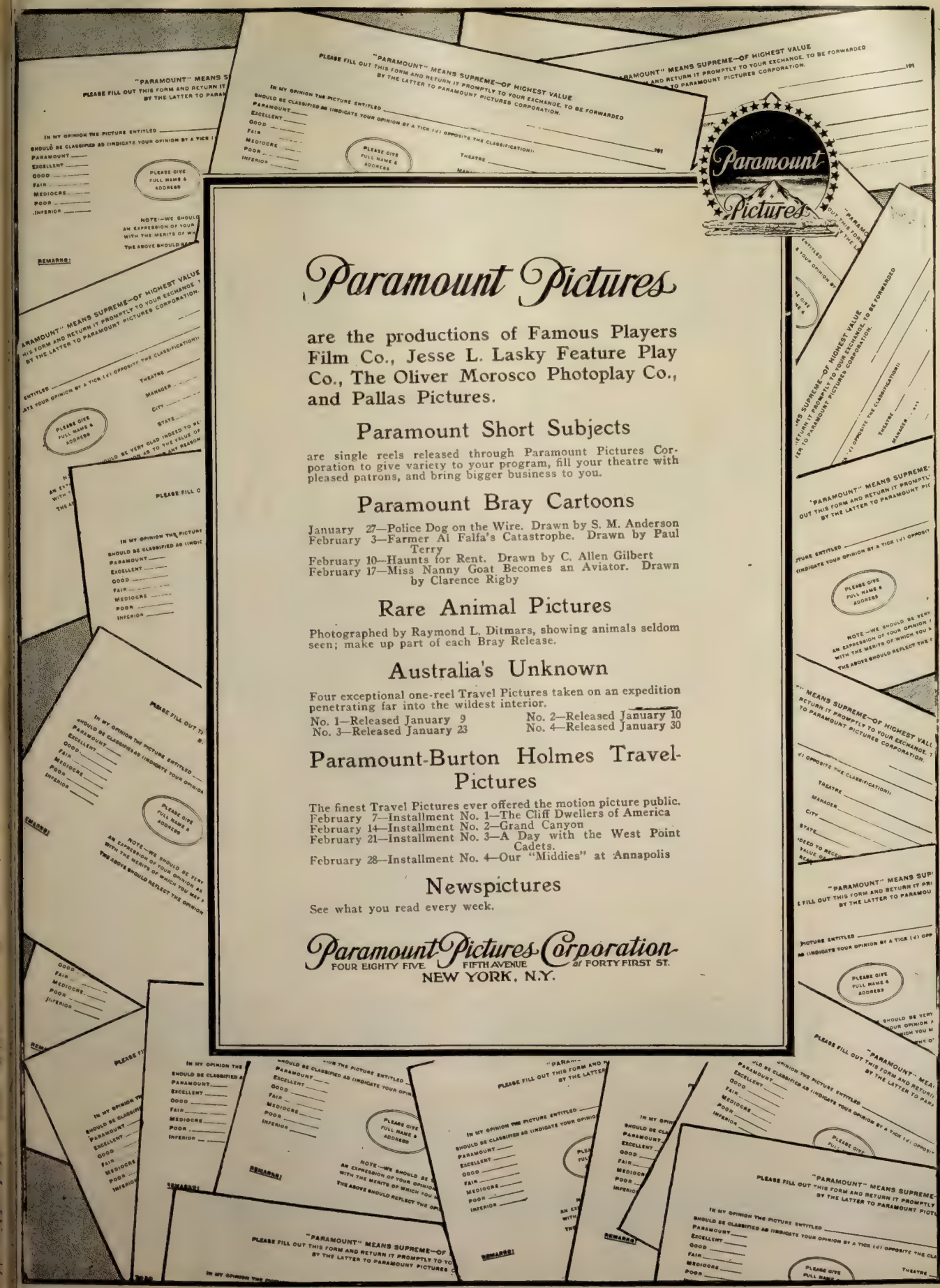
"PARAMOUNT" MEANS SUPREME—OF HIGHEST VALUE
PLEASE FILL OUT THIS FORM AND RETURN IT PROMPTLY TO YOUR EXCHANGE, TO BE FORWARDED BY THE LATTER TO PARAMOUNT PICTURES CORPORATION.
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SHOULD BE CLASSIFIED AS (INDICATE YOUR OPINION BY A TICK (✓) OPPOSITE THE CLASSIFICATION)
Paramount
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Good
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Mediocre
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are the productions of Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., and Pallas Pictures.
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January 27—Police Dog on the Wire. Drawn by S. M. Anderson
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Rare Animal Pictures
Photographed by Raymond L. Ditmars, showing animals seldom seen; make up part of each Bray Release.
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Four exceptional one-reel Travel Pictures taken on an expedition penetrating far into the wildest interior.
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No. 2—Released January 10
No. 3—Released January 23
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The finest Travel Pictures ever offered the motion picture public.
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February 14—Installment No. 2—Grand Canyon
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February 28—Installment No. 4—Our "Middies" at Annapolis
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See what you read every week.
Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

PARAMOUNT

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"NEARLY A KING"

A COMEDY OF ROMANCE AND ADVENTURE

By William H. Clifford

IN FIVE PARTS

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PROGRAM

THE

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IN THE PRESENTATION

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Executive Offices

507 FIFTH AVENUE

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THE IRON

A new PATHÉ Serial of extraordinary power presenting the favorite cast of the photoplay world—

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With a cast like this the public is already won!
Big straight-to-the-public advertising of course!

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SHELDON LEWIS PEARL WHITE CREIGHTON HALE

Written by ARTHUR STRINGER and adapted by GEO. B. SEITZ; complete in 12 installments of two chapters each. Produced by the FEATURE FILM CORP'N under the personal supervision of EDWARD JOSÉ.

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THE RED

IS A 100% EFFIC-

Efficient in cast—
RUTH ROLAND

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Efficient in story—
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HAZEL

The best loved play
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PEARL

WILLIAM RILEY HATCH, BRUCE MCRAE
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"HAZEL KIRKE," as a photoplay will repeat
Sumptuously produced by the
GOLD ROOSTER play

The PATHÉ

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PRESENTS
KIRKE

f the last thirty years,
ast headed by
WHITE

REIGHTON HALE, ALLEN MURNANE and
real headliner.
he triumphs of the original production.
WHARTONS and released as a five part
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EW YORK

PARAMOUNT PROGRAM

THE NAME OF
LASKY
MEANS
PERFECTION
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PHOTOPLAY
PRODUCTIONS

W. Stephen Bush in the Moving Picture World said about Cleo Ridgeley and Wallace Reid in "The Golden Chance":

"I do not hesitate to say that in the specializing in this branch of our noble art the Lasky pictures are simply in a class by themselves."

LASKY PRODUCTIONS EXCLUSIVELY ON THE **PARAMOUNT PROGRAM**

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE *(Ltd)*

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FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

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MR. CHARLES H. RYAN, manager of the Garfield Theatre, Chicago, remarking on the growth, progress and consistency of METRO PICTURES, writes:

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We appreciate Mr. Ryan's enthusiasm especially because his opinion is shared by so many exhibitors throughout the world.

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METRO PICTURES

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presents

THE UPSTART

Contrived and Directed by EDWIN CAREWE

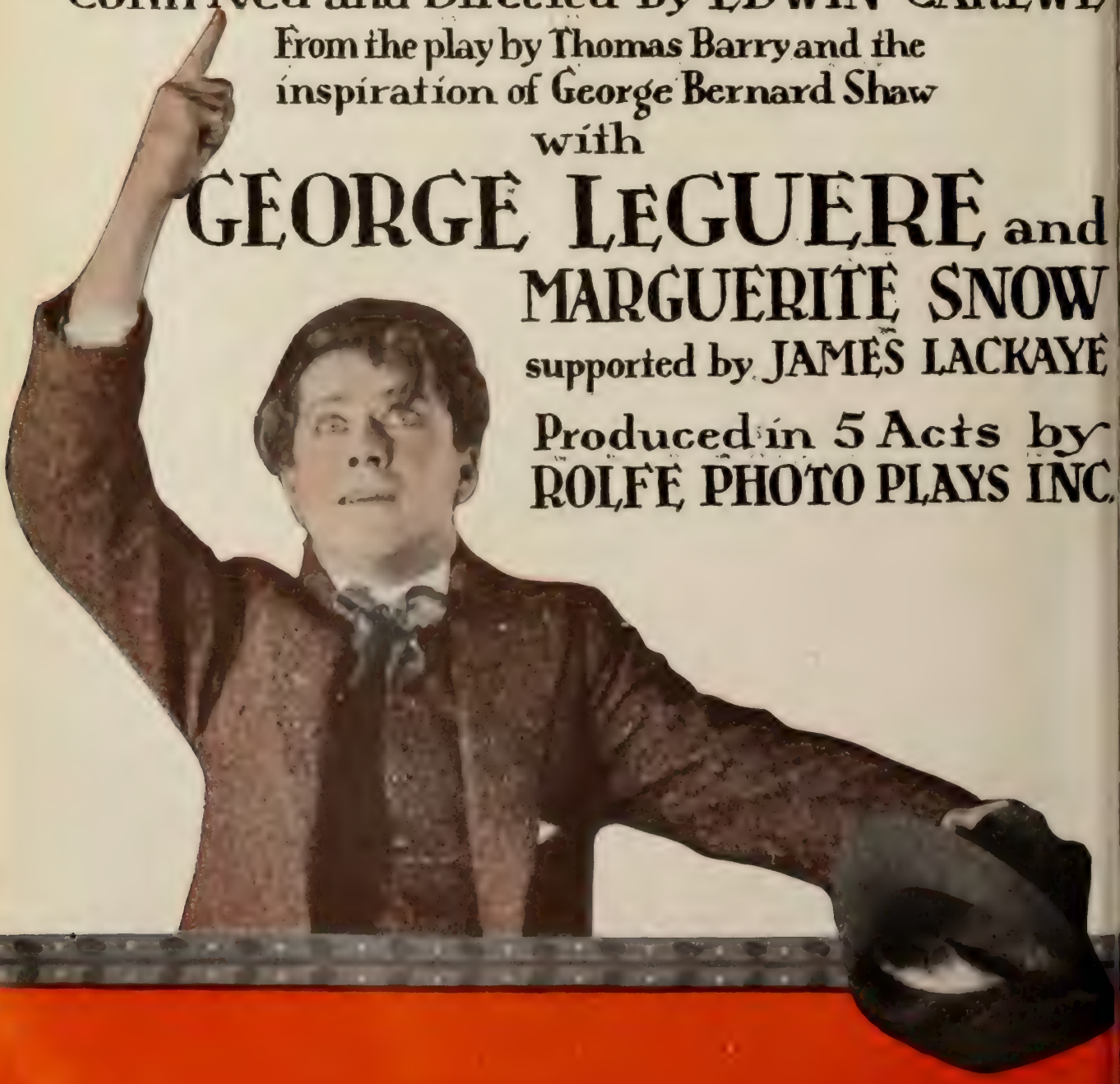
From the play by Thomas Barry and the inspiration of George Bernard Shaw

with

GEORGE LEGUERE and MARGUERITE SNOW

supported by JAMES LACKAYE

Produced in 5 Acts by ROLFE PHOTO PLAYS INC.



The
UPSTART
is a production of the newer, bigger, better type telling a smashing good story of loveless marriage and divorce.
Released on the
METRO
Program
February 7th

Metro—Drew Comedies

Provoking, Producing, Perpetuating

LAUGHS THAT LAST

Mr. and Mrs. SIDNEY DREW appearing in comedies that measure one reel long, fifty laughs wide and eighty laughs thick. Booking now for the February releases.

METRO PICTURES CORPORATION

EQUITABLE

PRESENTS

THE SUBLIME VAMPIRE WOMAN

MARIE EMPRESS

IN THE MOST UNIQUE AND FASCINATING STORY EVER SCREENED.....

BEHIND CLOSED DOORS

RELEASED JANUARY 31

PRODUCED BY TRIUMPH FILM CORP'N

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH

WORLD FILM CORPORATION

What the name Wm A. BRADY means to the Exhibitor

The CRITERION *of the* CRITICAL *for* ORIGINALITY, POWER, DRAMATIC FORCE *and* SUPERLATIVE BOX-OFFICE VALUE —

Releases of the past eighteen months include the following Screen Triumphs

ROBERT WARWICK in "THE DOLLAR MARK"
EMMA DUNN in "MOTHER"
TOM WISE in "A GENTLEMAN FROM MISSISSIPPI"
ROBERT WARWICK in "THE MAN OF THE HOUR"
ALICE BRADY in "AS YE SOW"
WILTON LACKAYE in "THE PIT"
ROBERT WARWICK in "ALIAS JIMMY VALENTINE"
FRED MACE in "WHAT HAPPENED TO JONES"
ROBERT WARWICK in "THE MAN WHO FOUND HIMSELF"
WILLIAM ELLIOTT in "WOMEN AND WINE"
HOLBROOK BLINN in "THE BOSS"
VIVIAN MARTIN in "LITTLE MISS BROWN"
ROBERT WARWICK in "THE FACE IN THE MOONLIGHT"
ALEC B. FRANCIS in "AFTER DARK"
MARTHA HEDMAN in "THE CUB"
ROBERT WARWICK in "THE STOLEN VOICE"
GEORGE MASH in "THE COTTON KING"
JOSE COLLINS in "THE IMPOSTER"
HOLBROOK BLINN in "THE IVORY SNUFF-BOX"
HOLBROOK BLINN in "THE FAMILY CUPBOARD"
ROBERT WARWICK in "SINS OF SOCIETY"
VIVIAN MARTIN in "OVER NIGHT"
ALICE BRADY in "THE RACK"
HOLBROOK BLINN in "LIFE'S WHIRLPOOL"
ALICE BRADY
HOLBROOK BLINN in "THE BALLET GIRL"
ROBERT WARWICK in "FRUITS OF DESIRE"
FRANCES NELSON in "LOVE'S CRUCIBLE"
HOLBROOK BLINN in "THE UNPARDONABLE SIN"

Even greater BRADY ACHIEVEMENTS *in active preparation, adhering rigorously to the standard established*

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WORLD FILM

LEWIS J. SELZNICK

Wm A. BRADY PICTURE PLAYS INC.

Presents —

Alice BRADY and Holbrook BLINN IN

"The BALLET GIRL"

Adapted from the novel
"CARNIVAL"
by
Compton Mackenzie

Life's cross-currents, with their treacherous undertow, are strikingly and fearlessly shown in this ultra-modern photo-drama of a beautiful girl's fight for "her place in the sun."

JENNIE RAEBURN'S problem the world old one of love or ambition's fulfillment furnishes in it's working out, an absorbing story of New York stage and society life.

ALICE BRADY in the most captivating and compellant role of her dramatic career.

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VICE PRESIDENT

MUTUAL MASTERPICTURES
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MUTUAL FILM CORPORATIO
Presents
THE
DEAD
ALIVE
A
Tense Drama that
Teems with Mystery
and with Strong, Heroi
Action - FIVE REELS
STARRING THE
FOREMOST PLAYERS
MARGUERITE COURTO
AND
SIDNEY MASO
RELEASED the WEEK of FEB. 14
Produced by GAUMON
Book through

MUTUAL MASTERPICTURES
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UTUAL FILM CORPORATION
Presents

WHAT DORIS DID

AN ENGROSSING DRAMA OF SOCIETY LIFE. TRULY AN ARTISTIC TRIUMPH—FIVE REELS

featuring
The BEAUTIFUL STAR
DORIS GREY

ELEASED the WEEK of FEB. 14TH.
RODUCED by THANHOUSER.

UTUAL EXCHANGES

MUTUAL MASTERPICTURES
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MUTUAL FILM CORPORATION
Presents

THE CRAVING

A drama with terrific "punch". Great football scenes; amazing action—FIVE REELS

featuring the POPULAR STARS

WILLIAM RUSSELL
—and—
CHARLOTTE BURTON

Released the Week of FEB. 14TH.

Produced by AMERICAN

Book through

MUTUAL PICTURES

MUTUAL FILM CORPORATION
Presents

A
THREE-REEL
THANHOUSER PRODUCTION

OUTWITTED

A picture of powerful dramatic action

featuring

"LADY"

the famous Thanhouser collie and a cast of players headed by....

WAYNE AREY

Released the week of FEB. 14TH

Mutual Exchanges

MUTUAL PICTURES

Lillo of the SuluSeas

A *rare gem* in a *golden setting!*

A tremendous three-part "Flying A" wonder play, portraying intensely romantic exploits among the pearl fishers and traders of the South Seas. A pulsating drama of intrigue, love, adventure—with a thrilling shipwreck and rescue. New, unique, vivid situations superbly acted by a big company headed by

Harold Lockwood–May Allison

Released February 8th

According to St. John

A throbbing tale of regeneration in the western country. A vital, red-blooded drama of love, crime and self-sacrifice.

Three-Reel "Mustang" Drama

With Anna Little and Jack Richardson

Directed by Tom Chatterton

Released February 11th

Won by One

Neva Gerber
Wallace MacDonald
Dick Rosson

Single Reel "Beauty" Comedy

Directed by Arthur McMackin

Released Feb. 9th

Here's the Latest Style in Laughs

Billy Van Deusen and the Vampire

The vampire turns out to be a "he"—a stunning surprise, the climax of ludicrous happenings.

Carol Halloway — John Steppling
John Sheehan

Directed by Arthur McMackin

Released February 13th

American Film Co., Inc.

SAMUEL S. HUTCHINSON, *President*

Chicago, Illinois

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

MUTUAL SPECIAL FEATURE

Going Like A House Afire!

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell

"Like a house afire!" That's the way an exhibitor expressed it the other day, and he hit the nail squarely on the head.

Neighborhood exhibitors now are reaping big profits with this spectacular production of ***great big thrills!*** Each two-act chapter is, in itself, a powerful success. The entire production has proved itself a gold mine.

Book It Now And Make Money!

You neighborhood theatre men—don't let this opportunity slip. ***Big money awaits you.*** Go to your nearest Mutual exchanges for new and special booking information. ***Act Now!***

North American Film Corporation
John R. Freuler, Pres. 71 West 23rd St., New York City

MUTUAL SPECIAL FEATURE

BOX OFFICE RECORDS SMASHED!

EXHIBITORS from coast to coast proclaim "The Girl and the Game" the most stupendous box office success of all their experience. Their telegrams, hot off the wires, and letters are jammed with "capacity" reports. Read some of this titanic testimony about this electrifying serial, the definite thrills in each chapter of which are guaranteed by President Hutchinson.

This Telegram Tells!

All records broken on The Girl and the Game. Wonderful picture. Wonderful photography. In fact great. Keep up good work as established in first chapter and success will be yours. If succeeding chapters are on par with first, all series or serials will fade in oblivion.
RALPH KRETZER, Colonial Theatre, Springfield, O.

Turned Them Away!

At the first presentation of "The Girl and the Game" on last Monday evening, our only regret was that our house was not twice its present size as its capacity would even then be taxed with the number we turned away. Notwithstanding a vaudeville house situated directly across the street with a seating capacity of 1500 seats gave a first night performance, and three other picture houses in the next block were all bidding for the business.
CHAS. WALKER, Mgr., Academy Theatre, Pittsburgh

Attendance Marks Shattered!

For your information the Jitney Theatre, Minneapolis, played to 3100 people on the opening night of "THE GIRL AND THE GAME." This breaks all records for attendance at this theatre on opening night for any serial or series photoplay.

Biggest and Best Serial!

I must say that this undoubtedly is the biggest and best serial ever produced. Helen Holmes is at her best and the first glimpse of the picture assures you that the photography is the same, the standard of perfection the Signal Film Co. has always adhered to. We turned them away last night and in closing will say—let me talk to any exhibitor who is afraid to tackle this money getter.
S. E. BUETTELL, Amuse Theatre, Dubuque, Ia.

Showing To Packed Houses!

This great serial is simply immense and we are showing to packed houses every Thursday — Thursday has always been my quietest day, but the way this picture has stimulated my business is wonderful.
GEORGE LAENHARDT.

6:15 p. m., and held them out until 10 minutes of ten. The most remarkable feat was that it was raining so hard. It was just pouring down and I had them standing to the car tracks.

SYLVESTER GUETLE, Mgr.
Center Theatre, Cincinnati, O.

Thousands of Theatres Book Big Profits!

Line up the big crowds at *your* box-office. Start this half-million dollar serial *now*—fifteen two-act chapters—one chapter released each week. *Every* chapter a terrific thriller! Chapter Six now appearing—shows daring Helen Holmes' fearful leap from open jack-knife bridge!!

Show to *big money*. "The Girl and the Game" nights are enormous payers—establish enthusiastic patronage. *Act now*—clinch record receipts for fifteen weeks!

For booking Information apply to "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President
Publicity Offices: 222 South State Street
CHICAGO, ILLINOIS

No previous serial success has ever received more than half the newspaper co-operation given "The Girl and the Game." Over 1000 newspapers are publishing, for millions of readers, Frank H. Spearman's tremendous railroad film novel.

New York World
Pittsburgh Press
Atlanta Constitution
Omaha Bee
Buffalo Courier
Indianapolis Star
Chicago Evening Post
Detroit Journal
Baltimore American
Boston Globe
Cincinnati Times-Star
Kansas City Journal
Los Angeles Tribune
Dallas Journal
Milwaukee Sentinel
Philadelphia North American
Memphis Commercial Appeal
New Orleans Times-Picayune
San Francisco Chronicle
St. Louis Globe-Democrat
Seattle Post-Intelligencer
Cleveland Leader
Louisville Herald
and One Thousand Others.

MUTUAL PICTURES

Bungling Bill, Burglar

Slapsticks With a Reason

VOGUE COMEDIES

FOR plain and fancy "bungling," Bill is a sensation! His merry burglar work provides another uproarious Vogue comedy success. The scenes are as fast as the automatic shooting iron of the Bad Man—*and as sure to hit!*

Released—January 27

Acts Just the Same as Laughing Gas!

He Thought He Went to War

Released—January 30

CROWD your house and lobby with Vogue comedies—the funniest plays ever filmed. The greatest box-office successes.

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS, Inc.

Executives:
JOSEPH H. FINN
SAMUEL S. HUTCHINSON

Publicity Offices:
222 South State St.
Chicago, Ill.

One of the "rapid-fire" scenes in Bungling Bill, Burglar.

MUTUAL MASTERPICTURES

DE LUXE EDITION

"THE IDOL OF THE STAGE"
Released February 3

MALCOLM WILLIAMS
The Broadway Favorite

A Spectacular Romance of Stageland, Society and Convict Camp.

"THE DRIFTER"
Released February 7

ALEXANDER GADEN

What Happens When the Gambling Passion Seizes a Divinity Student?

"THE DEAD ALIVE"
Released February 17

MARGUERITE COURTOT
America's Film Star

Is She His Wife?
Two Lovely Courtot Parts in One Production.

GAUMONT CO.

FLUSHING, N.Y. **MADE IN AMERICA** JACKSONVILLE, FLA.

MUTUAL PICTURES

Edwin Thanhouser

Presents

The Knotted Cord

3 REELS
A Mystery Drama that cannot fail to please. Strong situations, surprises and swift action!

With
Bert Delaney
And a Splendid Cast

Released Wed. Feb. 2

Staged by
William Parke

THANHOUSER Film Corp.
New Rochelle N.Y.

PREMO

offers the field another production. It is of the same stamp and character as those previous Premo productions which have already created a reputation for Premo as the foremost independent producer. These are:

The Premo Play, "The Master Hand," which starred Nat Goodwin and scored for the World Film.

The Pathe-Premo release, "The Greater Will," which starred Cyril Maude.

Now comes the greatest Premo offering—a new sort of film drama, truly an innovation—

The DEVIL'S TOY

inspired by the poem "The Mills of the Gods," scenario by Madden and Marks, adapted by

HARLEY KNOLES

(Premo's Director General and himself producer of "The Devil's Toy")

The cast is superb. It might almost be called an all-star cast, being headed by

Adele Blood

ADELE BLOOD *famous as* "EVERYWOMAN"

Her reputation for portraying allegorical parts is known in every town throughout the United States.

Supporting her is that master of subtle, crafty villainy

Edwin Stevens

EDWIN STEVENS *famous as* THE DEVIL

AND MONTAGU LOVE

recently a feature of the "Ware Case," the great Broadway Success.

The "Devil's Toy" is primarily a drama of passions. It tells of the struggle of a man with his baser self.

Knoles has again demonstrated his bigness of conception and his extraordinary creativeness. Practically every scene is a masterpiece but especially to be noted are the following:

Scene in the Hotel Biltmore Ice Gardens

Theatre Scene, with 100 Famous Stage Children

The Fade-Ins of the Devil Masterpieces of Expert Photography, by ARTHUR EDESON

PREMO FILM CORPORATION

HARRY RAPF, President

11 East 14th Street, N. Y. C.

(Old Biograph Studio)

Oliver Morosco

PRESENTS

ANNA HELD

IN

"Madame LA PRESIDENTE"

By MAURICE HENNEQUIN & PIERRE VEBER

RELEASED FEB. 7TH

Produced by

The Oliver Morosco Photoplay Co.

PUBLICITY OFFICE
222 WEST 42ND STREET
NEW YORK, N.Y.

CANADIAN DISTRIBUTORS
FAMOUS PLAYERS FILM SERVICE LTD.
MONTREAL, TORONTO, CALGARY.

STUDIOS
201 NORTH OCCIDENTAL BVD
LOS ANGELES, CALIF.

Paramount Pictures

A FOOL'S PARADISE

An IVAN Production

Written and Directed by IVAN ABRAMSON

PREDICTED to create a furore in the film world when released, "A Fool's Paradise" will be the biggest box office attraction of the season and the one feature you will surely want to repeat!

A wonderful story, so strong Six reels were required to present it properly; a superb cast of screen stars, headed by Chrystine Mayo, Paula Shay and Joseph Burke.

Get in touch with the Ivan exchange in your territory and book "A Fool's Paradise," the Ivan February release.

Ivan Film Productions, Inc.
126 West 46th Street, New York City

IVAN EXCHANGES

NEW ENGLAND—E. W. Lynch Enterprises, Boston and Worcester, Mass.

NEW YORK AND NORTHERN NEW JERSEY—Merit Film Corp., New York City.

WESTERN PENNSYLVANIA, WEST VIRGINIA—Liberty Film Renting Co., Pittsburgh, Pa.

OHIO—Standard Film Service Co., Cleveland and Cincinnati, Ohio.

MICHIGAN—Standard Film Service Co., Detroit.

INDIANA AND KENTUCKY—General Feature Film Co., Mallers Bldg., Chicago, Ill.

ILLINOIS AND SOUTHERN WISCONSIN—General Feature Film Co., Mallers Bldg., Chicago, Ill.

MINNESOTA, NORTH AND SOUTH DAKOTA, AND NORTHERN WISCONSIN—Zenith Feature Film Co., Lyceum Bldg., Duluth, Minn.

IOWA, NEBRASKA, MISSOURI, KANSAS AND OKLAHOMA—Monarch Feature Film Co., Kansas City, Mo.

TEXAS, LOUISIANA AND ARKANSAS—L. Santikos, Waco, Texas.

FOREIGN RIGHTS—Winik-Brock, New York and London.

Triangle Applause Continues

From North and South, East and West, the stream of congratulatory letters and telegrams praising TRIANGLE Service continues. Sometimes a big-city millionaire theatre owner wires us of the wonderful results "TRIANGLE" Plays are bringing him, and then a letter is received the same day from some little fellow in a small town advising that his business is better than it has ever been. The big and the little alike are pleased with present results and are enthusiastic over the outlook for further profits in the future.

Here is a telegram from Turner & Dahnken, which every exhibitor should read.

San Francisco, Cal.
January 16th, 1916.

Triangle Film Corporation,
71 West 23rd Street,
New York City.

All San Francisco records shattered with TRIANGLE opening at Tivoli Opera House today. TRIANGLE Plays enthusiastically received. Thousands turned away.

TURNER & DAHNKEN.

Unsolicited praise of this kind from people of this high standing should be the very best proof that a prospective TRIANGLE exhibitor could possibly desire. No amount of selling talk or enthusiasm displayed by a salesman over the merits of Triangle plays is as convincing as the many recommendations which have been received from hard-headed business men.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

January 30th Triangle Releases Will Crowd the Box Office

There's an indefinable something about TRIANGLE plays which draws the crowds back to the box office window and compels returns.

This week Orrin Johnson in "The Price of Power" gives a wonderful characterization of the strong working man who set out to win a fortune. Nothing deterred him and he won the victory, but the price he paid makes a story that your patrons will surely appreciate. Seldom has there been a play of such strength—a play that arouses hate for the man as he exercises his power and sympathy in his troubles. This is the kind of a play that will make your first-performance patrons increase the number of people who attend the second show.

As for the second picture, no stronger drama—no play dealing more intimately with the rocks on which so many matrimonial bargains are wrecked has yet been seen than "The Green Swamp," in which Bessie Barriscale and Bruce McRae appear. Every husband and wife will appreciate this true story of domestic American life. It's a tale that holds the interest throughout and never lets a moment lag.

As for the Keystones, there are a couple of corkers this week—"He Did and He Didn't" and "Love Will Conquer." Fatty Arbuckle and Mabel Normand appear in the first, and Fred Mace in the second. These three popular Keystone stars will keep your house alive with laughter.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

BLUEBIRD
PHOTO PLAYS

"Secret Love"

"A sure-fire attraction at the Ziegfeld."—Chicago Examiner

BLUEBIRD PHOTO-PLAYS (Inc)

ANNOUNCE THE
THIRD RELEASE

"UNDINE"

with Ida Schnall

The magnificent dramatic spectacle from the famous French Classic of the Sea by Pierre de la Motte Fouqué

Directed by Henry Otto

Booking reservations now being apportioned in all the foremost cities throughout America

Chief Executive Offices
1600 Broadway
NEW YORK
Or your local BLUEBIRD offices

BLUEBIRD
PHOTO PLAYS

"A credit to a Program."
—Chicago Tribune

LUBIN

Will Release the following during the week begining

Jan 31 st

"A REFORMATION DELAYED"

One Act Drama

Feb. 3RD

"A MODERN PAUL"

Three Act Drama

Feb. 5th

"Billie Reeves Comedy THE ELECTION BET"

One Act

GENERAL FILM LUBIN RELEASES

Knickerbocker Star Features

January 28th—General Film Program

A Big Feature Three-Part Comedy Drama

"The Heart Breakers"

Featuring

Jackie Saunders

Humanity and Hilarity; Humor and Heart Interest, all combine to make this a winning Feature Comedy-Drama.

Four "Heart Breakers" in a persistent struggle for an Heiress, meet defeat by the innocent up-to-dateness of a Cub Reporter.

Special Posters by a Special Artist, one, three and six sheets.

Remember the Date—January 28th General Film Program

Coming!

"The Crime of Circumstance"

February 4th—Three-Part Feature

Knickerbocker Star Features

NEW YORK

VIM COMEDY FILMS

Two Vim Comedies a Week Hereafter: THURSDAYS and FRIDAYS

Three companies at work featuring "Plump and Runt," "Pokes and Jabbs," "Bungles," the peer in Comedy Films

THURSDAY, FEBRUARY 3rd "PLUMP AND RUNT" IN "A STICKY AFFAIR"

Everybody Sticks;
The hero and heroine Stick;
The terrible villains Stick;
The staid professor Sticks.

A Glorious Gambol in a Geyser of Glue.

Mr. Exhibitor: Glue this ad in your VIM Book and make your patrons **Stick!!**

FRIDAY, FEBRUARY 4th "POKES AND JABBS" IN "THE GETAWAY"

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(The Index for this issue will be found on page 852)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 5, 1916

Facts and Comments

AN idea prevails among many exhibitors that small items containing information about their locals are not of sufficient importance to deserve a place in the columns of THE MOVING PICTURE WORLD. We have always urged secretaries of local and state organizations to send us the fullest information of their doings and of their plans and prospects. THE MOVING PICTURE WORLD has repeatedly circularized the recording officers of the various organizations throughout the country with a request for this information. We now wish to add that no item containing information is too insignificant for publication in our columns. To keep alive the interest in organization it is necessary to have a good weekly record of all the doings of the organized exhibitor wherever he may be located. We hope that the secretaries of the various organizations will bear this in mind and send us all the news they have.

* * *

THE new federal censorship bill which Crafts told the Committee he had worked out in co-operation with certain film interests is fully as objectionable as the original measure. While the absurd copyright provisions are stricken out, the worst features of the bill remain. In one respect it is a good deal worse than the original measure. The latter provided for an appointment of a commission by the President of the United States; the new bill provides for the appointment of five commissioners by the President "with the advice and consent of the Senate." This provision makes it absolutely sure that the commission will be strictly political and that it will be filled on the dear old Jacksonian principle—"To the victors belong the spoils." One of the most deliciously absurd clauses of the new bill provides that the commission may issue a license for a scenario before the scenario is put in the hands of a director. Licenses under this section may be issued six months in advance "as long as the producer behaves himself," as the more or less Reverend Dr. Crafts remarked in his witty way. On what theory any man even slightly familiar with motion picture conditions can persuade himself to support such a bill and to go on record before a Congressional Committee is utterly beyond our comprehension. If this is not shackling and choking the New Art we have lost our ability to see straight.

* * *

IN this issue THE MOVING PICTURE WORLD brings to a close its complete reports of the proceedings before the House Committee on Education which for six nights has heard the opponents and the proponents of the federal censorship of motion pictures. The report very largely carries its own comments, but we cannot help pointing out the fact that the cohorts of Crafts were in dismal plight and actually ready to retire in more or less disorder when they found aid and comfort in a most welcome and wholly unexpected quarter. Three or four very prominent and reputable producers suddenly came forward and stopped the impending rout of the professional reformers by appearing before the Committee and committing themselves unreservedly in favor of the principle of federal censorship. Of course they were entirely within their rights and as much entitled to their opinion as are the opponents of the measure. Nevertheless, it is a great pity that at a moment when the monster of censorship seemed to be slowly bleeding to death, its lethal wounds were bound up and its drooping spirits revived by the mistaken friends of the screen picture.

IMPORTANT NOTICE REGARDING DATE.

On account of the evident confusion in the minds of many of our readers throughout the country, we have decided to return to our former plan of dating the MOVING PICTURE WORLD one week in advance of publication date. Last week's paper was Number 4 of Volume 27 and dated January 22. This week's issue is Number 5 of Volume 27 but is dated February 5. In other words, while the issues are published in consecutive weeks there will be none bearing date of January 29, as, beginning with this issue, we will date the paper one week in advance as we did previous to the issue of October 30, 1915. ALL READERS WILL OBLIGE BY PROMPTLY ADVISING WHEN THEY DO NOT RECEIVE THEIR COPIES ON TIME.

Making a Scene*

By Louis Reeves Harrison.

TO WORK out any ideal system for an art in the early stages of its evolution is manifestly dangerous. On the other hand, to abandon the abstract for the concrete, to be guided by the examples put before our eyes in that state, is equally perilous. With almost every constructive detail of the new art in process of formulation, like the characteristics of a young child, what principles can be laid down that are really logical deductions from what has been well done? The finest screen stories of a few years ago begin to look amateurish just now—we might easily find ourselves reasoning from feeble premises.

Observe the best photoplays—is there any such thing as a regular practice in determining the number of scenes to an act, or the quantity of material necessary for a scene? If not, how is it possible to lay down any law on the subject which shall be in accord with present experience? It is better under the circumstances to avoid assertion altogether and offer merely an idea of what has been found useful in some recent scenarios successfully produced, a sort of experimental foundation.

A scene in its broad sense comprises what goes on without a break in one place. It presents uninterrupted action in the open or within the confines of a studio set. When it is broken by a screen imprint, or to cover a lapse of time, or to portray another line of coincident action, or for some mental vision of one of the characters of other times and places, not depicted by double exposure, both it and the interruptions become new scenes so far as enumeration is concerned. Also, when the scene is very long, or when the effect can be heightened by contrast, it may be interrupted, but not so as to lose hold on attention.

In farce-comedy, and in that unconscious farce, the screen drama which does little more than depict action, the scenes may be so indiscriminately chopped and patched by every one, from author to editor, that there may be a hundred or more in one act, whereas three or four dozen, inclusive of screen imprints, particularly when filled with interesting matter, are sufficient. While there are no arbitrary rules on this subject, the audience point of view is to be considered, and constant flashing back and forth may easily operate to destroy rather than to sustain interest.

When a small boy is robbing an orchard and sees the farmer's big dog headed his way there is a time for action and little room for psychology, but consider the well-known situation of the young girl of ruined aristocratic family, her heart given to an absent young man of her own class, her attention compelled by a husky parvenu of great wealth proposing marriage. The absent one has been long silent; her devoted father is facing disgrace as well as destitution; her loving mother is on the verge of physical and mental collapse, and the girl's sense of obligation to her parents is as high as her fine spirit.

Assuming that all the characters have been made known when first introduced, the set first calls for attention. To be in accord with the girl's social station and the mood of the play it should be described clearly and briefly, nominating essential details. Let it be that of a well-ordered reception-room with a glimpse of noble hall in the background. Refinement characterizes the girl's costume, absence of *savoir faire* the dress and conduct of the suitor. He may not be lacking in dignity of a rude sort, but he must betray that he is ill at ease in spite of abundant self-confidence. She is waiting when he enters.

The scene between these two may be disposed of in three parts, one portraying the proposal, one given to a screen imprint of what the suitor says, and one showing the girl's reluctant acceptance and the suitor's departure, with a glimpse of her mental torture after it is over. Characterization at once becomes important and occupies a large part of what is described in the scenario—how do the two people conduct themselves under the circumstances? The girl's mental state may be set forth by still greater amplification, increasing the number of scenes.

1. The set is named and described. The girl's attitude toward the suitor after he enters must be considered. She knows why he has come because she is a woman; she receives him with a measure of dignified courtesy because she is intelligent; she tries to relieve his embarrassment because she is generous. He is full-blooded and impassioned, but he falters and fails until the intensity of his nature breaks like an on-rushing wave on the merciless rock of her native resistance. He declares himself. 2. An imprint of his ardent declaration.

3. The girl does not give an immediate reply—she is still struggling between an impelling necessity and the natural dictates of her heart. Instead of deciding matters in the third scene, the general effect may be strengthened by some revelation of what is passing in her mind. She listens with lowered head, then she turns away and gazes pensively toward the camera. Show her in what is called a "close-up," a large view of her face alone, exhibiting her mood as a dreamy one. Note in the scenario that this scene *dissolves* to the next, the ordinary term being "Cut to Scene 4." Audiences have grown accustomed to consider this fading out and into another scene as a "vision."

Four may begin with *"resolve"* to whatever new set is to follow, or to the same set in days gone by. Let it be that the girl remembers a parting from her true-love in the same reception room after a costume ball. The last guests are bidding good-night to her parents in the hall, while her true-love in the foreground slips a chain and locket over her head and implores her not to forget him during his absence. Now the scene is *cut* to 5, in which is imprinted his parting injunction, "Promise that you will be true." There is a *cut* to Scene 6, the same as 4, and the portrayal of her promise and the parting. This is followed by a *dissolve* to 7, same as the first scene.

Seven shows in large scope that the girl is standing apart from her parvenu suitor in the last attitude portrayed in 3, only in large scope. Her whole soul revolts against breaking her promise to wed one she does not love, and this is made so plain that he cannot fail to see it, but she catches a glimpse of her unhappy father guiding a physician through the hall, and she regains her original strength of purpose. She bows to the inevitable and accepts the proposal, but her attitude is so appealing that her suitor is affected. There is conversion in his attitude for the moment; he bends over her hand and leaves. She weakens when he has gone, but brightens up on the appearance of her father and tells him the news.

One scene develops to three and even to seven under some circumstances, particularly when it is of prime importance, but this does not mean that mere intermittent flashes of action need be dignified as scenes. It is not necessary for the author in unimportant cases to do more than state that two scenes of contrast, or of converging action are to be subdivided for any purpose, particularly that of intensifying suspense.

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Break in Film Ranks

Paramount, World, Metro and Equitable Declare for Federal Censorship—Announcement Comes at Moment When Anti-Censorship Forces Were in Sight of Victory—Crafts and Hodkinson Had Conference and New Bill is Proposed—Fight Now Up to Exhibitors.

By W. Stephen Bush.

THE eleventh hour furnished a sensational surprise in the hearings on the federal censorship bill before the House Committee on Education. In the course of the six nights which the committee had allotted for the consideration of this momentous measure, representatives of the film interests had been constantly gaining in the favor of the committee. Not only had the greatest and best-known producers appeared in opposition to the bill, but disinterested and distinguished educators and clergymen had likewise recorded their eloquent dissent from the policy underlying the vicious Crafts bill. At least six members of the committee were openly arrayed against the bill and four of the six had been most outspoken in their antagonism to the Crafts idea. Time and again they had riddled Crafts with the machine guns of logic and sound statesmanship and had shot his more or less hysterical supporters all to pieces; the large audience in the caucus room had been repeatedly betrayed into demonstrations of sympathy for the freedom of the screen when at the last moment three well-known film men appeared and ardently supported the principle of federal censorship, both by their presence and by the recorded utterances of their attorney.

The Eleventh Hour Sensation.

It was a tense and highly dramatic moment. Martin W. Littleton, on behalf of David W. Griffith, had just finished a most powerful appeal for the freedom of the screen. Mr. Littleton, who himself had been a member of Congress for four terms, and who has since won enviable distinction as one of the leaders of the New York bar, spoke with more than his usual force and eloquence, and the committee, much impressed by his words, had repeatedly extended his time. The echoes of his splendid peroration had scarcely died away and the audience as well as the committee were still under the spell of his oratory when Crafts arose and in his rasping voice addressed the chairman of the committee and, seizing a bundle of papers, pointed them in the direction where William W. Hodkinson was sitting flanked on one side by Arthur Friend and on the other by Raymond Pawley. Evidently Crafts expected some response, probably remembering a previous agreement, but he received none, for the three men mentioned sat immovable. Raising his voice to its highest pitch, Crafts now almost screamed out "Mr. Lasker." There was no response, but when Crafts in a most condescending manner advanced a few steps and pointed directly to Mr. Friend the latter arose and stepped in front of the committee. He immediately proclaimed that his name was not "Lasker" but "Friend," and for the rest of the evening the fact was recognized by everybody except Crafts, who persisted in the name of "Lasker." The appearance of Mr. Friend in response to a summons by the chief enemy of the motion picture interests created a profound sensation, and it certainly created considerable consternation among the men who for six nights had assured the committee that the motion picture industry was a unit in its opposition to federal and every other kind of censorship. The surprise which presently depicted itself on the faces of those members of the committee who had been friendly to the motion picture interests amounted to almost stupefaction. For the first time in the history of motion pictures a representative of great and legitimate film interests put himself on record in favor of the principle of federal censorship. For the first time in American history an American citizen appeared before a committee of national lawgivers and asked that a great medium of expression be put under the benevolent despotism of the government. It was a historic occasion but not one calculated to fill the friends of the motion picture industry with hope or pride. This is substantially what Mr. Friend said:

"I represent the Paramount Pictures Corporation, the Jesse L. Lasky Feature Play Company and the Famous Players Film Company, likewise the World Film Corporation, the Equitable Film Corporation and the Metro Pictures Corporation. We believe that the present bill now before you is objectionable and we are opposed to it. We are also opposed, unalterably opposed, to amending the federal criminal statute by extending the legislation against obscene books, etc., to the motion picture. We are in favor of the principle of federal censorship for motion pictures. We believe that the producer who aims at making clean pictures should be protected against the producer who specializes in salacious and immoral pictures. For this reason we believe that the federal commission to regulate and censor motion pictures would be a good thing. If a measure can be drafted embodying the idea of federal censorship in some other form, a measure which will safeguard the legitimate interests of the industry, we will be in favor of it and we will co-operate with the framers of such a bill."

Presto Change! A New Bill.

Curiously enough, upon this demand of Mr. Friend the Rev. Dr. Crafts pulled forth from his portfolio a new bill which he told the committee he had elaborated with the advice and assistance of certain film interests in New York City. The new bill contained some substantial changes. One of them is to the effect that the commission for censoring pictures is to be appointed by the President "with the advice and consent of the Senate." Another provision very loosely drawn says that the censors and their subordinates shall be located wherever their duties require them to be. The salary of the chairman is to be $8,000 in the new bill, while the other commissioners get $7,000 a year each. The entire cost of the commission including salaries and all other expenses shall not exceed $80,000 a year. The next section of the bill is amended by inserting the word "promptly" between the words "shall" and "license" in the following sentence: "that the commission shall license every film submitted to it and intended for entrance into Interstate Commerce." The distinction between children and adults in the same section of the bill is done away with. Another absurd provision which spoke of "amplifications" of a film ordered by the commission is likewise stricken out in the new bill. One entirely new section of the amended bill provides that the commission may issue licenses for scenarios six months in advance, but that these licenses may be cancelled and revoked at any time at the pleasure of the commission. The next section of the old bill providing for a seal is omitted in the new measure, and in the subsequent section the word "certificate" is erased and the word "license" substituted. Sections eight and nine relating to the issuance of seals for duplicates and for the regulation of copyright are omitted in the new bill. Another alteration is to the effect that in its annual report to the United States Commissioner of Education the federal censor commission may recommend certain films especially suitable for children. There are some minor changes which do not in any way touch the principles involved in the bill.

The New Friends of Crafts Fail to Change Situation.

In support of this new bill Dr. Crafts made the assertion that at the present time 90 per cent. of all moving picture scenarios deal with questions of sex.

Those members of the committee favorable to the film interests, especially Mr. Rucker of Illinois, Caleb Powers of Kentucky, and Frederick W. Dallinger of Massachusetts addressed several inquiries to Mr. Friend in the course of his speech from which it very plainly appeared that their opposition to the Crafts measure had not been affected in the least by the sudden appearance of its new friends.

The writer in an interview with the member of the committee most actively opposed to the Crafts idea received the assurance that the opposition in the committee against favorable report would be most vigorous and persistent.

Jewish Clergyman and Educator Oppose Crafts' Idea.

A very full attendance of the committee was present in the caucus room of the House Office Building when the hearings for and against the Crafts bill were resumed on Monday night. The first speaker against the Crafts bill was W. Stephen Bush of the Moving Picture World, who made substantially the following remarks:

It seems to me, Mr. Chairman, that the issue joined in this case of the moving pictures against Federal censorship is very simple. The other side claims that such censorship is necessary, we assert that it is not. Your report in favor of the adoption of the Craft's bill sweepingly and catagorically asserts that motion picture censorship is necessary beyond all question. I believe I am reporting your report substantially, if not literally. Now, it seems to me we have a right to ask upon what evidence this sweeping conclusion is based. So far we have not only re-

ceived no facts which can be dignified with the name of evidence, but we have not even been furnished with a bill of particulars. The proponent of this bill, the Rev. Mr. Crafts, has so far submitted nothing which resembles anything like evidence. The letter which he read into the report, written by the Superintendent of Schools, of the city of West Virginia, has been dissected by one of the members of this committee, and I shall waste no time on it. Outside of Mr. Craft, there has appeared before this committee, an agent of the Society for the Prevention of Crime, who has not submitted one scintilla of evidence upon which to base any conclusions as to the character of motion pictures. I listened with a good deal of interest and with the closest attention to the statements made by the ladies, who appeared before this committee on Saturday night, and who, in behalf of their various organizations, announced their support of federal censorship of motion pictures. I think all, or nearly all, of them spoke of some very excellent pictures they had seen, and they expressed the hope that by means of a federal censorship all motion pictures might be brought to this same standard of excellence. Now, is it not just possible that these ladies, in their judgment of these pictures, were influenced rather by their tastes than by any ethical considerations? The plea of these ladies was put forth in behalf of the child. One of the speakers, whose obvious sincerity must have impressed your committee, as it certainly impressed me, told us that she had a friend in Washington whose daughter, a girl about eleven years old, had gone to see the motion pictures, and that she saw a Russian play, that this play showed you a prince assaulting a young woman, and how people were taken to Siberia and flouted with knouts. Now, gentlemen, is it not perfectly plain that this is just the description a girl of eleven years would give of Tolstoi's greatest work, "The Resurrection?" I do not know how many of your committee have seen the play or read the story, but I am very sure that every one who has read the story or has seen the play will agree with me when I say that "The Resurrection" is one of the most powerful and the most moving spiritual and moral lessons in the whole range of modern literature covering the period of, say, three generations. Millions of men and, perhaps, more millions of women have been shaken to the very depths of their souls by this play which is altogether uplifting and altogether optimistic, showing in a most convincing way that no human soul is ever beyond redemption, and that vice is equally hideous, whether it is masked by the conventions of high society or whether it lifts its head in the hovel of the peasant, and that virtue and repentence are stronger than any vice or any evil, and that God is able to redeem souls which we, in our human conceit, and in our self-satisfied and smug complacency, would cast forth and destroy. Do you wonder that all this beauty and this tremendous moral lesson went over the head of a girl of eleven years of age? Now I want to know whether Mr. Crafts and the ladies who have been here to condemn motion pictures want us to change such plays as "The Resurrection" and make them suitable for girls of eleven years of age? I, for one, confess that it would be utterly beyond my power to do so, but I am willing for them to try.

The world of the child is not your world and mine, and our world is not the world of the child. I have devoted the last ten years of my life in maintaining the high standards, or the highest possible standards, of taste and ethics in motion pictures. I have made a very careful and earnest study of motion pictures and, especially of its legal status under our scheme of laws. If I were convinced, and I assure you that my mind is entirely open, that censorship were the best method of coping with an occasional bad picture, I would unhesitatingly endorse it. But after I have seen the workings of censorship at close range, both here and abroad, I have come to the conclusion that censorship—that is to say a previous legal restraint, I mean a legal restraint prior to publication, is not the best method, and really has proved a preposterous failure wherever it has been tried.

The people of the States of Ohio, Pennsylvania and Kansas are laughing at the censors; I personally have talked with them and have been furnished with copies of their rules, regulations and standards, and just to show the absurdity of them, I have gone to the trouble of applying these standards to the plays of Shakespeare. Under this test only four Shakespearian plays survived without any changes or elimination.

The rest of the speaker's time was taken up in answering questions propounded by members of the committee.

Mr. Bush was followed by Rabbi Simon. Dr. Simon declared that he had formerly been carried away by what he described as "Movie-Hysteria." He said he had been a determined foe of the motion pictures to which he ascribed all sorts of evil influences. After a study of the subject, however, he concluded that he had been entirely wrong. It was his opinion that this great moving picture had not only grown in importance and popularity, but also in its moral character and in its art and beauty.

"When an institution shows itself capable of such splendid improvement without the need of any legal compulsion why should we interfere with legal enactments. I am a Jew. There was a time when the motion picture screen held the Jews up to ridicule and painted an entirely wrong picture of the Jewish character. We felt and resented this very much. Did we go to law and appeal to the police? We did not. Such a course would have been unmanly and humiliating. Instead we appealed to the manufacturers of pictures directly and placed our point of view before them. They saw the justice of our contention and immediately agreed to abate the evil. An agency which is as responsive to a genuine public command as the motion picture has shown itself to be does not stand in need of regulation by the policeman's club.

Rabbi Simon concluded the argument for the opponents and was followed by Canon Chase, who repeated his well-known arguments in favor of a legally regulated morality, including censorship of motion pictures. The Canon said one remarkable thing and another, that was richly humorous and provoked the audience as well as the committee into spasms of laughter.

"It is," said the venerable ecclesiastic, "a well-known fact that the morality of the theater-going public is much lower than that of the general public. Now I thoroughly disagree with my brother clergyman, Cyrus Townsend Brady, that the state and church have no common interests. On the contrary I believe it is one of the functions of government to bring the low morality of the theater-going public up to the general average of public morality."

"Canon," asked one of the members of the committee, "what about the National Board of Censorship?"

"It's a fake," said the Canon, with placid conviction. "They claim to have 225 censors. I say they only have 120 or 140 at the most."

The Canon went on to assure the committee that they would find good arugments in favor of censorship in his debate on the question with a former president of the General Film Company.

"I am told," the venerable gentleman added with great naivete, "that this debate would eventually take its place alongside the famous Haynes-Webster debate."

Canon Chase Relates a Harrowing Adventure.

In the course of his remarks the Canon intimated that the words of film men could not always be relied on.

"I myself," he proceeded with great earnestness, "have been a victim of their deception. It came about in this way. Some fellow came to me and said: 'Doctor, I want to make a motion picture of you.' I asked him what he wanted it for and he said, 'Oh, just for an animated weekly.' Well, I believed him and I had myself filmed standing right in front of my own church. I went to see all the weeklies but could not see my picture. I had forgotten all about it when one day a parishioner of mine, a nice old lady, met me on the street and said: 'Why, doctor, you appear in a perfectly horrid picture.' I asked her what picture and she said it is called 'The Gunmen of New York.' I have been trying to find the man who played this trick on me." The Canon viewed the film men present with evident suspicion, but they merely joined in the uproarious laughter which followed the recital of the Canon's tale of woe.

The Canon was followed by a youth named John Cooke, who described himself as the editor of the "Civic Bulletin." He assured the committee that he was no speaker. His remarks were earnest and ungrammatical. He mentioned "The Rack" and "Three Weeks" as unfit for publication. He said he had never read the book "Three Weeks," but that he had seen the picture, which made him blush at the very recollection. Howard Clark Barbey, the agent of the Society for the Prevention of Crime, submitted a list of condemnations issued by the Pennsylvania Board of Censors, year ending November 30, 1915. He was followed by Dr. Walter L. Laidlaw, the executive secretary of the Federation of Churches in New York. He said that workers in various churches in New York had found an astonishing diversity in the character and quality of motion pictures.

Distinguished and Disinterested Speakers Oppose the Crafts Abortion.

Tuesday night was consumed to a large extent by reading protests in the form of letters and telegrams into the record. One of these protests came from Samuel Gompers, the President of the American Federation of Labor. Another came from Mrs. Howard L. Gans, the president of the Federation for the Study of Child Welfare. This letter was read by Dr. Orrin G. Cocks, of the National Board of Censorship. In substance the letter declares that parents ought to exercise better control over their children and not try to shift the blame for their neglect and carelessness on the officials of the nation, state or city. Letters were also filed from the Governors of the censorship States, Ohio, Pennsylvania and Kansas, substantially to the effect that each of the states mentioned would continue its own specific brand of censorship irrespective of what the Federal Government might choose to do. The most distinguished speaker against Federal Censorship on Tuesday night was the Very Reverend Thomas Edward Shields, A. M., Ph. D. L.L. D. Dr. Shields is professor of Psychology and Education in the Catholic University, Dean and Assistant Treasurer of the Catholic Sisters' College, President of the Catholic Education Press, and editor of the Catholic Educational Review. This speaker elaborated the thought that public and private conscience, rather than any legislative statute, must be depended on to conserve public morals. Censorship, he said, was un-American and undemocratic, and obsolete. His experience as a teacher of teachers and his observations extending over a quarter of a century had taught him that morality cannot be developed by legislation, but must be fostered by entirely different agencies, of which the church is or ought to be the first, and the most powerful. Frank W. Persons, president of the charity organization, a member of the National Board of Censorship and a social worker of many

years experience, next addressed the committee and made many telling points against legalized censorship. He was followed by Alonzo T. Jones, editor of "Religious Liberty," and John P. Bradley, president of the Washington Secular League. Neither of these two speakers has any financial interest in motion pictures, and both of them opposed the Crafts bill on the ground that it involved a violation of the right and freedom of expression. The last speaker of the evening was Mrs. Fulton Brylawski, who briefly reviewed the failures of censorship.

John R. Freuler's Convincing Arguments.

Wednesday night the last hearing was held. It began most auspiciously with an able and exhaustive address by John R. Freuler, the President of the Mutual.

Mr. Freuler spoke as follows:

I do not believe that this nation could exist as the republic it is today without a free press. I contend that the motion picture as a medium of thought transmission is a form of publication and that it is entitled to the liberties of a free press. Existing laws are ample to safeguard the public against irresponsible publishers of books, newspapers, magazines and—motion pictures. Enforcement of the laws against indecency and obscenity is ample assurance of proper regulation of motion pictures. We can submit to no other regulation.

The measure which this committee has before it, however, would impose some impossible conditions on the motion picture industry, aside from the big general question of right and justice. For instance (lines 7, 8 and 9 on page 30), it stipulates that the censorship commission "may license any film, subject to such exisions, amplifications or alterations as the commission may direct or require to be made." "Amplification" of a scene or any part of a picture might easily be impossible. Motion pictures frequently utilize events and accidental scenes impossible of reproduction subsequently.

There is serious conflict in the provisions limiting the cost of the commission to $40,000 a year and the provisions fixing a fee of $1 for examination by the commission of each film of 1,000 feet or less, and 50 cents for each film which is a duplicate of any film which has been licensed. Further the word film is not defined. Some of our film releases measure 500 feet, while we have had one which totals 60,000 feet.

The provisions of section 12 would raise about $500,000 a year, as a tax on an already overburdened industry. There seems to be a very widespread impression that the motion picture industry is wonderfully prosperous, boiling over with profits. That is not true. The public demand for expensive pictures has for the time wiped out profits.

This bill would also create an army of "deputy censors," and that suggests the extreme probability of another federal patronage machine, with unlimited powers for harm. In this connection I recall the game wardens of Wisconsin, as appointed under that remarkable law that loaded the payrolls with useless officials.

The suggestion of censorship is an insult to the millions who daily patronize the motion picture play theaters. Only clean films are profitable. People do not like picture plays that even border on indecency. This fact, and existing law, are ample to protect the public.

We do not ask for license. We are willing to submit to regulation, but only such regulation as that to which other forms of publication are now subjected.

Mr. Freuler was listened to with marked attention and his remarks produced a visible effect on the members of the committee. He was followed by Ex-Congressman Martin W. Littleton, representing David W. Griffith. Mr. Littleton said in substance:

Must we be censored by law-made boards as to what we shall see and hear and read, or shall we leave this to the corrective forces of public opinion, which is the very fire and flame of a democracy? We are a democracy, shot through and through with the force and fervor of public opinion. Our great press, without whose tireless production of the facts and courageous advocacy of public questions, popular government must relapse into the darkness of provincialism and prejudice, has, without a single challenge from the nation, the state or the city, since the foundation of the government, stimulated and preserved a consistent public opinion. It narrates from day to day all of the happenings in human society. It publishes the pictures which tell the story of every feature and phase of human life, social, economic, moral and religious; it comments with the utmost freedom upon every aspect of human activity; it catalogues the accidents, crimes, disasters, shortcomings, failures and heartaches of the human race. It analyzes mercilessly the public questions, social controversies, religious dispute and all of the purpose and motive and passion of mankind. It debates and freely criticises everything which flows out of the life of man and measures. It is the eye, the ear and the tongue of the nation, seeing, hearing and talking of everything under the sun; and yet, where, in all our history, has it been seriously proposed to censure its columns or its pictures; to cut a fine line of cleavage between what was supposed to be moral and immoral in all its multifarious publications? This has been left to the sovereignty of that censorship which resides in the hearths and homes of America, and the decision rendered by that great board has never been appealed from. * * *

What is an immoral picture or film? Who can answer that question? Must that question be answered for one hundred million people by five men whom they do not choose? Must that question, which reaches from the nether sewers of flagrant immorality into the very stars of an ethical firmament, be answered for every man, woman and child in the nation by a group of quixotic and querulous old gentlemen solemnly settling the morals of a nation by presidential appointment? What is immorality in a picture or film? Shall the educated, amusement-loving men and women of America call on Congress to answer this question, and then shall Congress in turn leave it to a body of five men to answer it? What is an immoral film or picture which shall be withheld from the view of the public? If Congress is speaking for the people, will it write into the law an answer to this question, or will it remit us to an appointive board for the answer. Do people demand that Congress shall enact laws prohibiting immoral films or pictures? If so, will Congress obey that demand and write a law setting forth what the people wish prohibited as immoral, or will it answer the demand by telling the people that it has turned over that great question to five appointive and underpaid men? If all this is answered by saying that Congress cannot define what is or what is not an immoral picture and cannot write a law which will fix a standard, then how can we say that five nominees of the President will be blessed with the wisdom or endowed with the genius to strike the line of cleavage between a moral and an immoral film or picture?

How One "Reformer" Was Silenced.

For a brief moment Fred J. Herrington spoke a second time on the workings of censorship in Ohio and Pennsylvania. Howard Clark Barber, the man from the Society for the Prevention of Crime, was asked here by Congressman Rucker, a member of the committee, whether he believed that the saloons were responsible for much crime. Barber replied, "Yes, for a large part of all crimes."

"Well," continued Mr. Rucker, "you admit that the motion pictures are driving the saloons out of business?"

"That's the claim," replied Barber, in a non-committal way.

"It's more than a claim," Mr. Rucker went back at him, "it is a proven fact. Now if you are honestly in favor of the prevention of crime, why do you want this censorship which will hamper the motion pictures?" Thereupon Brother Barber said no more.

After this interlude occurred the astonishing events which are fully described in the opening paragraphs of this article.

Speculation as to the fate of the Crafts bill is idle as Congress is going to be in session for many months. There will be an early action on the bill by the committee and will in all probability be favorable. It will probably reach the floor of the House. I am not prophet enough to foretell what will happen to it there.

The Big Meeting at Albany

March 1st and 2nd Ought to See You There If You Have Your Business in This State.

AT the hearing on the Crafts bill in Washington the Rev. Canon William Sheafe Chase of Brooklyn volunteered the information that a bill will shortly be introduced to force censorship of motion pictures upon the people of New York. This fact ought to be reason enough for every New York City and State exhibitor to attend the big meeting to be held at the Ten Eyck Hotel at Albany on March 1 and 2. There are any number of other good reasons. Exhibitors must stand together to maintain their rights.

Read the advertisement in this week's issue of The Moving Picture World, urging all exhibitors in the State of New York to be in Albany on March 1 and 2. There is the skeleton of events, but the scope of the meeting will be much bigger than the "ad" would show. It's a general get-together affair, which is bound to result in good. Don't say "let George do it." Come yourself, it makes no difference whether your theater is small or big.

The exhibitors in the State want to get together to get better treatment from exchanges and producers; that was the idea advanced by the men who agreed to call this big meeting at Albany. Censorship spoils your picture, you cannot attract the people with a program consisting of scenic and industrial pictures. National President Herrington will be there and Sam Trigger will be there and there will be co-operation and the fullest freedom of discussion. Don't forget the time, March 1 and 2, and the place, Ten Eyck Hotel, Albany.

Advertising Men Meet

Plan to Standardize All General Film Publicity Discussed at Headquarters.

THAT all advertising material furnished to the exhibitors concerning releases distributed by the General Film Company may meet his requirements as exactly as possible, the advertising managers of the manufacturers releasing through the General met on Monday, January 24, with President George Kleine at the company's executive office, 200 Fifth avenue, New York. Prior to this meeting the advertising men had gathered at first hand considerable direct information from the exhibitors. Consequently, they were in a position to exchange much valuable information.

It was unanimously decided at the meeting that regular monthly gatherings would take place at which there would be full and frank discussion as to what the exhibitors of the country as a whole, or in particular sections, desired in their advertising aids.

In addition to President George Kleine those present were: H. H. Bruenner, Biograph; L. C. McChesney, Edison; Victor Eubank, Essanay; William Wright, Kalem; Omer F. Dowd, Kleine; Norman Jefferies and George Spink, Lubin; C. J. Harris, Melies; William Lord Wright, Selig; S. M. Spedon, Vitagraph, and B. W. Babcock, General Film.

President to Address Trade Board

Committee of Arrangements Making Every Effort to Extend Fitting Reception to Chief Executive.

THE officers and committees of the Motion Picture Board of Trade of America have completed tentative arrangements for the board's first annual dinner, Thursday, January 27, at which President Woodrow Wilson will be a guest and the principal speaker. The latest announcement is that the President's bride, formerly Mrs. Norman Galt, will honor the affair by her presence, occupying a balcony box with a party of friends from Washington and New York. This will be the initial visit of Mrs. Wilson to New York as the first lady of the land, and that fact alone will make the dinner one of unique interest, especially in view of the fact that it has been decided to invite ladies to occupy seats at the tables on the floor.

The great ballroom of the Hotel Biltmore, seating 850 people, will be entirely filled, the tables being occupied by from six to ten persons. The dinner itself will not vary greatly from the annual affairs to which New York is accustomed, such as Chamber of Commerce dinners and those of the other large commercial and civic organizations. The positive statement is made that there will be no "stunts" or other special features. The speeches will be the thing. The affair will mark the full recognition of the motion picture industry as one of the most substantial in the country from the standpoint of capital invested and the character of the men engaged in it.

"The future is veiled to a certain extent, of course," said J. W. Binder, executive secretary of the board, "but the recent past has shown what can be done in the way of upbuilding and broadening. The public realizes that the motion picture is one of the three or four great forces in the great moral, intellectual and social life of America. The visit of President and Mrs. Wilson as our guests is auspicious and significant."

Commodore J. Stuart Blackton will be the toastmaster. Other than the President and Mr. Blackton, the speakers chosen are Supreme Court Justice Samuel Seabury, the Rev. Cyrus Townsend Brady, Senator Henry A. Ashurst of Arizona, Collector of the Port of New York Dudley Field Malone, Martin W. Littleton, Dr. Stephen S. Wise, and, it is expected, Thomas A. Edison and Governor Martin G. Brumbaugh of Pennsylvania. Governor Whitman and Mayor Mitchel are on the guest list and others who have been asked to occupy seats at the guest table are Cardinal Farley, William F. McCombs, Admiral Robert E. Peary, Admiral Charles Sigsbee, Major General Leonard Wood, George Eastman, Melville E. Stone, Governor Arthur Capper of Kansas, Governor Frank B. Willis of Ohio, David Bispham, Robert J. Collier, Roy Howard, Edwin Markham, Hudson Maxim, Robert Adamson and George H. Bell.

The committees in immediate charge of the affair are made up as follows: Invitation, J. Stuart Blackton, J. E. Brulatour, William A. Johnston and J. W. Binder. Arrangements, Walter W. Irwin, John R. Freuler, J. A. McKinney, Watterson R. Rothacker, Paul Gulick and J. W. Binder.

Secretary Tumulty and Dr. Cary Grayson will be in the presidential party and will have seats near Mr. Wilson. Secretary Tumulty long has been a friend of the motion picture and is an appreciative patron of the picture theaters in Washington. According to officers of the board there was never any question of the wives and other feminine members of the motion picture men and their guests attending the affair. The dinner will start at 7.30 o'clock.

DISPUTE OVER SUNDAY SHOWS.

The question of Sunday opening came to an issue in Freeport, L. I., recently, when members of the churches held a meeting to protest against the running of shows at the American, one of the two important houses in the town. It is said that in fighting the opposition, the management of the American has the hearty co-operation of those who control the Plaza. On this point there will be no rivalry.

For many months the motion picture men of Freeport have been losing legitimate Sunday business because their houses remained closed and possible patrons went to Lynnbrook, Rockville Center, or other neighboring towns where no objection has been raised to Sunday performances.

On Jan. 2 a program was offered at the American to satisfactory patronage, and on the two following Sundays business showed an increase. Meanwhile those opposed to the innovation had mustered their forces, and the up-shot of the indignation meeting was an announcement that church members would boycott the photoplay houses until Sunday shows had been abolished. The theater proprietors express an equally firm determination to insist upon their rights and at last reports a compromise had not been effected.

Held for Grand Jury

Arthur Bard and David Keene Held for the Federal Grand Jury on Fraud Charge.

DAVID KEENE, president and treasurer of the Associated Film Sales Corporation, a concern he is charged with forming in this city in connection with Arthur Bard, formerly of San Francisco, has been held to the United States Grand Jury in $7,500 by Commissioner Houghton. He is charged with using the mails in a conspiracy to defraud in the sale of moving picture films. Bard, who ranked as vice-president of the concern, was held on a similar charge a few days before Keene's arrest.

The complaint, according to Assistant District Attorney Samuel Hershenstein, charges that Bard was sent on here from San Francisco by the Associated Film Manufacturers of the coast city, as an agent. He was to open offices in New York as the eastern headquarters of the manufacturers' association. He arrived in due time and did establish offices. He met Keene and, so the charge alleges, instead of selling films and accounting to his home house, formed the sales corporation, sold films by using the mails and also was in the market to sell stock of his corporation. It is alleged that all the western manufacturers got for a large number of valuable films intrusted to Bard was a number of shares of stock in the sales company.

Just how much loss was entailed or is claimed by the San Francisco house is not set forth in the moving papers. The matter will be laid before the Grand Jury at once and an indictment is expected during this term of court.

Estelle Mardo, Mirror Star

ESTELLE MARDO, a one-time member of the Biograph Company and since then with the Vitagraph Company of America, by which company she was featured with Maurice Costello, has been engaged by Captain Harry Lambart, of the Mirror Films, Inc., as leading woman for one of the companies which that organization will have working at the Glendale studio. Miss Mardo first got a part of any prominence with Lawrence Marston, who gave her the role of Elinore in "The Road to Yesterday." After that she played many important parts and went into stock. She then went with D. W. Griffith and played opposite to Henry B. Walthall in "The Floor Above" for the Mutual. She played opposite to King Baggot at the Imp studio and went south later to appear in "The Littlest Rebel" with E. K. Lincoln. She then went to the Vitagraph and later did several parts in pictures for the World Film Corporation.

Estelle Mardo.

Harry Hyde, a former director for the Biograph, began his first picture for the Mirror Films, Inc., when he started in on what the author of the scenario, Adrian Johnson, called an impressionistic detective story. Captain Harry Lambart, chief producer for the Mirror Company, assigned the players to Mr. Hyde last week. The picture will be brought out featuring Estelle Mardo and Harry Carvill, a well-known veteran of the stage, who has appeared in many London and New York successes.

Mr. Hyde has come to the Mirror Films as director after a successful career in the making of motion pictures largely in the service of the Biograph Company, where he made pictures for some years. His first picture for the Mirror is of the sort with which he has had success in the past.

THE STRAND SHOWS MANY PATHE PICTURES.

Pathe is contributing largely to the program of the "Strand," New York's million dollar film palace. Last week a three-reel subject, "The Gold Cobra," a colored scenic "Old Unchanging Holland," an educational "Quaint Dances of Japan," The Pathe News and "Monkey Shines," a "Heinie and Louie" comedy, all Pathe pictures, were shown.

Berst Returns to Pathe

Becomes Vice-President and General Manager, the Position He Formerly Held—Was First Pathe Representative in America.

ONE of the week's big surprises was the definite announcement of the return of J. A. Berst to the Pathe Company. This move on the part of Mr. Berst was predicted in the Moving Picture World of last week, but due to the fact that Mr. Berst had not officially concluded his connection with the General Film Company the change could not be announced. Since then everything has been cleared up and the statement is now given out by the Pathe Exchange, Inc., that Mr. Berst has returned to his first love and is occupying the same position from which he resigned three years ago.

It will be interesting to readers of the Moving Picture World to recall the career of Mr. Berst at this time. His entree into business life was as an employe of Pathe Freres in Paris in 1896, when he began at the bottom and learned the motion picture business in all its branches. In 1904 he was sent by Charles Pathe to the United States to develop the market for Pathe films here. The stock of films he brought with him was small and some of them were as short as fifteen feet. Mr. Berst rented offices on Twenty-third street, New York, and marketed the films himself at prices that seem very low nowadays. His infant business prospered, so much so that he engaged a cashier and office boy. Each year saw such increases that in 1908 it was decided to install a factory equipment at Bound Brook, N. J., where the main Pathe American factory has ever since been located.

The year following the big studio in Jersey City was built and Louis J. Gasnier, also for many years identified with Pathe interests, came over from France to be chief studio director. At this time was begun the production of Pathe American dramas and comedies, and the stock company formed, which later was to contain such sterling players as Pearl White, Henry Walthall, Gwendoline Pates, Paul Panzer, Crane Wilbur, Octavia Handworth, Lillian Wiggins, the late Joseph Graybill, Charles Arling, Francis Carlyle, Eleanor Woodruff and Irving Cummings.

The all around experience which Mr. Berst had received in the Pathe factory and office in France united with his selling experience in this country, stood him in good stead and took concrete form in the phenomenal growth of the business. In telling of those early days Mr. Berst mentions the fact that the first long Pathe picture in any way comparable to the modern features was the four-part "Passion Play" which was brought over from France in 1906.

In December of 1913, Mr. Berst resigned and became treasurer of the General Film Company. Early in 1915 he was proffered and accepted the position of vice-president and general manager of the Selig Company. Several months ago he resigned to accept the presidency of the General Film Company, which office he now resigns to go back with Pathe.

Mr. Berst knows the film business as do few men. With all its branches of manufacturing, producing and marketing he is thoroughly familiar. He has made a most enviable record as an executive and business builder, and the news that he again is with the organization which he so materially aided in bringing to its present importance, will interest the entire film world.

L. J. Gasnier, whom he succeeds, will very likely become the Pathe director of production, that end of the business which has always been the nearest to his heart. As a judge of pictures and as an expert in the knowledge of those qualities that every good picture must have and how those qualities may be attained, he is probably unequaled. He has been for the interests of Pathe first, last and all the time, and is generally recognized in the Pathe organization as a positive genius.

WILLIAM F. HADDOCK DIRECTING "I ACCUSE."

A new Mutual Masterpicture, "I Accuse," is just being started at the Gaumont winter quarters at Jacksonville, Fla., under the direction of William F. Haddock. It was written by Miss Marjorie Howe, and the picture version prepared by Gaumont's scenario editor, George D. Proctor. Alexander Gaden, seconded by Miss Gertrude Robinson, has the leading role. It will be released February 24. Supporting the Gaumont stars in "I Accuse" are W. J. Butler, Henry W. Pemberton and John Reinhard. A number of scenes have already been filmed.

Universal Buying High-Class Scripts

Eastern Players to Be Featured in Adaptations of Well-Known Authors—Otto to Direct Baggot.

ALL of the Universal stars under contract to appear in Red Feather productions will be given proper vehicles in which to exert their entire energy and versatility. It is declared the Universal has lost no players except those it had decided to drop. It only remains for the stars to be fitted with the proper vehicles to turn out the best work in their career, and this part has been left entirely to H. J. Shepard, head of the scenario department. He has been busy scouring the market for the most adaptable and highest class material that could be filmed.

The subject of procuring the rights to film the greatest works of the greatest authors was thoroughly discussed at the annual meeting of the Universal last December, and as a result it was decided to let nothing stand in the way of obtaining for release on both the regular Universal program and the Red Feather Productions photoplays that would stand alone. As the opening gun in the campaign Paul Leiester Ford's "The Honorable Peter Sterling," which was the best of the best sellers of its time, was procured as a vehicle for King Baggot, who will be directed by Henry Otto, who until recently had been employed at Universal City. The Universal can expect good work from this team, as they are both chums. The novel will be made into a five-reel Red Feather production.

Ben Wilson will begin work at once on a detective series by Eustace Hale Ball called "The Voice on the Wire." This will be in five episodes of two reels each, each episode a separate and distinct story, but each one being experiences of the voice on the wire. Mr. Wilson will have the role of the detective. A feature of the detective serial is its syndication through the Hearst chain of papers.

Mary Fuller will be provided with two excellent features, one by Wallace Irwin, from his book, "Thrown to the Lions." It will be a five-reel Red Feather feature, and will afford many excellent opportunities for Miss Fuller to show her versatility. Another adaptation which will be done by Miss Fuller will be "The Huntress," from the pen of G. Vera Tyler, granddaughter of President John Tyler.

Reginald Wright Kaufman's novel, "The Ivy and the Oak," being a new vampire story, new in stagecraft as well as screencraft, but old to the world, will be the vehicle of some prominent star. Harry Benham will put on under the direction of John Harvey a great two-reel comedy, "Held for Damages," while King Baggot will follow his "Peter Sterling" with Jacques Futrelle's "Diamond Master." Other works which have been bought for release during the course of the next few months include "The Social Buccaneer," and "Black Friday," by Frederick Isham; "The Texas Ranger," by McLeon Raine, and "The First Lady of the Land," by Acton Davies and Charles Nirdlinger.

The Universal has eliminated its staff of scenario writers and substituted in its stead continuity writers, whose chief duties it will be to adapt stories, books and ideas which have been and are being constantly purchased for the use of the company.

SPINGLER NOW WITH OCEAN FILM CORP.

"Driftwood," picturized from Owen Davis's play by Anthony Kelly, will soon be completed under the direction of Marshall Farnum. The star of the feature is Vera Michelena of comic opera fame, and her leading man is Harry Spingler.

Prior to his present engagement, Mr. Spingler appeared in several of the Universal features starring King Baggot. Mr. Spingler's best work in the cinema field was revealed during his stay of seven months with the Fox Film Corporation, during which time he enacted the juvenile roles in "The Bondman," "From the Valley of the Missing," "The Blunderer," "Samson," "The Thief," "A Gilded Fool" and "The Idler."

K. & E. ENJOINED IN "BEN HUR" SUIT.

An injunction has been granted to Harper Brothers and Henry L. Wallace as owners of the rights to the late General Lew Wallace in the publication "Ben Hur," preventing the theatrical firm of Klaw & Erlanger from producing a motion picture version of that famous book. The injunction prevents K. & E. from producing the picture until the question as to whether the dramatic rights purchased by them some years ago covers the rights to produce a picture. This contention is denied by the plaintiffs. The case was heard by Judge Mayer in the Federal Court.

Kleine, General Film President

Other Changes in Board of Officers—Berst's Plans Will Be Carried Out—Settlement Made With Fox.

AS ANNOUNCED in the Moving Picture World of January 22, J. A. Berst declined re-election to the presidency of the General Film Company and George Kleine was chosen in his stead. George K. Spoor was elected vice-president; Frank J. Marion secretary and Paul Melies treasurer. An executive committee was chosen, consisting of Mr. Kleine, Mr. Marion and A. E. Smith, to conduct the affairs of the company.

Mr. Berst, it is now definitely stated, retired from the General Film to accept a particularly advantageous offer from Charles Pathe, president of the Pathe Exchange, Inc. Mr. Berst also resigned from the directorate of the General Film, to which he was elected at last Tuesday's meeting.

In confirmation of the foregoing comes the following formal statement from the General Film Company:

The usual annual election of the General Film Company took place Wednesday, January 19, and, as is customary, followed the annual stockholders meeting. New officers were elected as follows: George Kleine, president; George K. Spoor, vice-president; Frank J. Marion, secretary; Paul G. Melies, treasurer.

Mr. Kleine is one of the best known and most successful film manufacturers in the industry. He is one of the group of men who has made the motion picture business what it is today. He succeeds J. A. Berst, who resigned to return to Pathe Freres as vice-president and general manager.

George K. Spoor, now vice-president, is president of the Essanay Manufacturing Company and represents that organization upon the board of directors of the General Film Company.

Frank J. Marion, who was formerly vice-president, and who is now secretary, is president of the Kalem Company, another of the group of manufacturers who distribute their products through the General Film Company. As in the past, Mr. Marion represents the Kalem Company as a director of the General Film Company.

The new treasurer of the General Film Company is Paul G. Melies, who is president of the Melies Manufacturing Company.

The executive committee, it is announced through the officers of the company, 200 Fifth avenue, will consist of President Kleine, Frank J. Marion and Albert E. Smith. Mr. Smith, it will be remembered, is treasurer of the Vitagraph Company of America.

At the directors meeting which preceded the election of officers, but two changes in the directorate were made. P. L. Waters of the Biograph succeeds J. J. Kennedy, of the same organization; and Col. W. N. Selig, president of the Selig-Polyscope Company, becomes a director.

The complete board and the manufacturing organization which each diretcor represents is as follows: George Kleine, Kleine; Frank J. Marion, Kalem; Paul G. Melies, Melies; W. N. Selig, Selig; Ferdinand Singhi, Lubin; Albert E. Smith, Vitagraph; George K. Spoor, Essanay; P. L. Waters, Biograph; C. H. Wilson, Edison.

The election was the annual occasion following the directors' meeting. It is stated authoritatively that there will be no changes in the policies of the General Film Company.

General Film Buys Fox Exchanges.

Closely following the announcement of the election of officers of the General Film Company came the news that a settlement of the controversy between the William Fox exchange interests known as the Greater New York Film Rental Company and the General Film Company and its allied producers. On this subject the following formal statement was issued by the General Film:

The William Fox interests sold this week the Greater New York Film Rental Company to the General Film Company, because of Mr. Fox's decision to abandon altogether the supplying of regular service to exhibitors, and to devote himself entirely to his feature business. Mr. Fox takes this action because of the increasing demands upon his energies in connection with the Fox features.

It happened that shortly after Mr. Fox had decided to handle features alone, the General Film Company was rearranging some of its distribution methods with a view to securing greater co-operation for the benefit of the exhibitor. Consequently, Mr. Fox's representatives entered into negotiations with the General Film Company, the successful conclusion of which is now announced.

The Greater New York Film Rental Company has offices in Atlanta, Baltimore, Cleveland, Newark, New York, Philadelphia, Pittsburgh, Scranton and Syracuse. These offices will be combined with the branches of the General Film Company. The purchase means that exhibitors now have greater opportunities of having their needs supplied promptly.

As marking Mr. Fox's entire withdrawal from the distributing of regular service, a further contract between the General Film Company and Mr. Fox may be instanced. Under the contract, which runs for two years, the General Film Company will supply service to all of the Fox circuit theaters. The contract covers some of the best-known and most successful theaters in the city, such as the Academy of Music, Fourteenth street and Irving place, and the City theater in Fourteenth street. In all, there are sixteen of the leading theaters of New York, Newark, Springfield, Mass., and New Britain, Conn.

Mr. Fox is known as one of the most astute and farseeing men in the film industry. He has always exercised the most careful supervision of the programs of his houses of entertainment. Officers of the General Film Company are glad to have their own judgment of the regular service confirmed by so exacting a film authority as Mr. Fox. They regard Mr. Fox's action as an effective indorsement of the high qualities of the program marketed by their organization.

While nothing is mentioned in the General Film statement regarding the suits brought against the General Film and others by Mr. Fox, it was definitely stated by the representatives of Mr. Fox that all actions at law had been discontinued as part of the agreement and that the slate was clean. Neither party to the agreement would mention the price paid Mr. Fox for his exchange interests, but it is learned that the amount was approximately $300,000.

Ambrosio Sails

Concludes Negotiations with Rita Jolivet for Pictures—Author's Film Co. to Represent Him in America.

ANONIMA AMBROSIO, the well-known continental film producer, before sailing for Italy on the "Nieu Amsterdam" on Wednesday last, announced that he had consummated arrangements by which the two multiple-reel features in which Miss Rita Jolivet acted the title roles, will be released in America immediately.

International interest has centered around Miss Rita Jolivet, owing no doubt to the association of her name with the sinking of the "Lusitania," and the fact that she is the medium through which the last message of the late Charles Frohman was conveyed to the world, when he said a moment before the great ship sank, "Why fear death? It is the most beautiful adventure in life."

During her sojourn on the continent, Mr. Ambrosio was quick to recognize the sterling ability of this little lady, and immediately engaged her to portray the title roles in his six-reel production, "Zwany," and "The Hand of Fatma," a four-reel drama. Judging from the reports of the privileged few who were present at a preshowing of "The Hand of Fatma," devotees of the high-class picture theaters have a rare treat in store for them.

Preliminary work is now being done to the end of making an announcement to exhibitors of a list of features—some even gorgeous spectacles—which will prove genuine headliners on any first-class program.

It is Mr. Ambrosio's intention, as announced recently, to specialize on productions for the American market. During his four weeks' stay here he has made an exhaustive study of existing conditions, and he returns fully confident that he has correctly diagnosed the situation insofar as what the American audiences are clamoring for. Henceforth he will make pictures, the acting of which will be typically American. One prominent Broadway star has already been engaged to pose for two features, which are to be commenced immediately. Still more than this, he has taken one of the best-known directors from our midst, who will act in an advisory capacity so that all mannerisms and gesticulations which are foreign to the American mind will be eliminated.

Mr. Ambrosio was enthusiastic regarding the contract which he had executed with the Authors Film Co., Inc., of 1432 Broadway, New York City. By the terms of this agreement the Authors Film Co., Inc., will act as sole and exclusive agent and distributor for the entire output of the Ambrosio studios in the continent of North America.

A CRITIC COMPLAINS OF KEYSTONES.

Editor Moving Picture World:

Having always been an admirer of Keystone comedies, I have watched with great interest the releases they have put out on the Triangle program. Together with innumerable other individuals, I expected wonderful things from the new Triangle-Keystone, and it is a tribute I feel that is due Mack Sennett, as master producer, to say that with the exception of a very few their pictures have more than fulfilled my highest expectations.

There are but four exceptions. The Eddie Foy picture, the Hale Hamilton picture, "The Game Old Knight" and "The Hunt." While they are very laughable in places, I consider they lack the distinctive touch and the decidedly Keystone twist that have so immortalized the name of Keystone.

After seeing any of these four pictures just enumerated, one feels that while he has seen a good comedy, he has just missed seeing a real Keystone.

Although not an expert in the matter of production, the conclusion I have drawn is that the subdirectors responsible for these pictures have not yet profited to the fullest extent from the wonderful tuition offered by that peer of comedy directors—Mack Sennett.

Aside from the pictures mentioned, however, I must express my delight with the Keystone productions the Triangle has offered on its program.

AN INTERESTED CRITIC.

Government Enjoins Patents Company

Decree Entered Before Judge Dickinson Prohibits It from Continuing Monopoly Declared Illegal—Defendants Have Until February 24 to File Appeal.

ANOTHER move was made in the suit of the government against the Motion Picture Patents Company, the General Film Company and others on January 24 in the United States Court for the Eastern District of Pennsylvania. Edwin P. Grosvenor, the solicitor for the government, presented to Judge Oliver B. Dickinson a decree for signature and settlement.

It will be noted that in the course of the decision it is declared the defendants are engaged in a combination and conspiracy in restraint of trade in violation of the law of July 2, 1890. The specific acts which the court sets forth as constituting an illegality are the several agreements enumerated in the petition for the assignment of patents to the Motion Picture Patents Company; the contracts, licenses and agreements enumerated in the petition—the license agreements existing between the Patents Company and the licensees, the license agreements between the company and the exchanges, the licenses from the company to exhibitors, the license agreements between the company and manufacturers of exhibiting machines, the license agreements between the company and the General Film Company, the agreements between the General and the Patents Company, and all other license agreements referred to in the petition.

While it is set forth that the defendants and their representatives are enjoined from continuing the combination complained of, it is distinctly set forth that nothing contained in the decree shall be construed as preventing owners of patents relating to the motion picture art and named in the pleadings from granting lawful licenses under lawful conditions to any of the defendants or to others or from collecting royalties in the future from licensees. The decree also states if an appeal be taken without delay—and the defendants are given until February 24 in which to make it—such action will operate as a stay of the decree pending the determination of the appeal.

The decision is as follows:

In the District Court of the United States for the Eastern District of Pennsylvania.

The United States of America, Petitioner, against Motion Picture Patents Company, General Film Company, Biograph Company, Thomas A. Edison (Inc.), Essanay Film Manufacturing Company, the Kalem Company (Inc.), George Kleine, Lubin Manufacturing Company, Melies Manufacturing Company, Pathe Freres, the Selig Polyscope Company, the Vitagraph Company of America, Armat Moving Picture Company, Frank L. Dyer, Henry N. Marvin, J. J. Kennedy, William Pelzer, Samuel Long, J. A. Berst, Siegmund Lubin, Gaston Melies, Albert E. Smith, George K. Spoor and W. N. Selig, Defendants.

Please take notice that the undersigned will present the within proposed decree to the Honorable Oliver B. Dickinson, at his Chambers in the Post Office Building, in the City of Philadelphia, State of Pennsylvania, on the 24th day of January, 1916, at 11 a. m. for signature and settlement.

Edwin P. Grosvenor,
Solicitor for Petitioner, Office and Post Office Address, 40 Wall street, Borough of Manhattan, City of New York.

To Charles F. Kingsley, Esq., 74 Broadway, New York City. [Here follow other names of attorneys for defendants.]

Before Oliver B. Dickinson, United States District Judge.

Decree.—This cause came on for final hearing upon the pleadings and all the evidence and was argued on behalf of the petitioner by Edwin P. Grosvenor, special assistant to the Attorney General, and on behalf of the defendants by Charles F. Kingsley, Melville Church and Reuben O. Moon, and thereafter, upon consideration thereof, the Court announced and caused to be filed, on October 1, 1915, its written opinion therein.

Whereupon the Court adjudged, ordered and decreed as follows:

First—That the petition be and is hereby dismissed as to the defendant, Melies Manufacturing Company.

Second—The death of Samuel Long occurred after the final hearing and there has been no revivor.

Third—That the defendants (other than the Melies Manufacturing Company, against whom the petition is dismissed) and each of them, have attempted to monopolize and have monopolized and have combined and conspired, among themselves and with each other, to monopolize a part of the trade or commerce among the several States, consisting of the trade in films, cameras and projecting machines and parts thereof, in violation of the Act of Congress, approved July 2, 1890, entitled "An Act to protect trade and commerce against unlawful restraints and monopolies."

Fourth—That the defendants (other than the said Melies Manufacturing Company) and each of them have entered into and are engaged in a combination and conspiracy in restraint of trade and commerce among the several states in films, cameras and projecting machines and parts thereof in violation of the Act of Congress approved July 2, 1890, entitled "An act to protect trade and commerce against unlawful restraints and monopolies."

Fifth—That the several agreements enumerated in the petition for the assignment of patents to the Motion Picture Patents Company, namely, Petitioner's Exhibits 2, 3, 4, and 5; the contracts, licenses and agreements enumerated in the petition, to wit, the license agreements entered into between the Motion Picture Patents Company and the Patents Company licensees, to wit, the Biograph Company, Thomas A. Edison, Inc., Essanay Film Manufacturing Company, Kalem Company, George Kleine, Lubin Manufacturing Company, Pathe Freres, Selig Polyscope Company, Vitagraph Company of America and Gaston and George Melies, of which Exhibit 3, annexed to the Petition, is a copy; the license agreements between the Patents Company and the rental exchanges, of which Exhibit 4, annexed to the Petition, is a copy; the licenses from the Patents Company to the exhibitors, of which Petitioner's Exhibit 4 is typical; the license agreements between the Patents Company and manufacturers of exhibiting machines, of which Exhibit 5, annexed to the petition, is a copy; the license agreements between the Patents Company and the General Film Company, of which Exhibit 7, annexed to the petition, is a copy; the agreements between the General Film Company and the said Patents Company [illegible] to wit, the [illegible] Company, Thomas A. Edison, Inc., Essanay Film Manufacturing Company, Kalem Company, George Kleine, Lubin Manufacturing Company, Pathe Freres, Selig Polyscope Company, Vitagraph Company of America, and Gaston and George Melies, of which Exhibit 8, annexed to the petition, is a copy; and all other [illegible] [illegible] and described in the petition, the answers of the [illegible] and the finding of facts filed herein, the above [illegible] [illegible] the [illegible] [illegible] and others [illegible] [illegible] 17, 18 and 50, and all [illegible] [illegible] patents [illegible] [illegible] Patent Company and [illegible] [illegible] [illegible] [illegible] used by the defendant in order [illegible] [illegible] [illegible] [illegible]

The Motion Picture Exhibitor

FIGHTING LEGISLATION IN MASSACHUSETTS.

Strong Opposition Against Federal Censorship Bill—Many Measures Offered in Bay State Legislature.

By William M. Flynn.

A STATE wide campaign is about to be inaugurated by the members of the Moving Picture Exhibitors' League of Massachusetts, Inc., to secure the consensus of public opinion toward the proposed Federal censorship law now boiling in the Congressional pot at Washington. The campaign will be more one of education than anything else for the exhibitors plan to show their patrons just what hardships the new law would force upon the moving picture industry.

According to the present arrangement which was worked out by the executive committee in the office of Grenville S. MacFarland every exhibitor in Massachusetts will be asked to throw upon his screen at every performance a statement to be adopted by the league outlining the purpose of the new law, the attitude of the Massachusetts exhibitors toward it, and the method agreed upon to try and forestall its passage by Congress.

Printed slips will be given to patrons at all performances or exhibitions in moving picture houses in Massachusetts, which the patrons will be asked to sign. The slips will register the disapproval of the persons signing them and voice their sentiments in opposition to the proposed new Federal censorship law. The various theaters of Massachusetts will be divided up into districts similar to the present congressional districts and all the signed slips collected in any theater will be bundled together and forwarded to the Congressman representing that district in Washington with a request that he not only vote against the bill but do his utmost to defeat it.

In this manner the exhibitors hope to arouse tremendous public sentiment in opposition to the bill and to impress upon the lawmakers at Washington that the people of Massachusetts are satisfied with the existing censorship regulations in this state and that they will take to heart any attempt upon the part of those in Washington to interfere with one of their chief forms of entertainment. It is highly probable that this campaign will also be conducted in the other states in New England and may also be extended to the other states of the Union.

The exhibitors of Massachusetts have not been slow to realize that any Congressman is going to think twice and think seriously before voting in favor of any bill if he receives a petition, signed by thousands of voters in his district, to vote against it.

A campaign similar to this one was conducted in Massachusetts last year when all sorts of censorship bills were before the Massachusetts Legislature. The people were with the exhibitors from the outset. They were not in sympathy with any of the bills and the members of the legislature were not allowed to forget that fact with the result that all of the bills were killed outright.

In soliciting the support of the public the exhibitors have made no mistake. They have always been square with the people of Massachusetts and the people of Massachusetts appreciate it and have responded by supporting financially and morally the exhibitors' efforts to better conditions in this state. For that reason the exhibitors are looking forward to as great success in the coming national campaign as they secured in the last one held in this state.

Proposed State Legislation.

While several bills affecting the various branches of the moving picture industry have been cast into the legislative forum at the State House this year no censorship measures have made their appearance, much to the gratification of the exhibitors. The time set for filing petitions for legislation is passed and any new measures that appear for introduction in either the House of Representatives or the Senate can only be admitted under suspension of the rules.

In view of the treatment accorded many of the belated bills proponents of increased censorship in Massachusetts will find it rather rough sledding in attempting to get their pet views before the General Court this year. Included in the legislative policy for 1916 is a short session, and as the makeup of both branches is practically the same as last year the members of the legislature will not look too kindly upon any censorship bills seeking admission at this late date. Many of the solons remember the trials to which they were subjected by the censorship bills presented last year and they do not relish the idea of going through a similar experience again this year.

More than a few petitions dealing with other phases of legislation have been denied admission to date and there is nothing in evidence to assume that the members of the legislature will break down their policy to satisfy the whims of a few adherents of greater censorship for films. However, there are enough bills in the fire to occupy the attention of those interested for some time to come.

The "Thirty-Minute Bill."

The bill introduced by Representative Charles "Sandy" Chapman of Cambridge, which provides that all moving picture theaters must furnish ten minutes of some other form of amusement or entertainent for every thirty minutes of films now has a sister bill. This bill is almost a duplicate of the thirty-minute bill, except that it provides that in cases where films are shown for a period of twenty-five minutes, the owner or manager of a moving picture theater must provide some other form of amusement for a period of at least eight minutes. This second bill was introduced by Senator James P. Timilty of Boston on the petition of Walter W. Regan.

It is known the vaudeville interests are behind the Chapman bill, but the reason for introducing the second bill has not been made quite clear to those on the outside. It is believed, however, that the same idea is responsible for both measures and that the second was introduced in the hope that one of them might slide by.

The claim has been set up by some moving picture men that these bills are unconstitutional and for that reason have no standing in the legislature. There is a great deal to be said in favor of the stand taken by these men, who are principally proprietors of small houses showing films exclusively. By dint of much hard work they have built up a following and have established properties that are valuable. Their houses are not big enough to support vaudeville and the passage of either of these bills would virtually compel them to put on acts between films or go out of business. This, they say, amounts to nothing more or less than confiscation of property and there are many who agree with them. And, again, the people have no say in the matter. Under the terms of these bills they will have to take what is given them and be satisfied. If it comes down to the last analysis, Attorney-General Henry C. Attwill will be requested to render an opinion as to the constitutionalty of either or both of these bills. Judging from the outlook, however, neither of them will be enacted into law.

An Anti-Advertising Slide Bill.

Rep. John L. Donovan of Boston, sometimes called the "Mayor of Chinatown," has filed a bill in the House that has created considerable gossip and the reason for which has not been made plain as yet. The bill was introduced on the petition of James H. Brennan of Charlestown and if passed will put an end to advertising by means of slides projected on the screens of moving picture houses. The bill reads as follows:

"Section 1. It shall be unlawful for any owner, proprietor, or manager of a moving picture theater in the City of Boston to allow the use of his screen for the display of any advertisement or announcement, with the exception of advertisements and announcements for religious or charitable institutions and events, or when it refers to his own theatrical affairs.

"Section 2. It shall be the duty of the licensing department of the Mayor's office of the City of Boston to enforce the provisions of this act.

"Section 3. Any violation of this statute shall be punishable by a fine of not less than fifty dollars ($50.00) nor more than two hundred dollars

($200.00), and for repetition of the offense the license of the offender shall be forfeited.

"Section 4. All acts and parts of acts inconsistent herewith are hereby repealed.

"Section 5. This act shall take effect within thirty (30) days after its passage."

While this bill is a special act applying only to moving picture theaters in the city of Boston, it will probably be amended to include all the moving picture theaters in Massachusetts, as the legislature, as a rule, is opposed to passing special legislation. The purpose of the amendment will be to secure consideration of the proposition at the hands of those who will have the matter in charge.

It is reasonable to believe that the advertising men of Massachusetts will strongly oppose this bill, as it treads on their toes none too gently. This bill would also bar a host of industrial films that are now being put out annually by large, enterprising concerns who look upon them as convincing advertising of their business and an asset that is not to be choked off without a protest.

The source of this bill may be found among some persons who complain of exhibitors "wasting time" showing advertisements at intermission in moving picture exhibitions or between films. In some quarters it is thought political reasons may have fostered the measure, but whatever the reason for its inception the petition will have difficulty in getting through the legislature.

Another "Race Prejudice" Bill.

The "Birth of a Nation" bill has made its appearance this year as an added section of the anti-African dodger bill. This bill was presented by Rep. James G. Wolff of Boston and is the annual petition of a certain class of colored persons to prohibit any form of the so-called African dodging in Massachusetts on the ground that it reflects upon the colored race. The section that deals with films reads as follows:

"Whoever for hire or in a public place engages in or manages any game, device or amusement tending to arouse ridicule, contempt, dislike or hatred toward any citizen, class, race or religion shall be punished by a fine of not more than five hundred dollars or by imprisonment of not more than three years."

The colored people who were back of the "Birth of a Nation" bill last year will probably storm the State House again this year in support of this new measure. The fear rankles in their breasts that Massachusetts may be invaded by another film similar to the "Birth of a Nation" and they are seeking some effective method of preventing its exhibition. Although the fight over this bill will be devoid of the spectacular features which surrounded the "Birth of a Nation" it will nevertheless be just as energetic on the part of the proponents and will demand a lot of attention from those opposed to it.

To Regulate Sale of Tickets.

If a bill presented by Rep. Edward N. Dahlborg of Brockton is passed it will materially reduce the profits of many of the moving picture exhibitors in this state, as it prohibits the sale of tickets after the house is full and does away with standing room altogether. The principal section of the bill is worded as follows:

"It shall be unlawful to sell a ticket of admission to any theater, concert hall, or other place of amusement where seats are provided, to sell to any person a ticket purporting to entitle the holder to a seat unless a seat is available at the time of the sale and at the time of the entrance of the purchaser to the theater."

Two bills have been entered by Rep. John W. Craig of Boston, one of which prohibits a moving picture exhibitor from raising the price of admission on special occasions and the other forbidding him to sell tickets anywhere except in his box office. The first bill if enacted into law would prevent moving picture exhibitors from boosting their prices on holidays or at times when they were showing special and costly attractions. The second bill is aimed more particularly at managers and owners of big theaters who turn their tickets over to agents or speculators than it is at moving picture houses. The penalties for violating the provisions of these two bills and the Dahlborg bill are left to the discretion of the court.

Other Regulations Proposed.

There are three bills before the legislature to take cinematographs out from under the rigid restrictions that govern the exhibition of moving pictures in Massachusetts. One of these was introduced by Rep. J. Weston Allen of Newton and accompanies a petition signed by George F. Moulton of Boston and Leon E. Dadmun of Somerville. The bill refers to the existing law and says that the provisions of the most exacting sections "shall not apply to any cinematograph or similar apparatus operated with only cellulose acetate films not more than one inch and one-fourth in width and requiring not more than five hundred watts of electric current to operate the arc; nor shall they apply to any cinematograph or similar apparatus operated by means of an incandescent bulb requiring not more than one hundred and ten volts of current, the mechanism of which apparatus is enclosed in a box or case of asbestos or other fire-resisting material, provided, however, that such machine shall not be kept or used in or upon any of the premises defined in section 1 of this act except under such regulations as the chief of the district police shall prescribe."

The motive for this bill is to allow the introduction of small moving picture outfits into homes, schools, churches, etc. A bill almost exactly like this one has been introduced into the Senate on the petition of Eugene P. Cornell of Wellesley.

The third cinematograph measure is the child of Rep. Edward I. Kelley of Boston and contains the following provisions:

"It shall be lawful for cinematographs to be used and moving picture apparatus to be operated in church halls or other buildings or any buildings under the control of religious corporations provided that the operator and the apparatus are duly licensed and the buildings and arrangements conform to such rules and regulations as may be imposed by the inspector of buildings or building commissioner or other like authority in the city or town concerned."

Rep. Thomas J. Giblin of East Boston is responsible for a bill that is friendly to the industry, inasmuch as it provides that moving picture houses outside of the Metropolitan fire hazard zone do not have to be of first-class construction if they live up to certain building regulations outlined in the bill.

Educating the Public

Northwestern Ohio League Will Conduct Lectures in Behalf of Better Pictures.

C. A. MEGOWN, special representative of the Northeastern Ohio Motion Picture Exhibitors' League, is completing arrangements for a series of free lectures on various phases of the moving picture business. The first of the series will be held in the near future at the Cameraphone theater on Euclid avenue, of which Mr. Megown is proprietor.

It is planned to display films such as "The Stoning" and "The Way Back," both Edison pictures, and the Essanay picture, "The Temper," and call the attention of the public to the fact that none of the persons outside of the picture profession who are interesting themselves in the "better film" movement have taken any notice of pictures of this high character. "There are many such films being shown," Mr. Megown says, "but the people who are seeking to uplift the motion picture business never take any notice of them."

Mr. Megown and B. J. Sawyer, president of the league, are also planning a series of lectures in various theaters on "Pictures and Censorship." They will arrange special programs of films passed by the Ohio Board of Censors but which exhibitors contend are not proper pictures. The lectures by Mr. Megown and Mr. Sawyer will explain why these films have come under the ban of the exhibitors though endorsed by the censors.

"It might be well to call the attention of the public to the fact that the pictures in question are on the shelf instead of in the theaters," Mr. Megown said.

The new Northeastern Ohio Motion Picture Exhibitors' League is developing into quite a healthy youngster. At its last meeting, January 18, the league accepted the applications of 69 new members. There are now 127 exhibitors on the active list.

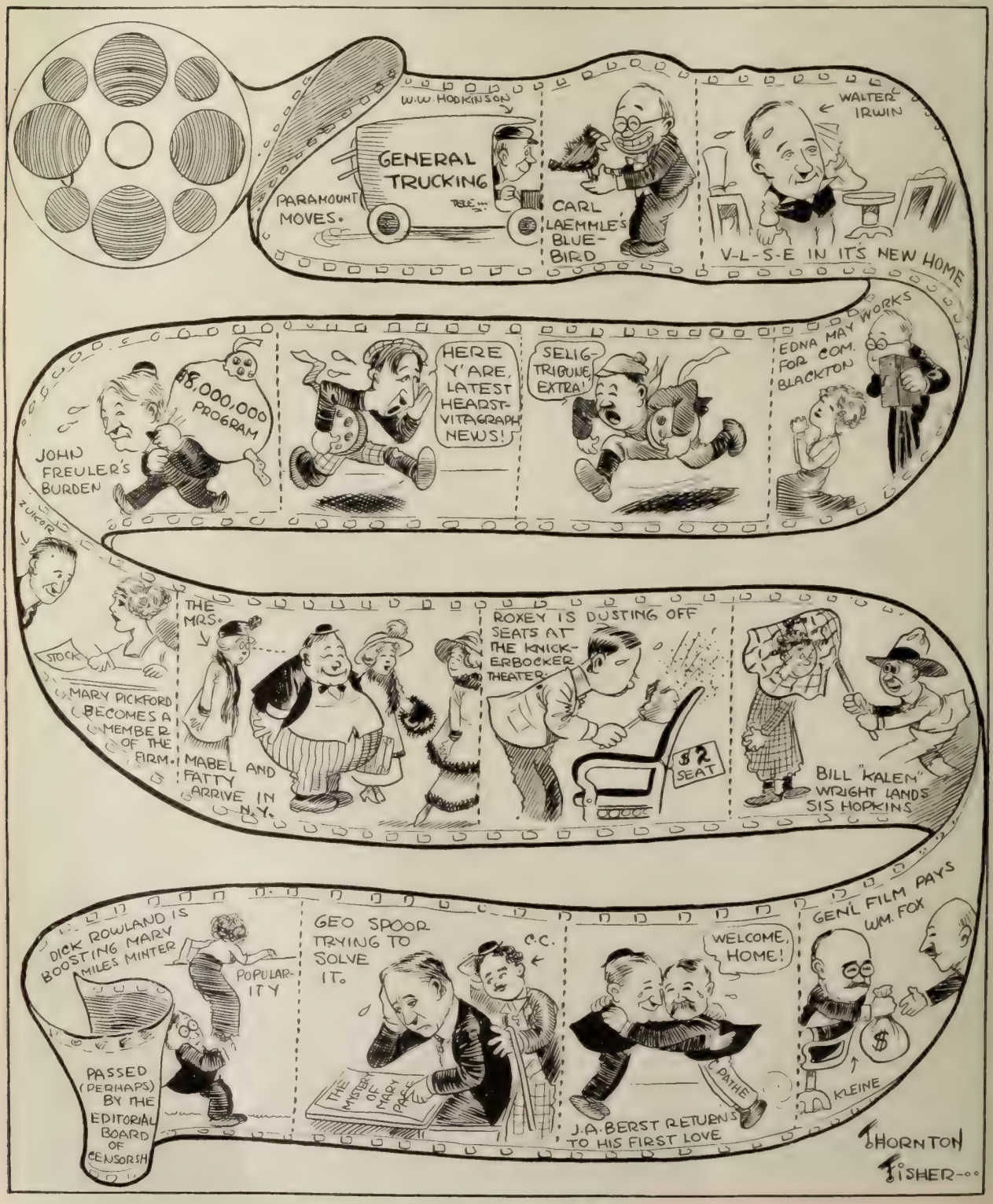
OKLAHOMA CONVENTION CALLED.

The convention of the Oklahoma Moving Picture Exhibitors' League will be held in Oklahoma City, Feb. 11 and 12. Indications point to an unusually large attendance, as some important matters are to come up for consideration.

BALL PROCEEDS TO ACTORS' FUND.

The Pittsburgh Screen Club, composed of moving picture men, has decided to give ten per cent. of the profits of its forthcoming ball, next month, to the Actors' Fund of America.

MOVING PICTURE WORLD NEWS REEL for January



Western Producers to Co-operate

Jesse Lasky, Just Back from Coast, Outlines Some of the Things the Manufacturers Aim to Accomplish.

AFTER an absence from New York of several months, Jesse Lasky, president of the feature producing company bearing his name, has returned to New York for a five weeks' stay. Mr. Lasky, while insisting that he likes California, admitted that the sharp, clear weather he found on his arrival in his former home was much to his liking. In the fine new offices of his company, which he had not before seen, Mr. Lasky talked the other day of general conditions on the Pacific coast, of the agitation regarding censorship and other things, and of the new organization formed by the producers for the combined solving of the problems confronting all manufacturers. He announced, too, that "The Cheat" will be dramatized.

Jesse L. Lasky.

One of the more important subjects discussed by Mr. Lasky was the formation of the Motion Picture Producers' Association. The initial action looking to the organization of the manufacturers was inspired by the fact that for a long time there was an absence of co-operation from the city. Los Angeles and its newspapers permitted attacks on the industry without attempting to stop them. Every studio on the coast is represented in the association. Permanent headquarters will be established, and the offices will be in charge of a secretary, who will have had no previous connection with the business. To make the association more comprehensive in its scope, eastern manufacturers without Los Angeles affiliations will be invited to become associate members.

One of the duties of the secretary will be adjustment of differences that may arise between the members. Another will be the handling of various matters that may arise from time to time in which both the community and the manufacturers may be concerned. A third and by no means not a minor subject that will receive close consideration will be the manner in which employees carry out their agreements.

The new association in the ends it will seek to attain will be an elaboration of the Motion Picture Board of Trade of America. In other words, where the one is concerned more with business affairs, the Los Angeles association will confine itself to the production or studio side.

"The business has grown so rapidly that it was only after the industry had reached present proportions the producers began to realize they must organize to protect themselves," said Mr. Lasky. "It is believed that steps may be taken that will tend to keep salaries at a more normal basis. We believe the establishment of equitable conditions will be for the good of the player as well as of the manufacturer.

"Of course you have heard of the recent agitation in Los Angeles. One result of it was that delegations from many cities have visited us. Chambers of commerce and boards of trade have been very anxious to get us to go to their respective communities, offering us land and in some cases agreeing to build studios on our specifications."

Mr. Lasky spoke of the prospects of the Los Angeles motion picture auxiliary committee to raise money for the Actors' Fund, of which he is the local chairman. He said the committee hoped to raise close to $100,000. He emphasized the growing recognition of the fact that "the play's the thing."

"The Cheat," the recent production featuring Fanny Ward, is to be dramatized. In all probability Miss Ward will play the leading role; very likely some of the players who supported her will be seen in the cast. Mr. Lasky said that before his return to the coast he will close a deal for the dramatization. He has an option on the services of two prominent dramatists. Mr. Lasky is under the impression that this is the first instance where a successful screen story has been used as the basis for a stage production, and it would seem his impression is founded in fact.

Mr. Lasky announced that James Young, who has made many pictures for the Vitagraph and Peerless companies, was to leave for the Lasky studios on Wednesday, January 26, accompanied by his assistant and cameraman. Allusion was made to the recent acquisitions by the Lasky scenario department in George Bronson Howard and Paul Dickey. Mr. Lasky said a staff of playwrights in the east were under contract to write for his company, among these being Willard Mack.

"I don't believe today the producers in Los Angeles have any complaint to make against the city," said Mr. Lasky in conclusion. "The attitude of the authorities and the citizens appears to be entirely fair. At the time of the recent misunderstanding it did seem as if every day saw the formation of a committee or organization to co-operate with the picture men. The result has been that if any manufacturer had in mind the contingency of moving to some more congenial community he has put away the thought. As an illustration of what the coming to another city of a picture manufacturer might mean we may take the case of our company. A census was made of the employees and their families and it was learned that if we changed our base of operations it would involve the transfer of 1,250 persons. Our expenditure each year is in excess of a million dollars. So it is easy to understand why any community would be willing to give land and build a studio."

Kuhn Joins Mahin Agency

PAUL R. KUHN, for the past five years associated with the Nichols-Finn Advertising Company, has severed his connection with that organization to join the Mahin Advertising Company, Monroe Building, Chicago. Mr. Kuhn is well known in film circles, having assisted in preparing the advertising campaigns for "The Million Dollar Mystery," "The Diamond from the Sky," "The Girl and the Game," the Chicago Tribune's Belgian War Pictures and the widely advertised film "The German Side of the War."

Paul R. Kuhn.

Recently Mr. Kuhn has given much of his attention to the interests of the Mutual Film Corporation in promoting "The Eight Million Dollar Mutual Program" and "Mutual Masterpictures, De Luxe Edition."

Ever since the motion picture industry began to break into the advertising limelight, Mr. Kuhn has been identified with its advertising activities. He has been engaged upon the advertising efforts of such organizations as the Mutual Film Corporation, the American Film Company, the Indian Film Company, the Syndicate Film Corporation, the North American Film Corporation and the States Film Corporation.

Few advertising men in America have made such a deep study of the film industry as has Mr. Kuhn. In his new association Mr. Kuhn will handle all the advertising for George Kleine's new motion picture novel by Rupert Hughes in which Billie Burke and Henry Kolker will be featured.

BALSHOFER TAKES COMPANY SOUTH.

Another Metro company headed by Fred J. Balshofer, director in chief, has gone to Jacksonville, Fla., where exteriors will be made for a big production, as yet unnamed. There were fifteen persons in all in the party, including Marguerite Snow, the charming and popular Metro star; Zella Call, formerly leading woman with Al Jolson, in "Dancing Around"; John Goldsworthy, leading man in several Metro productions, and Howard Truesdell, who will assist Mr. Balshofer in the direction of the new photoplay, and also play a leading role. The Balshofer feature will be produced by the Quality Pictures Corporation for the Metro program.

Chicago News Letter

By JAS. S. McQUADE.

George Kleine Interviewed on the "Billie Burke" Serial.

DURING George Kleine's brief stay in the city last week I learned that work had been actively in progress on the "Billie Burke" serial for two weeks past, at the Kleine studios in New York, and that the first release will be made probably in April. As the name of the serial has not yet been decided upon, the designation given above is used for the time being.

I had the privilege of seeing a few proofs of the earliest scenes in the first episode, and was firmly impressed that Billie Burke will prove one of the most magnetic and beautiful of all film stars. To me she appeared to still greater advantage before the camera than on the stage, and that is saying a great deal.

Mr. Kleine informed me that the present plan is to make the serial in twenty episodes, of two reels each, and, judging from the scenes viewed, I consider that the story by Rupert Hughes in films opens up with fine promise.

"Henry Kolker, as the leading man, is doing the best work of his career," said Mr. Kleine. "No expense has been spared in selecting the very finest cast, with a particular eye to type and suitability. The film story will be very high class and will be marked by an atmosphere of refinement, without depriving it of any of its inherent virility or power.

"In some respects the film will establish a precedent, with respect to the high salaries of the entire cast. Even the subordinate parts are being taken by artists of the highest rank.

"In the matter of sets we are aiming at a refinement and perfection that will appeal to good taste. The cheap melodramatic thrills are being carefully avoided, also everything that might be considered tawdry.

"In the matter of costumes the most artistic care is being taken. A contract has been made with Lady Duff Gordon covering all the gowns that will be worn by Miss Burke throughout the twenty episodes. These gowns will be specially designed by Lady Duff Gordon herself, while keeping particularly in mind the role and the personality of the star.

"As I have before stated, the title has not yet been decided upon, or at least it is not yet ready for publication.

"I do not believe in mentioning the cost of the production, on account of the exaggerated statements usually made in such cases. It can be readily inferred, however, from the personnel of the cast and the costly elaboration of other factors in the production, and also taking into consideration the period of time consumed in the making, that the final figures will exceed the cost of any other films, of any magnitude, ever made, and I am conservative in making this statement."

Mme. Beriza, Prominent Grand Opera Star, Signed by Selig.

Marguerite Beriza, the celebrated soprano now with the Chicago Grand Opera Company, signed a contract last week to become a Selig moving picture star. This great artiste, whose salary in grand opera has been well up in the thousands yearly, has never appeared before a moving picture camera, but, a lover of art in every form, she believes that she has in moving pictures a great artistic opportunity.

Mme. Beriza in her early career carried off first prize in the Paris Conservatoir as pianist and vocalist, and won enviable popularity at the Paris Opera Comique. Later, with her former husband, Lucien Muratorex, numerous artistic operatic successes were achieved.

The popular song bird has had a brilliant career in this country. She sang in the Boston Opera Company for three years, and was a notable member of the Metropolitan Opera Company in New York City. Her well-known successes in "Faust," "Tales of Hoffman," "La Tosca," "Louise," etc., are too well remembered to require discussion here.

The advent of this talented international operatic artiste in the making of moving pictures will mark a most unusual departure. In the height of her successful career in grand opera, Mme. Beriza has taken the decisive step to become a permanent star in moving pictures. Her fine talent as an actress contributed largely to her high standing as an operatic soprano, and will doubtless win for her renown and popularity on the moving picture screen.

Mme. Beriza will join the acting forces of the Selig Polyscope Company early in February, and in all likelihood will be engaged both at the Los Angeles and Chicago studios of that company.

On the Division of Moving Picture Rights Between Theatrical Managers and Playwrights.

The Authors' League of America, with a membership that includes most of the best-known writers in the country, recently drafted a form of contract for use between playwrights and producing theatrical managers.

Some of the principal clauses of the contract touch on percentage royalty, on the prohibition of the theatrical manager from making any change in a play without first securing the written consent of the author, while one of them, clause 7, treats of the division of the moving picture rights between the manager and the author. The clause makes them equal partners in the disposition of the screen rights, on which decision the official bulletin of the Authors' League makes the following comment:

> Under present conditions the motion picture rights to a play are frequently more valuable than the performing rights. For it is a strange fact that better terms can be arranged for the motion picture rights to a play which has failed in production and which, at best, contains not half material for five reels of motion pictures than for motion picture rights to a book so replete with picturesque and dramatic action that the strain upon the already tottering imagination of the scenario-wright and the photoplay director is reduced to a minimum. Why the manager should get any interest whatever in the motion picture rights is a mystery. Three years ago he didn't know they existed. Today he insists that he can't afford to produce a play without the safeguard against loss provided by his fifty per cent. interest in the motion picture rights. He not only insists, he gets that interest or refuses to produce the play.

It might be said with equal point that the author of the play was equally ignorant of moving picture rights three or more years ago. When the play was completed, the author had invested so much of time and brain effort in it, and he looked solely to its production on the stage for payment. The theatrical manager who decided on producing it also looked to its stage production to reimburse him for the amount laid out on the producing company and other expenses, besides a profit on his investment. In case of failure the manager was by far the greater loser, because he had taken greater chances.

As he takes the same chances now—greater, perhaps—and since the author is decidedly not taking any more, can the manager be consistently blamed for insisting upon his share of the moving picture rights to safeguard him against failure?

The author gets a certain publicity that is valuable even when his play may prove a failure; because in certain elements the play may have been strong, while perhaps in construction or otherwise it was weak and the dramatic critics may have written with hope that the author would do better next time and turn out a success.

The manager who lost his money on the author's failure may not have the opportunity to get it back on the author's successful play, and so we cannot blame him if he insists, in each case, on equal participation in moving picture rights. He is entitled to his pound of flesh as much as is the author, if not more so.

Chicago Film Brevities.

George Kleine arrived in the city Saturday morning, January 15, and returned to New York Tuesday, January 18. Speaking of the one-reel comedies featuring Harry Watson, of Bickel & Watson, Mr. Kleine said: "We are filling a few preliminary dates in large houses like the Strand in New York and the Ziegfeld in Chicago. My first opinion of these farce comedies, that they are the most original farce comedies yet offered, has been confirmed by the public. I confess that my object has been to demonstrate to exhibitors generally—because of the usual suspicions—that we have here a series of one-reel farce comedies of tremendous drawing power. These few dates in the large houses have been exclusive, and the films, which comprise a series of ten, will be

released through my branch offices, exclusively, after they have been given the preliminary demonstration. We are making another series of one-reel farce comedies that will feature George Bickel, Mr. Watson's partner, which will be released at a later date, although both partners appear in the first set of ten, notably in a film reproduction of their famous stage comedy prize fight. I may state that in the preliminary showings of the present series of ten, each farce comedy is run for one week." Kitty Kelly, photodramatic critic of the Chicago Tribune, writes of Harry Watson's comedy as follows: "At last an original comedian has developed a case of genuine funniness which doesn't show a trace of Chaplinitis. He is Harry Watson, of Kleine, and as a dilapidated tramp he is the stimulator of spontaneous laughter. Though his relationship with soap may be infrequent, his fun is clean."

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Harper & Brothers, publishers, have arranged for a special photoplay edition of Rex Beach's "The Ne'er-Do-Well," which was recently filmed by the Selig Polyscope Company. The book is embellished with scenes from the Selig play.

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Phil H. Solomon, formerly connected with the Chicago office of the Metro Pictures Corporation, is now city representative of the Bluebird Photoplays, Inc., with headquarters at 109 North Dearborn street, this city.

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Samuel B. Yonan, son of B. Yonan, who is the only moving picture exhibitor in Urumia, Persia, called at the World office last week. Mr. Yonan, Sr., is owner of the Shainshah theater in Urumia, which seats 250 people. An admission of 25 cents is charged for a program of three reels of Pathe Freres product. This program is changed once a week. There are only two or three moving picture theaters throughout Persia, Mr. Yonan, Jr., states. Samuel B. Yonan left Urumia in 1910 and came to America to engage in the moving picture business here. Mr. Yonan was formerly connected with Pathe Freres in Joinville (near Paris), France, in the capacity of darkroom man. While here he has been connected, in the same capacity, with several firms. Altogether Mr. Yonan has had five years' experience in photography, and is now fitting himself to be a cameraman. It is his intention to return to Persia after the war and engage in the producing business there.

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The Board of Trade of Vicksburg, Miss., is planning to co-operate with the Selig Polyscope Company in the filming of Winston Churchill's great novel, "The Crisis." According to Vicksburg newspapers, a letter was recently received from Mr. Selig, stating that a representative of the Selig Company would shortly visit Vicksburg to inspect the locations called for in Churchill's work. It was agreed by the Vicksburg Board of Trade that should Mr. Selig respond to a personal invitation to visit Vicksburg again that he will be so favorably impressed with the many charms of the scenic environment of that city and surrounding delta that he might be persuaded in time to open a branch studio in the city. The Vicksburg Board of Trade has taken official action to assist Mr. Selig in every way possible to assure the success of the great drama of ante-bellum days. "The Crisis" exterior scenes, according to present plans, will be taken in St. Louis, Nashville and Vicksburg, and several thousand people and elaborate equipment will be required to make the spectacular scenes complete.

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The nuns of the Ursuline Convent, on State street, New Orleans, La., recently saw moving pictures for the first time, when M. L. Alexander, president of the Conservation Commission of Louisiana, delivered an illustrated address on the natural resources of the state, for the benefit of the pupils of that institution and their instructors. By the aid of colored lantern slides the spectators were taken on a picture tour of the state—to the sulphur mines, the salt mines, the forests, and through the oil and gas fields. After the showing of the slides, three reels of moving pictures taken by Stanley Clisby Arthur, the commission's ornithologist, were projected on the screen by the Portoscope, a portable moving picture machine that can be set up and used to exhibit pictures anywhere.

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For the week beginning Monday, January 24, the Studebaker will inaugurate the policy of two programs a week. The Monday program, which will run until Wednesday night, inclusive, will be "D'Artagnan," featuring Orrin Johnson, and "Perils of the Park," Keystone, in which Alice Davenport and Harry Gribbon take the principal roles. On Thursday and for the balance of the week the Kay-Bee feature, "Acquitted," with Wilfred Lucas, and "A Movie Star" by Keystone, featuring Mack Swain, will be the screen offerings.

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A recent cablegram from London states that official moving pictures of actual fighting operations of the British army in France and Flanders are being taken under the direction of the war department, and that they will soon be exhibited before the British public so as to inform them what the army is doing. The receipts from the sale and rent of these films will be devoted to the aid of disabled soldiers and their dependents.

* * *

Walter W. Evans, special traveling representative of the Precision Machine Company (Simplex), spent last week in the city looking after the trade. He left for Detroit and Saginaw, Mich., after which Milwaukee and Minneapolis will be visited. Mr. Evans is covering all the territory in the middle west in the interests of his company, from Pittsburgh in the east as far west as Denver, and from St. Louis as far north as Minneapolis. Mr. Evans reported growing activity in his line in the territory assigned him.

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A fire in the basement of the building of the Panorama theater, 5110 Prairie avenue, lasted two hours on Sunday, January 16. Harry Friedman, manager, telephoned the fire department and ordered the lights in the theater turned on. He then announced that there was a fire nearby and that it was advisable for his patrons to leave for a few moments until the danger, if any, was ascertained. Only a few of the audience paid any heed, and it was not until he ordered the side fire exits opened and the pictures stopped that the patrons filed out. The theater itself was not damaged. A strange feature of the occurrence was the fact that most of the people who went out into the extreme cold night soon returned and the show was continued.

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The first regular monthly meeting and banquet of the Reel Fellows' Club for the new year was held Wednesday evening, January 19, in the clubrooms, 17 North Wabash avenue. Plans for the year entered upon were discussed informally, and initial arrangements were made for the opening of a campaign that will increase the membership to 500.

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The second annual dance of Local 157, Moving Picture Operators of the International Brotherhood of Electrical Workers of Chicago, was held at Illinois Hall, 1544 Ogden avenue, this city, Wednesday evening, January 19. A. W. Hortsch, president of the local, reported that the affair was "a grand success." The patrons at the dance were treated to a novel innovation, which introduced the Auto-Arc, and the committee on arrangements was highly complimented upon the beautiful rainbow effects of this new invention. About 600 couples attended the dance.

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The Selig-Tribune has contributed its share to the opposition given the Hughes-Smith bill, now before the House Education Committee at Washington, D. C., which favors the federal censorship of moving pictures. In No. 6 of the Selig-Tribune, moving picture producers are shown appearing before the House committee to demand their constitutional rights. The Selig-Tribune poster, No. 6, also carries arguments made by producers against the attempt to create a federal board of censors.

BOOKING "SIS HOPKINS" ALREADY.

General Film exchanges report an unusual fact in connection with the Sis Hopkins comedies being produced by Kalem. Though the first announcement of the comedies was made only a few weeks ago and none are ready for release, a number of exhibitors have already made advance requisitions for bookings and many have written Kalem for co-operation in preparing their publicity for the new subjects. This advance ordering is more surprising when it is considered that the Kalem productions will mark Rose Melville's debut on the screen. The National Amusement Company, of Akron, Ohio, probably has the honor of making the first booking of a Sis Hopkins comedy, as shown by this letter received from the president, L. A. Schiappacasse: "Gentlemen: Have made arrangements to have the 'Sis Hopkins Comedies' placed on our program as soon as they are released. Meanwhile would like to have any special advertising matter you will have out on these comedies, cuts for newspapers, etc. L. A. Schiappacasse."

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

GRIFFITH TALKS AT BUSINESS MEN'S DINNER.

At Annual Dinner Attended by Many Picture Men Producer Discusses Relation of Industry to Community.

AT THE annual dinner and election of the Merchants' and Manufacturers' Association of Los Angeles there were present many prominent moving picture men who told of the good being done by the industry in this city. One of the most interesting speeches was made by D. W. Griffith. His subject was "The Film Industry in Its Relation to the Commercial Community," which served to express in a significant manner the viewpoint of the association upon one big and active issue. Mr. Griffith set forth in terms of clarity and power what the motion picture industry stands for. He agreed with the estimate of President W. E. Bush of the association that $20,000,000 is spent annually in Los Angeles by studios and employees. On another side of the subject he said:

"You need not be ashamed of any part of the business. There are sinners in it, but you will not find them any more numerous proportionately than in any other profession, and I do not even except the law-making and preaching professions, because I have statistics to prove my statement. People all over the world—in India, China, Australia, Germany, Russia, everywhere—are having Los Angeles and her incomparable surroundings shown and translated to them by the moving picture. And into this art there is being put beauty, love and, I believe, a great deal of understanding."

"Realizing the enormous importance of the film industry," said President Bush, "which has become one of the greatest factors in our industrial life, the board of directors as early as last February adopted a strong resolution in support and defense of that industry, and our attention and our efforts have been constantly directed along these channels."

ACTIVITY AT KALEM STUDIO.

The Whole "Ham" Family Working in Kalem Comedy—Ethel Teare to Have Her Own Company.

They are putting on comedies these days at the Hollywood studios of the Kalem Company. A story of Kentucky feud days, written by Lloyd Hamilton and Bud Duncan, has just been completed. In this farce the whole "Ham" family takes part. There are Ham's father, sisters, brothers and a small "Hamlet." Porter Strong plays the father and Gordon Griffith, who recently played "Ben Blair as a Child," in the Morosco production of that name, has the part of Little Ham.

Ethel Teare, who for the past year has been leading woman for the Ham Comedies, is now to have her own company under the direction of William Beaudine at the Hollywood studios. Victor Rottman will play the opposite lead.

James Davis has just completed the producing of a release for Kalem's "Hazards of Helen" series in which the most dangerous of all the hazardous stunts that have been performed for this series was photographed. Helen Gibson, to whom fear seems an unknown quantity, rides at breakneck speed to a drawbridge which is just being swung by crooks she is pursuing, and throwing a rope from the saddle to the superstructure of the bridge as it swings hangs to the rope and is swung out over the stream below to a height of one hundred feet. The Kalem Company is now building at Hollywood for these scenes a large and most substantial railway station. It will be of the same proportions as the elaborate Grand Hotel lobby and Stingaree sets.

George Bronson Howard, author of "The Love Pirates," the series of pictures now in preparation by James Horne at Kalem's Glendale studio, is in Los Angeles. Mr. Howard visited the Glendale studios and saw several scenes photographed for the series. He was pleased with the manner in which the series are being filmed for the screen and the elaborate settings used in its production.

Riverside to Be Filmed.

The Chamber of Commerce of Riverside, a thriving citrus city sixty miles to the east of Los Angeles, at its annual meeting and election decided to enter "pictures." Secretary Dudley presented a plan for getting a motion picture made of the city for use at the San Diego Panama Exposition this year and by the Los Angeles Chamber of Commerce and others as opportunity afforded. The suggestion was adopted. R. H. Mauser, vice-president and producer of the Banner Company of San Mateo, will bring his company here and get out a thousand-foot reel showing characteristic Riverside scenes, with his company members putting on comedy high lights. Secretary Dudley said he believed he could finance the plan among the merchants and was instructed to go ahead.

Several other nearer cities are using films to advertise their advantages.

FIRE AT FINE ARTS STUDIO.

Entire Interior of Laboratory Damaged—Production Will Be Delayed Several Weeks.

Damage to the extent of perhaps twenty or twenty-five thousand dollars was done on the afternoon of Thursday, January 20, when a fire broke out in the printing room of the Fine Arts studios at Hollywood. The building was totally damaged. Several thousand feet of positive film was destroyed, and a small amount of negative film was lost. In the conflagration no one was injured. Every member of the studio force fought the blaze. D. W. Griffith and other prominent persons entered the burning frame building and rescued reels and cans of negative, valuable film which had just been finished. The entire interior of the laboratory where the film is printed was damaged. It will delay production for several weeks. The place will be rebuilt immediately. The origin of the fire is unknown.

Cast Selected for "Macbeth."

Sir Herbert Beerbohm Tree's cast for his Triangle film version of "Macbeth" has been announced. Constance Collier will be seen as Lady Macbeth. She has played this part with Sir Herbert in his London seasons and was secured by arrangement with Oliver Morosco. The remainder of the company as selected by John Emerson, assigned by David W. Griffith to make the production, includes twelve players who have appeared in Shakespearean roles, all but two having had parts in "Macbeth." The entire support is drawn from the Griffith permanent forces at the Fine Arts studios. Wilfred Lucas will be Macduff; Mary Elden, Lady Macduff; Spottiswoode Aitken, Duncan; Ralph Lewis, Banquo; Olga Grey, Lady Agnes, and I. Nowskowski, Malcolm. Miss Alden and Mr. Aitken will be remembered as having had prominent roles in "The Birth of a Nation." Mr. Lucas has already been seen in several Triangle plays. The Tree production will be released in the early spring.

Mary Anderson Now Mrs. Goodfriend.

When Miss Mary Anderson left the Vitagraph studios in Brooklyn she was entirely unaware of what fate had laid out for her in the west. No more is she Miss Mary, but Mrs. Pliny Goodfriend. Her husband is on the photographic staff under Rollin S. Sturgeon at the new Hollywood studios of the Vitagraph.

The couple have just returned from a several week's trip to Truckee.

Los Angeles Film Brevities.

Henry McRae has begun the production of his first film since his return to the producing staff of the Universal City studios. It will be "The Strife of the Iron Trails," a two-reel railroad story written by Frank M. Wiltermood. Marie Walcamp and Lee Hill are playing leads, with a supporting cast of well-known Big U players. One of the scenes was filmed this week down at a well-known cafe on Spring street, where a truckload of lights and various other props had been brought for the occasion. In addition to the cast, some

Seventy-five or more diners took a part in the picture and remained for several hours making atmosphere for the scenes.

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Calder Johnstone this week joined the scenario staff at Universal City. He was formerly scenario editor at the New York studios of the Universal. Later he held a similar position at their Pacific coast studios, and following that was writer for the American Company at Santa Barbara.

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Otis Turner this week began the production of "The Gay Lord Waring," a five-reel adaptation from Houghton Townley's novel prepared for the screen by F. McGrew Willis and featuring J. Warren Kerrigan. While Turner is handling the Kerrigan company in this production, Director Carter is at work on scenes for a five-reel De Haven comedy, the title of which is "Get the Boy."

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Grace Cunard is out of the hospital again and has started work on "The Bandit's Wagon," a one-reel drama, with Francis Ford playing opposite lead.

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Harry Depp, well known in vaudeville and stock, has joined the Universal and is to appear in juvenile and character roles.

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Lee Hill, the leading man in Henry McRae's new "101 Bison" company, is well known in local photoplay circles. Prior to his engagement with the Universal, Mr. Hill has been connected with several Los Angeles studios in the capacity of both leading man and producer. He was for some time with the New York and then with the Crown Hill, Essanay and Vogue.

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Bertram Grassby, one of the best-known Universal stock players, was married this week to Miss Girrard Alexander, also a Universal player. The young people are to settle in Hollywood.

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"John Needham's Double," a film adaptation by Olga Printzlau from Joseph Hatton's story, is the next photodrama in which Tyrone Power is to be featured. "The Ill Born," Mr. Power's initial appearance in the Universal program, is now finished.

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Blanche Sweet under the direction of William C. De Mille is at the Lasky ranch on locations filming exterior scenes of "The Blacklist," a feature production written especially for her by William C. De Mille and Marion Fairfax.

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Mae Murray, the latest Lasky star, badly frightened George Melford, her director, and the rest of the company, one day last week, when she became lost in the sand dunes while on location for a picture. Miss Murray strolled away from the party and promptly lost her way.

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Leo, the ferociously tame nine-year-old lion, who chases De Wolf Hopper and Fay Tichner through a number of scenes in "Sunshine Dad," is the studio pet of Fine Arts Film Company. When Leo is not playing animal leads he is kept in a substantial cage, where, to the amusement of the studio folks, he is fed once a day. Leo is the particular pet of Sir Beerbohm-Tree, the distinguished English actor.

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At the Vitagraph, R. S. Sturgeon had recovered from the snow trip and was closeted with his secretary, scenarioist, and manager, doping out stuff for his newest Blue Ribboner, "God's Country and the Woman." Everyone was busy, and carpenters and laborers were toiling to finish the new laboratories.

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We are informed that the National Film Company is contemplating moving to Tampa, Fla., having been offered financial inducements by that city to locate there. F. L. Porter, in charge of the Los Angeles plant of the National, stated he had received the information this week from William Parsons, president of the company. Mr. Parsons is now in New York and will return to Los Angeles about February 5.

* * *

When calling at the Morosco studios, this week, Manager Charles Eyton greeted us with a broad smile and said: "Come up on the stage and I'll show you a real set." He exhibited a large hallway set for "The Code of Marcia Gray," the Constance Collier story. This piece of stagecraft deserves credit. Instead of showing only the bannister and the first few steps the whole stairway was represented by good strong timbers and trimmings. The hangings, pictures and furniture were of the best, having been taken from a prominent Los Angeles home exclusively for this one picture.

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The Norbig Company has put out its first cartoon picture, a one-reel comic, made by a new process, invented by Joseph Cammer, who also does the drawing. The first picture is called "Professor Wiseguy's Trip to the Moon," and is amusing. Much trick drawing and photography make this a startling picture. Mr. Norton, who heads the concern, says more of these funny films will be made and released on one of the big programs.

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Eddie Foy and the Keystone Film Company, who were recently advised by Judge Jackson to get together with a view to compromising Mr. Foy's suit for salary, were not able to report an amicable adjustment of their troubles this week. The case was set for trial April 25, and information was vouchsafed that at that time Mr. Foy will be made a cross-defendant in a suit for damages. The company expects to charge that Mr. Foy would not follow the instructions of the director; that he argued and killed time, keeping a high-priced company of actors and actress waiting. In yesterday's preliminary stage Judge Jackson sustained the demurrer to Mr. Foy's complaint. A supplementary complaint was filed, and the film company will file its answer.

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Moving pictures to teach the proper care and best uses of forest reserves are to be shown in cities in Southern California by Forest Supervisor J. R. Hall. Mr. Hall will arrange with a theater to have the pictures shown and will probably supply a lecturer to explain them. One of the subjects will be entitled "Fire Dangers," and will show how carelessness with matches and all other forms of fire each year cause thousands of dollars' worth of damage and destroy the beauty of thousands of acres of fine mountain country. Other pictures will show lumbering camps, cattle grazing and camp life and recreation in the forest.

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An effort will be made by officials of the state labor bureau this week to amicably settle the controversy regarding salaries which arose between nearly 100 extras, an employment agency and a local film company a few days ago. At that time the extras stormed the labor office, declaring 50 cents had been offered them by the film company for two days' engagement in lieu of a promised $3 a day.

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From San Diego papers we learn that E. Wilson Farr, of the Maya Film Company, has recently returned from a photographic expedition in the wilds of Central America. Mr. Farr went on his expedition in the early part of 1915. With native guides he penetrated the most remote portions of the jungle districts. The explorer was well received by the Indians, some of whom had never seen a white man, was invited to their lizard and monkey feasts, and was offered more than one blushing belle for his bride. The Misskito Indians were particularly hospitable. Many scenes also taken of the ruins and monuments of old Indian villages, reproductions of which are seen in the California building at the San Diego Exposition. The Maya Film Company was organized in the fall of 1914 to make educational motion pictures.

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The ball and benefit entertainment of the American Film employes at Santa Barbara was a success. About 500 couples enjoyed dancing on the big floor of the new glass studio, which was gayly decorated with colored lights. The dance opened with the "Flying an American Rag," composed for the occasion by James Campilia and George Clancy. The grand march was led by Mr. and Mrs. P. G. Lynch and Mr. and Mrs. E. A. Laggley. A number of film players from Los Angeles were present, including Tom Mix, leading man and director for Selig; Gus Inglis, of Willis and Inglis; Hal Cooley, of the Signal Company; Miss Ella Hall, of the Universal, and Miss Mabel Condon.

* * *

A history of the Los Angeles high school is to be put into motion pictures, under direction of T. W. Oliver, vice-principal, and Jerome Waller, a student. The picture will show the development of the school from the beginning. When completed, the subject will be shown to each class of students as it enters the school.

New York Cafe in Kalem Series

Furnishings from Defunct Cafe de la Paris Purchased for Motion Picture Settings.

A CARLOAD of costly properties that left New York last week for the Kalem Glendale studios included many dazzling furnishings that will give persons outside New York their first glimpse of the splendor of the Cafe de la Paris, later Martin's. This resort of Bohemian New York, considered the most ornately furnished lobster palace that ever glittered on the White Way, recently passed under the auctioneer's hammer after an eventful career of brilliance and brevity. Kalem was fortunate in securing a carload of the furnishings from a dealer who bought heavily at the auction and the material is being shipped to Director Horne's company staging the new George Bronson-Howard series.

The Cafe de la Paris furnishings will be used in a restaurant set that is promised to surpass even the same company's famous Grand Hotel set in completeness and beauty. The size of the set may be imagined when it is said that over three hundred fashionably dressed extras will be necessary for the scenes of gayety that have the restaurant for their background.

With the shipment of special properties for the new Bronson-Howard series there also went a number of gowns for Marin Sais and Ollie Kirkby which the two stars ordered from Fifth avenue modistes as soon as the production of the series was decided on and the players had learned from the early stories that they would be given an opportunity to display fashionable frills in the production.

Under the direction of James W. Horne, work is now progressing on the second episode of the series at the Glendale, California, studios. It is expected that by the time the release date for the first episode is settled the company will be far enough ahead on productions that come up to the high standard set for the series to make unnecessary any neckbreaking haste later to meet the weekly release dates. Kalem's expectations for the Bronson-Howard series may be readily seen from these elaborate preparations.

Opening of the Biltmore

Hammerstein's Lexington Avenue Opera House Rechristened and Dedicated to Pictures.

THE Biltmore theater, formerly the Lexington Avenue Opera House, at Lexington avenue and Fifty-first street, New York City, opened last Sunday as a motion picture theater devoted to the showing of the Paramount program. The bill will be changed twice a week and will consist of a Paramount feature and six other numbers, two vocal solos being included. A symphony orchestra of thirty pieces, under the direction of M. C. Rumsey, is a feature of the entertainment. Fannie Ward in "The Cheat" was the Paramount feature the first half of the opening week, and Geraldine Farrar in "Temptation" headlined the latter half. The vocal soloists were Miss Elsa May and Emerson Williams.

Next week's Paramount offerings consists of Mary Pickford in "The Foundling," and Constance Collier in "Tongues of Men."

The stage of the Biltmore has been given a special setting and equipped with the latest devices for the showing of moving pictures; the spacious auditorium is equally well supplied with the means of insuring the pleasure and comfort of the spectator. The house has been leased by the Biltmore Theater Corporation. Clinton W. Moffatt is the manager and Willard D. Coxey, the press representative.

FRITZI BRUNETTE IN SELIG FEATURE.

Miss Fritzi Brunette, the Selig star actress, who makes her initial debut in V-L-S-E productions in the Selig Red Seal play, "Unto Those Who Sin," released March 6, is one of the most popular of screen favorites. Her remarkable beauty and charming personality have endeared her to the hearts of picture theater patrons throughout this country and Europe, and the versatility she has displayed in playing anything from light comedy roles to leads in big productions has caused most favorable comment by critics of film subjects. She has appeared in many of the Selig one, two and three-reel photoplays. Her enaction of the role of "Nadia," a working girl, who becomes enamored with gold and ultimately becomes a scheming woman, is a character study in heredity and environment. That the wages of sin are death is clearly proven in this wonderful story. Miss Brunette wears eighteen costly and beautiful gowns during the course of the Selig drama, "Unto Those Who Sin," which was written by James Oliver Curwood.

Working On the "Movie Civic Ball"

Arrangements Progressing Rapidly for the Big Event on February 19—Committees Appointed.

PREPARATIONS for the big "Movie Costume and Civic Ball" to be held in Madison Square Garden on the evening of February 19 are progressing steadily. Applications for box reservations are coming in rapidly and large blocks of choice seating spaces are being allotted in order of application. According to reports every producing company is planning to be represented by their best players.

The committee of arrangements through its chairmen, Jules Burnstein and Samuel H. Trigger, has appointed the following members of the Screen Club and New York Exhibitors' Association on the working committees: Tickets, J. H. Gerhardt and William Hilkemeier; Publicity and Press, Thomas Howard, J. H. Lynch and J. Farnham; Printing, Ad Kessel, Jr., and Charles Haring; Lighting, Will C. Smith and J. H. Hallberg; Music, William McKenna and Gustave Koenigswald; Program, Billy Quirk and Thomas Howard; Badge, J. H. Gerhardt and Otto Lederer; Decorations, Benj. Goetz and Louis Rosenthal; Wardrobe and Flowers, B. L. Feinblatt; Reception, King Baggot and Lee Ochs; Floor, Billy Quirk and Isaac Hartstall; Master of Ceremonies, Thomas Howard.

Anna Q. Nilsson

ANNA Q. NILSSON, the charming motion picture actress who has recently been cast for the leading role with Robert Warwick in "To Him That Hath" for the Premo Company, was born in Sweden, and came to this country only nine years ago.

Miss Nilsson has light brown hair, delicate and refined features, blue eyes and a gracious and charming bearing which comes of old country training. She is a talented linguist, speaking French and German, besides her native Scandinavian tongue and English. Her aptitude for learning languages is shown by her ready adoption of the English tongue.

Anna Q. Nilsson.

Anna Q. Nilsson had no idea of becoming an actress for the motion pictures. She was so beautiful that she had been asked by Stanlaw, the artist, to pose for him. She did, and her face became the subject of most of his poster and illustrating work. She became known as the "Stanlaw Girl."

The Kalem Company became interested in the pretty artist's model and sent for her, offering her a position in the company. Miss Nilsson went to the Kalem Company and stayed with it until somewhat over a year ago.

Perhaps her best-known work since leaving the Kalem Company was "Regeneration," produced by Fox, in which she starred.

In her new picture, "To Him That Hath," the pretty light-haired actress is cast in the role of a society girl who becomes tired of a life of luxury and decides that she wants to do some good in the world. In her work she comes across a man of high ideals who is struggling for the good of humanity and who works a great change in her own life.

AVIATOR PETERS WITH METRO.

George W. Peters, who is as well known as a professional aviator as he is an expert motion picture camera man, has been engaged by the Popular Plays and Players, and is now at work under Director Francis J. Grandon, doing the camera work on the new Petrova feature, "The Soul Market." Until recently Mr. Peters was employed by the Keystone Company, making their principal comedy films. Before that he worked for the Biograph, Famous Players and Selig companies.

Mr. Peters, who is known as "the flying photographer," was the first man to make motion pictures from an aeroplane.

"Hazards" in Two Reels

Popular Single Reel Railroad Series Featuring Helen Gibson to Be Extended in Near Future.

IN confirmation of the news in The Moving Picture World of two weeks ago, concerning expansion and increased activity at the Kalem Pacific Coast studio, producing railroad pictures, comes the announcement that

Helen Gibson at Her Glendale Home.

the "Hazards of Helen" after over a year of success as a single reel series would in the near future become a two-reel subject. In connection with the recent purchase of a considerable quantity of railroad equipment this latest announcement indicates a strong belief in the future of the pictures which already hold the record for longevity in the series field.

In explaining the decision to increase the length of the railroad pictures a Kalem official said that it was made after serious discussion with exhibitors in all parts of the country and because of a desire to do the railroad pictures full justice. "A number of exhibitors," says the official, "have written us declaring that they find the 'Hazards' among the most popular offerings on their programmes, and that while they feature them strongly now, the series would offer even greater advertising possibilities if produced in two reels. This has had considerable to do with our decision to make the change. Then again, as we increased the equipment and otherwise strengthened the company, and secured better and better stories we found it becoming more difficult to do the subjects justice in the single reel length. For instance, Helen Gibson, who was well known as a daring circus rider before we enticed her to pictures, has been continually urging us to allow her to show some thrilling feats on horseback in the pictures. At different times we have introduced some scenes of this kind in the single reel pictures, but with the series produced in two reels, Helen, who is as reckless on horseback as she is in railroad stunts will have full opportunity to prove the claim that she is 'the most daring actress in pictures.' I wish that I were at liberty to tell you some of the thrilling exploits that she has suggested in letters to us and others that the authors have laid out for her. It is perhaps sufficient to say that they will be original—there's a surprise as well as a thrill in each one. And the best part of it is that the railroad atmosphere in all of our pictures is authentic, for in addition to having the stories written by railroad men, we have always had the hearty co-operation of the railroad companies in staging the pictures."

The date of the change and the release of the first two reel "Hazard" has not been announced. It is understood that the company began work this week on the intial two-reel story and that no rush will be made to make the change, as is it thought best to have a number of releases ready and thus relieve the company from the necessity of meeting a regular release date. Meanwhile, Helen Gibson goes through life smilingly, as shown in the accompanying photograph, apparently not worrying in the slightest over the perilous course that has been mapped out for her by the scenarios for the forthcoming "Hazards."

Colin Campbell, Selig director, has returned to Los Angeles after a sojourn in Chicago, where he discussed plans for filming "The Crisis," with William N. Selig.

London Trade Topics

THE Williamson brothers' experiments in marine motography in the West Indies are on exhibition for a short season at the Philharmonic Hall.

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The activities of the closing year of the Hepworth Co. have been centralized upon a two-reeler entitled "The Recalling of John Gray"; a four-part feature on the song, "Annie Laurie," and a romantic picture with a strong flavor of H. G. Wells' story of Acpyomis Island, entitled "As the Sun Went Down."

* * *

The first production of the new Famous Authors Film Company is offered for sale this week. It is a version of "The Charlatan," after the play by Robert Buchanan, made famous by Sir Herbert Tree.

* * *

Henry Wood, the manager of the Gaumont exchange in London, returned from the States last Friday.

* * *

Charles Urban, the patentee of the color process known as Kinemacolor, presented this week at a vaudeville house in town in conjunction with Will Jury and the Gaumont Company, a new anthology of naval and military pictures in monochrome and color. Since the revocation of its patent the company controlling "Kinemacolor" in Britain has been practically inoperative, but a strong attempt is moving for its reconstruction.

* * *

Motion picture color photography shows every prospect of being one of the toughest scientific problems of the century and it is not as new an idea as many experimenters seem to think. Friese-Greene, of Brighton, one of the pre-Edison pioneers of monochrome films, has spent many years and a small fortune in researches for the motographic millenium and his observations were not distantly connected with the cause of the Kinemacolor litigation. Unfortunately for Friese-Greene—who is a man British kinema science can ill afford to lose—his inventions were never properly commercialized and his present position has become somewhat precarious. So much indeed that a trade fund already substantially augmented has been formulated for his benefit.

* * *

The first of the official war films are to be released in a fortnight at the usual open-market prices. The subjects differ in length from 250 to 600 feet, and after the first issue will be released in weekly sections.

* * *

The successor to "The Jockey of Death," by the Italian producer, A. Vay, entitled "The Circus of Death," has been purchased for America and this country by Jury's. Like its predecessor, its mainspring is a hair-raising thrill with a fight on a factory chimney between a woman and a huge ape.

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The London County Council has now withdrawn its proposal to allow only those films to be exhibited that have been certified by Redford & Co.

* * *

Another representative of the Fox Film Corporation, J. R. Darling, is in the metropolis for a week in connection with the representation of the Fox Company in Britain.

* * *

The first productions of the Coniss-Till Film Company of Toronto have been seen in London during the week. They are "A Patriot of Canada" and "A Motto on the Wall," and are being exploited as exclusives by the Initial Service of Shaftesbury avenue.

* * *

Mr. Wagner, of the Edison Company, this week amplifies the firm's policy in regard to Edison releases in Great Britain, which, as hitherto, are to continue upon the open-market principle. One drawback to this option has been that exhibitors must order five weeks ahead of release date, but this will shortly be reduced to as many days.

J. B. SUTCLIFFE.

NASHVILLE MAN WINS TRADE MARK CONTEST.

Ralph W. Allen, 1036 Sharpe avenue, Nashville, Tenn., an operator of a linotype machine on one of the Nashville dailies, is just $100 better off as a result of the decision to call the lately instituted Bluebird Photoplays after the bird that symbolizes happiness.

Bluebird Features in Full Swing

Four Releases of Widely Varying Nature Introduce the New Program of Classics.

FOLLOWING a preliminary release in Greater New York, Bluebird Photoplays, Inc., this week make the nation-wide distribution of "Jeanne Dore," in which Mme. Sarah Bernhardt presents the last play in which she appeared on the stage of her own theater in Paris. "Jeanne Dore" made a fine start for the new feature program, and the releases promised for the immediate future bid fair to equal in general excellence and importance the Bernhardt introduction, is the belief of the Bluebird management. And it believes further that in building largely upon achievement rather than florid and unfulfilled promises the Bluebird program is bound to attract more than ordinary attention from the exhibitor and through him the general public. The release for January 31 is Helen Ware in "Secret Love," converted to the screen from Mrs. Frances Hodgson Burnett's very widely read novel, "That Lass O' Lowries," with Harry Carey in Miss Ware's chief support.

Totally different in theme from the introductory Bluebirds will be "Undine," set for release February 7, and still further diversified will be "Hop, the Devil's Brew," announced for February 14. There is a quota of other features ready for distribution, but their titles and the order of release is an announcement still in reserve. But it is known that they will mark a further diversity in Bluebird service, plus excellence in all details.

"Undine" promises to uncover possibilities for a sensational vogue—and "uncover" is a word well chosen. Ida Schnall, who is the featured one, is an athlete and swimmer of renown, bearing upon her chest numerous medals won in aquatic contests and possessor of numerous cups and trophies for swimming and feats of high diving.

De La Motte Foquet's fairy tale has not been followed literally by Henry Otto in producing "Undine," as the sequence of the story was not adaptable to pictures; but the theme has been employed with considerable faithfulness. Picturesque atmosphere was found on the Catalina Islands, coast of California, with the Pacific in which the nymphs and mermaids might disport themselves and the tropical forest to provide landscape.

"Hop, the Devil's Brew," fourth in the Bluebird series, tells an exciting story of opium smuggling along the west coast, its basis being fact and its details authentic. Many of its most sensational passages were worked out under the direct supervision of the Customs authorities in San Francisco.

General Manager M. H. Hoffman believes with apparent good reason that Bluebird photoplays have arrived at a time when the feature field was in need of presentations evenly high class, with star, scenario and production carried along on an even balance. He claims for Bluebird that well-adjusted details, so long as they make for excellence, mean more than a "name" that carries an inferior play or shoddy production.

Those who have witnessed the early showings of "Secret Love" declare the Helen Ware film to be right up to high standard as a "follow-up"; and when "Undine" is shown there is sure to be an equal, if not greater, public interest in the fairy tale and its sensational environment.

Florence Lawrence at Washington

Director Stuart Paton Secures Scenes for Screen Adaptation of Jacques Futrelle's Story, "The Elusive Isabel."

CONTRARY to first reports, we understand that Florence Lawrence's first picture is to be an adaptation of Jacques Futrelle's novel, "The Elusive Isabel." For the purpose of getting necessary scenes for several productions Miss Lawrence and her company, among whom is Inez Marcel, wife of the late William V. Ranous, and formerly of the Vitagraph Company, spent several days in Washington, D. C., where they secured some excellent scenes taken in the senate chamber, and at other points in and about the Capitol.

An amusing incident happened on the arrival of Miss Lawrence at the Washington depot. It was seven-thirty in the morning, quite too early for an artistic temperament to be aroused; so little Flo, still in her pajamas, failing in an attempt to make a proper exit, was obliged to back down two miles and a half into the car yards. A smile that brought a special engine and coach to the rescue forgot a little watch that slumbered under a pillow. Report has it that the watch was sent by special messenger to her hotel next day.

Other members of Miss Lawrence's company are Paul Panzer, Sidney Bracy, Wallis Clark, William Welsh, Curtis Benton and Paul Crampton.

"Claridge" for Quality

New State Rights Organization Enters the Field with Agnes Egan Cobb As General Manager.

IN the Long Acre Building, Forty-second street and Broadway, New York City, are situated the offices of the newly formed film organization, Claridge Films, Inc., of which Mrs. Agnes Egan Cobb is the vice-president and general manager.

Those familiar with the growth and development of the film business during the past seven years will have no difficulty in identifying Mrs. Cobb as one of the most industrious and successful personalities in the business. She has held secretarial and selling positions in about ten of the leading film companies of the United States, a circumstance which has brought her into relations with exchange men, state right buyers and motion picture exhibitors all over the country. The result is that Mrs. Cobb enjoys a very large measure of trust and esteem.

Claridge Films, Inc., is at present an expert buying and selling organization, composed of financially well supported film men, of whom Mrs. Cobb is the active head. The policy of the company is to offer to state right buyers and exhibitors none but clean and strongly dramatic pictures with well known stars and good stories that have a universal appeal.

The first release is "The Heart of New York," directed by Walter McNamara of "Traffic in Souls" fame. Robert T. Haines is the star of this picture.

RUTH STONEHOUSE.

MISS RUTH STONEHOUSE, an Essanay leading woman, was the hit of the evening at a benefit performance given recently by the Chicago Examiner. She interpreted several of her well-known dances, including one which she originated herself, "The Storm." This is a beautiful dance showing the spirit of the storm from its inception through its turbulent mood to its death. In this she wears a wonderful diamond headpiece which reflects the various lights, representing lightning. The dress is of white chiffon blending into a deep blue, giving a startling cloud effect. She also interpreted Mendelssohn's "Spring Song" and "Salome."

Ruth Stonehouse.

Miss Stonehouse was born in Victor, Colorado, September 28, 1895. After graduating from a Chicago high school, she took up aesthetic dancing. She appeared in amateur entertainments and was so successful that she soon went on the professional stage. The attention of an Essanay director was attracted to her grace and charm and he engaged her to play with Essanay in 1913. Since then she has played leading roles in scores of photoplays, her success being marked from the beginning. Among the notable features in which she has appeared are "The Slim Princess," "The Crimson Wing," "The Alster Case," "When My Lady Smiles" and "The Wood Nymph." She has beautiful light brown hair and brown eyes.

NEW PICTURE THEATER IN KARACHI, INDIA.

Consul James Oliver Laing, Karachi, India, writes in "Commerce Reports" that the Emperor Cinema, new and very complete, has been opened in Karachi. This gives the city two large up-to-date motion picture theaters. There is also a small house in the bazar for natives. The two modern theaters are doing a good business as there is practically no other amusement here in the evening. Two performances are given, the first at 7 p. m., the second about 10 o'clock. No shows are given in the daytime.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

IT is strange. So many people have become interested in the moving picture business! "Film men answer an editorial"; the next is "Declares Sunday Pictures Illegal"; the next, "Wish Theatres Open to Minors"; the next is, "First Blow Struck at Censorship Bill."

* * *

If a real friend of the moving picture business, why tumble blocks in the way?

* * *

Why ask, "Why the National Board of Censorship" at this time? Why was the question not asked four years ago?

* * *

Some one said some years ago, "O, Lord, save me from my friends?" So the appeal goes forward today. There are friends in the moving picture business today who would help us, but unfortunately they either do not know their way, or they are misled.

* * *

In the argument before the Congressional Committee—the Educational Committee—on the Federal censorship bill—the Rev. Dr. Crafts was put upon the stand. He is the chief in the movement for universal reform. How he escaped the vacation trip on the "Freelunch II" is for himself to explain. However, he felt it was his duty to remain on this side and fight the "devil's own." He is a crafty worker. He is the embodiment of his Brooklyn predecessor.

* * *

Representative Platt, of New York, asks him: "Why is there any more reason that films should be censored than the stage or the press?"

The crafty clergyman replies: "I have been working for years for a censorship of the stage."

* * *

Will Rev. Wilbur Crafts present today a copy of a bill that he has presented against the stage?

* * *

Rev. Wilbur Crafts is entitled to everything that was said against him before the committee. He is not fair. He said before that committee: "There are four murders in 'Hamlet' that never affected me. But every time I go to see a murder in a wild west picture show I want to kill somebody."

* * *

Mr. (or Rev.) Crafts does not tell the truth. When Cain swung the club that killed his brother, did the reverend gentleman have the same feeling?

* * *

I felt some satisfaction in the attention that the opponents to the Federal censorship bill gave to its promoter. Because I feel he is one of the men of the world who is seeking undeserved notoriety. He is at the head of international reform, yet he has not figured as a mere unit in the work of salvation of peace. He would rather "lobby" with Georgia, Alabama and Virginia for that which is giving him his salary than he would to go back into the pulpit and do honest, save souls work.

* * *

Who is the representative head of the international reform work? Why is he lobbying about Washington instead of being in the pulpit and trying to save souls? Motion pictures have closed saloons. Has he done as well?

* * *

Why the introduction of this censorship bill by a Southerner? Why the exclusive public endorsement of it by the State School Superintendent of Virginia and the Society of Friends of Baltimore? Is all morality absorbed by the south? For goodness sake, give the north a chance to prove that a little morality exists north of the Dixie line. If obscure pulpit pounders and Senate Satellites are to control them, let us drop a blank screen.

* * *

Understand me, I do not wish to say that the "bloody flag" shall be floated, but I do maintain that there shall be equal recognition. Hoke Smith's name has been mentioned in connection with the Federal censorship bill. Hughes is the father of the bill. It is up to Hughes to say whether or not Hoke Smith has anything to do with it. It is but a fair challenge. Hoke or Hughes? It makes no difference which is behind the bill. It is simply a question as to how to handle the promoter. We've handled this man, Hoke, before, but this man Hughes (we think he is a Welshman) is a comparatively new proposition. This man Crafts is also a keen one. He goes to the superintendent of Virginia schools for endorsement. He also goes to the Society of Friends. He has seen Booth and Barrett stab each other—he has seen the "Black Crook," but he has never seen anything to equal the pictures. Tell the truth, Crafts, what did you see in your student days? Did you ever see what Pankhurst saw? Do you see today, in the motion pictures, what you saw in your student days?

* * *

Don't quibble. You are trying to earn your salary, and I don't blame you. But don't oppress. I am willing to respect you as a clergyman, but you must sustain your pulpit. When you come out for notoriety, you must expect to get it. There is no such thing as "international reform," and you know it. You are a clergyman. Your work is to save souls. Your place is the pulpit. If you become a politician and a lobbyist, you must expect to be treated as such, and such you are in the public eye.

* * *

The writer cannot see how a man of such apparent ability can have the "brass" to come to the front in the halls of Congress and present bills with such a limited backing. And he has the "brass" to go and speak before the committee and say he has been trying to reform the stage for years. Where is the bill he had prepared?

* * *

How is that the murders that you saw in "Hamlet" never helped you in your work "for years for a censorship of the stage," and yet within the past two years you have been twice before Congress against motion pictures? Your very words condemn you. You are not fair. Personally, I feel you are but a figure-head for others.

* * *

Now, that I have paid my respects to the chief reformer, I want to say a few words to the men within the ranks. A superabundance of bravado has perhaps misled some of your most prominent and distinguished producers into an over-abundance of expression. Technically, no one connected with the motion picture business desires the operation of censorship. I say technically. Space will not permit a discussion of voluntary censorship at this time. But people who do not know how and why the National Board of Censorship was established should not be too promiscuous in their comments until they know what they are talking about. The existing Board of National Censorship can be endorsed by everyone without surrendering, in the least detail, their argument as to the constitutionality of official censorship. Even though that board, as has been claimed, was under the pay of the producers whose pictures were passed upon, there is abundant reason for its existence. The writer feels that he knows why the board was established. He knows the good it has done. If those less acquainted with the pioneer days of the business consistently differ with him he will be satisfied. But when the writer fills these columns again he will attempt to show that the inauguration of the National Board of Censorship was a movement entirely devoid of any intention to surrender constitutional rights, but for the betterment of the trade. Few of the men who are now writing and commenting upon the existence of the National Board of Censorship know of the conditions of the time. If they did, and knew the true conditions, they would not at this time precipitate a discussion which may have an important bearing upon the issue at Washington.

UNIVERSAL GETS AUGUSTUS PHILLIPS.

Augustus Phillips, late Edison star and director, has joined Universal. Manager Julius Stern has assigned him to a strong part in "Why Mrs. Kentworth Lied," which Director Matt Moore is producing and also appearing in, making two directors in the acting cast of one picture. Since Ben Wilson and Charles Ogle left the Edison studio, Mr. Phillips has been considered their most popular male player. He was with that studio for almost four years, has the legions of admirers that continued appearance in one firm's film gives the actor, and was really for this reason engaged by Mr. Stern, who is ever seeking actors whom the picture audiences know. "Why Mrs. Kenworth Lied," which is a comedy in two reels, finds the popular Jane Gail as leading woman.

"Down in Front"

(Moving Pictures and Moving Conversation)

By Hazen Conklin.

(Illustrations by Thornton Fisher.)

The McGabbs Enjoy a War Drama.

(Stout, red-faced Mrs. McGabb leading; short, thin, submissive-looking Henry, her husband, following, and red-haired, pug-nosed Willie fetching up in the rear, the McGabb family trails down the aisle in search of a seat; house in darkness, last hundred feet of a comedy flickering on the screen.)

Mrs. McG.—Here's three seats, Henry. You and Willie go in first so's I can have the aisle.

Willie—Aw, Ma! C'm on down front more! I wanna go down front where I c'n watch the pianna feller wiggle his ears!

Mrs. McG.—We'll sit HERE, young man! The pictures is easier to watch a little ways off.

Willie—But I wanna see the soldiers die, Ma!

Mrs. McG.—You can see 'em die just as dead here as you can nearer. There! It's a comfort to get off my feet.

Willie—Oh, goody! This is the war pitcher, now, Ma! "The Union Spy!" Tommy Jones says it's great! Oh, lookit, Pa—lookit the sojers on horseback! Are them real

sojers, Pa, or just actors? Hey, ain't the horses fat! Is that what makes the sojers legs stick out and makes 'em bounce so? Lookit 'em gallop. What makes 'em look so scared, Pa, is the enemy comin'?

Mrs. McG.—Not yet, I guess. I guess they're afraid they'll fall off.

Willie—Oh, lookit, Pa, there's gonna be a battle! Zowie! Lookit the sojers gettin' shot. Hey Pa, when they fall over

dead, ain't they supposed to stay dead? Didja see that feller die and then open his eyes when the horse almost stepped on him?

Mr. McG.—He didn't want to get hurt. He's got to fight again in the next battle.

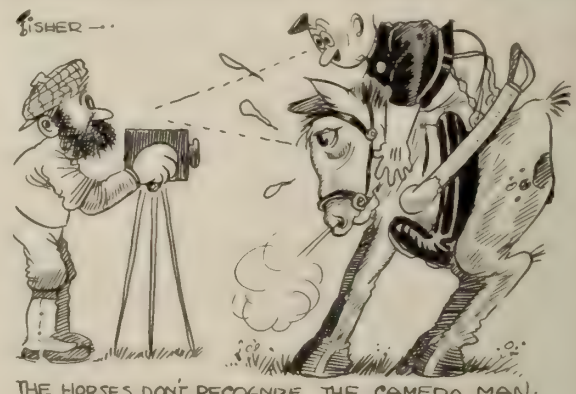
Willie—Aw, Pa, them ain't real sojers. Why, they shoot without aimin' or nothin'. That skinny one shot way over the head of the one with whiskers and the one with whiskers fell right off his horse! Oh, lookit, they're gettin' licked. They're runnin' away. The general told 'em all to beat it! Say, Pa, I thought generals had armies of thousands and thousands of men and this one ain't got but forty—I counted 'em. And some of them is dead!

Mrs. McG.—I think it was a shame to make them actors fight battles in such a pourin' rain! The poor things might get pneumony and die in real earnest.

Willie—Aw, Ma, that aint rain! That's scratches on the filum—it's been used so many times it's got all scratched

up. Gee, I'd like to've seen it when it was new! Say, Pa, I wonder what makes 'em wheel their horses like that every time. Didja ever notice how every time the sojers get on their horses instead of ridin' right off, they wheel' em around on their hind legs and then go off lickety-larrup?

Mr. McG.—It ain't the soldiers, Willie, it's the horses themselves. Probably the camera man hasn't shaved for a week



and the horses don't recognize him. They think his face is a bunch of hay and then when they see it ain't they're scared to death!

TWO "VIM" COMEDIES A WEEK HEREAFTER.

The growing demand for Vim comedies has made it necessary to increase their output. Hereafter two Vims will be released each week, on Thursday and Friday, on the General Film Program.

Two added features on the Vim staff have been made in Fernandez Perez, a world-renowned comedian, who has made a remarkable record in Europe, as a star of the Ambrosia Film Company of Italy, and Elsie MacLeod, who was secured by the Vim Company, in competition with a number of other companies who made her very attractive offers. Miss MacLeod will support "Bungles" in a series of startling and decidedly unique slapstick comedies.

Burns and Stull, as "Pokes and Jabbs," and Babe Hardy and Billy Ruge, as "Plump and Runt," will continue to turn out their amazingly funny comedies.

LAEMMLE SENDS OTTO TO NEW YORK.

Henry Otto, Universal director who recently completed the beautiful photoplay "Undine," has been sent to New York by President Laemmle, where he is to direct feature productions for the Big U organization.

Otto will proceed directly to the new studios of the Universal Company at Leonia, N. J., which have just been completed at a cost of half a million dollars and which are known as "Universal City Junior."

Motion Picture Educator

Conducted by REV. W. H. JACKSON

CATALOGUE OF EDUCATIONAL PICTURES.

Released Between Oct. 1st, 1915, and Dec. 30, 1915.

Compiled by Margaret I. MacDonald.

THIS list does not include the various news periodicals issued from week to week such as the Pathe News, Hearst-Vitagraph, Selig-Tribune, Mutual Weekly, Animated Weekly, etc.

AGRICULTURE.

Bamboo and Its Use—Pathe Photocolor—Nov. 21, 1915.
Sugar Industry in the Mascarene Islands, The—Pathe—Globe—Dec. 6, 1915.
Tea Plantation, A (Jåva)—Pathe-Globe—Dec. 20, 1915.

ANIMATED CARTOONS.

Animated Grouch Chaser—(Barre cartoons)—Edison—Dec. 15, 1915.
Canimated Nooz Pictorial—No. 1—(Wallace A. Carlson cartoons)—Essanay—Oct. 13, 1915 (1000 feet).
Canimated Nooz Pictorial—No. 2—(Wallace A. Carlson cartoons)—Essanay—Nov. 17, 1915 (1000 feet).
Canimated Nooz Pictorials—No. 3—(Wallace A. Carlson cartoons)—Essanay—Dec. 22, 1915 (1000 feet).
Cartoons in the Country—(Barre cartoons)—Edison—Oct. 20, 1915.
Cartoons in a Sanitorium—(Barre cartoons)—Edison—Nov. 24, 1915.
Cartoons on a Yacht—(Barre cartoons)—Edison—Nov. 10, 1915.
Colonel Heeza Liar, Nature Faker—(Bray cartoons)—Pathe—Dec. 27, 1915.
Dreamy Dud in Love—(W. A. Carlson cartoons)—Essanay—Dec. 8, 1915.
Dreamy Dud at the "Ole Swimmin' Hole"—(W. A. Carlson cartoons)—Essanay—Sept. 29, 1915.
Dreamy Dud Up in the Air—(W. A. Carlson cartoons)—Essanay—Oct. 27, 1915.
Hicks in Nightmare Land, The—Edison—Dec. 15, 1915.
Police Dog to the Rescue—(Bray cartoons)—Pathe—Oct. 25, 1915.

ENGINEERING AND MINING.

Construction of a Gigantic Bridge by African Natives—Variety Films Corp.—Nov., 1915 (605 feet).
From Zambesi to Central Africa—(Showing African zinc mines as well as zoological subjects and scenic beauties)—Variety Films Corp.—Nov., 1915 (856 feet).
In the Realm of Diamonds—(Showing ancient and modern methods of extracting diamonds, also the various stages of manufacture through which they pass en route to the finished product)—Variety Films Corp.—Nov., 1915 (520 feet).
Savages Building a Railway line—(Showing the first train that ran into Broken Hill, two thousand miles from Cape Town. Scenic beauties are also included in this film)—Variety Films Corp.—Nov., 1915 (383 feet).

BIOGRAPHY.

Bonaparte, Napoleon—("The Corsican"; or "The Last One Hundred Days of Napoleon")—Sun Photoplay Co.—Oct., 1915 (5 parts).
Frietchie, Barbara—Popular Plays & Players—Nov. 29, 1915 (5 parts).
Nightingale, Florence—(Florence Nightingale, Founder of the Red Cross)—Ideal Film Service—Nov., 1915.
Poe, Edgar Allan—("The Raven")—V. L. S. E.—Essanay—Nov. 8, 1915 (6 parts).
Shore, Jane—("The Strife Eternal")—Mutual Masterpicture—Nov. 25, 1915 (5 parts).

FORESTRY.

History of the Big Tree—Edison—Dec. 15, 1915 (illustrating the various stages through which the tree passes up to the time of its transformation into useful articels for the convenience of man).

GEOLOGY.

Where the Trees Are Stone—Pathe-Globe—Dec. 27, 1915.

HISTORY.

Barbara Frietchie—Metro—Pop. Plays and Players—Nov. 29 (5 parts).
Campbells Are Coming, The—Broadway Universal Feature—Oct. 18, 1915.—(Siege of Cawnpore, Relief of Lucknow, etc.) (4 parts).
Corsican, The—Sun Photoplay Co.—Oct., 1915 (5 parts) (second rise and fall of Napoleon).
Martyrs of the Alamo, The—Triangle—Fine Arts—Nov. 1 (5 parts).
Palace of the King, In the—(Period 1540 to 1560—Philip II of Spain)—Essanay—Oct. 11, 1915 (6 parts).
Strife Eternal, The—Mutual Masterpicture—Nov. 25, 1915 (5 parts) (the story of Jane Shore, favorite of Edward IV of England).

HORTICULTURE.

How Winter Flowers Bloom—Globe—Pathe—Oct. 23, 1915.

INDUSTRIES.

Bamboo and Its Uses—Pathe—Photocolor—Nov. 21, 1915.
Government Poultry Farm at Beltsville, Md.—Dept. of Agriculture.
Manufacture of Coin, The—Edison—Oct. 9, 1915.
Tea Plantation, A—(Java)—Pathe—Globe—Dec. 20, 1915.
See America First, No. 9—(Contains views taken at a Massachusetts manufactory of fine writing paper)—Gaumont—Nov. 9, 1915.
See America First, No. 13—Gaumont—Dec. 7, 1915 (Mfg of silverware).
See America First, No. 14—(Contains interesting views taken at the steel mills of Pittsburgh, Pa.)—Gaumont—Dec. 4, 1915.
See America First, No. 5—Gaumont—Oct. 12, 1915—(Showing how paper money is made).
Sugar Industry in the Mascarene Islands, The—Pathe—Globe—Dec. 6, 1915.
History of the Big Tree—Edison—Dec. 15, 1915 (Manufacture of wooden articles).
National Pipe, from Ore to Finished Product—National Tube Co.—Nov., 1915.

LITERATURE

ADE (George)

Father and the Boys—(with Digby Bell)—Broadway Universal Feature—Dec., 1915 (5 parts).

ARMSTRONG (Paul)

Blue Grass—(with Thomas Wise)—World Film-Equitable—Oct. 11, 1915 (5 parts).
Bludgeon, The—(with Kathryn Osterman)—World Film-Equitable—Oct. 18, 1915 (5 parts).

BAILY (Waldron)

Heart of the Blue Ridge, The—(with Clara Kimball Young)—World Film-Schubert—Oct. 17, 1915 (5 parts).

BALZAC (Honore de)

La Peau de Chagrin—(The Magic Skin)—(with Sally Crute and Everett Butterfield)—Kleine-Edison—Oct. 13, 1915 (5 parts).

BARTHOLMAE (Philip).

Over Night—(with Vivian Martin and Sam B. Hardy)—World Film-Brady—Dec. 20, 1915 (5 parts).

BARTLETT (Frederick Orin).

Seventh Noon, The—(with Earnest Glendinning and Winifred Kingston)—Mutual Masterpicture—Nov. 4, 1915 (5 parts).

BERTON (in conjunction with Simon).

Zaza—(with Pauline Frederick)—Paramount-Famous Players—Oct. 4, 1915 (5 parts).

BOWMAN (William) (in conjunction with Fred J. Balshofer).

Rosemary—(with Margarite Snow and Paul Gilmore)—Metro-Quality—Dec. 20, 1915 (5 parts).

BROADHURST (George)

Price, The—(with Helen Ware)—World Film-Equitable—Oct. 27, 1915 (5 parts.

BROWNING (Robert).

Pippa Passes—(with Gertrude Robinson)—Biograph re-issue—Oct. 15, 1915.

BUCHANAN (Robert).

Alone in London—(with Florence Turner)—Ideal Film Service-Turner—Oct. 15, 1915 (5 parts).
Rack, The—(with Alice Brady)—World Film-Brady—Dec. 27, 1915 (5 parts).

CAMPBELL (Bartlett).

Galley Slave, The—(with Theda Bara)—Fox Film Corp.—Dec., 1915 (5 parts).

CARLE (Richard).

Mary's Lamb—(With Richard Carle)—Pathe—Gold Rooster Play—Nov. 19, 1915 (5 parts).

CERVANTES.

Don Quixote—(with De Wolf Hopper)—Triangle-Fine Arts—Dec. 12, 1915.

CHANDLEE (Harry).

Labyrinth, The—(with Gail Kane)—World Film—Equitable—Dec. 13, 1915 (5 parts).

CHATFIELD-TAYLOR (H. C.)

Crimson Wing, The—(with E. H. Calvert, Beverly Bayne, Ruth Stonehouse and Bryant Washburn)—V-L-S-E—Essanay—Nov. 1, 1915 (6 parts).

CLAY (Bertha M.)

Dora Thorne—(with Lionel Barrymore, Millicent Evans, Thomas Jefferson and William Russell)—Biograph—Nov. 3, 1915 (3 parts).

CRAWFORD (F. Marion).

Palace of the King, In the—(with Richard Travers, Arleen Hackett, Lillian Drew, Sydney Ainsworth, etc.)—V-L-S-E—Essanay—Oct. 11, 1915 (6 parts).

(DAVIS (Owen).

Family Cupboard, The—(with Holbrook Blinn)—World Film-Brady—Oct. 10, 1915).
Gambler from the West, The—(with Chas. Perley, W. J. Butler, etc.)—Biograph—Nov. 17, 1915 (4 parts).
Green Cloak, The—(with Irene Fenwick and Richie Ling)—Kleine-Edison—Oct. 20, 1915 (5 parts). (Written in conjunction with Henry K. Webster.)
Sentimental Lady, The—(with Irene Fenwick)—Kleine-Edison—Nov. 7, 1915 (5 parts).

DELANO (Edith Barnard).

Still Waters—(with Marguerite Clark)—Paramount-Famous Players—Nov. 4, 1915 (5 parts).

DE MILLE (Cecil B.).

Chimmie Fadden Out West—(with Victor Moore)—(written in conjunction with Jeanie McPherson)—Paramount-Lasky—Nov. 22, 1915 (4 parts).

DONNELLY (H. Grattan).

End of the Road, The—(with Harold Lockwood and May Allison)—Mutual Masterpicture-American—Nov. 11, 1915 (5 parts).

ELIOT (George).

Mill on the Floss, The—(with Mignon Anderson and Eugene Moore)—Mutual Masterpicture-Thanhouser—Dec. 16, 1915 (5 parts).

FAIRFAX (Marion).

Immigrant The—(with Valeska Suratt)—Paramount-Lasky—Dec. 20, 1915 (5 parts.

FORBES (James).

Chorus Lady, The—(with Cleo Ridgley)—Paramount-Lasky—Oct. 18, 1915 (5 parts).

FREDERICKS (Arnold).

One Million Dollars—(with William Faversham, Carlotta De Felice, Camilla D'Alberg, etc.)—Metro-Rolfe—Nov. 22, 1915 (5 parts).

GILLMORE (Rufus).

Alster Case, The—(with Bryant Washburn, John H. Cosser and Ruth Stonehouse)—V-L-S-E—Essanay—Dec. 6, 1915 (5 parts).

GRAY (Maxwell).

Reproach of Annesley, The—(with Herbert Barrinton, Louise Vale, Jack Drumier and F. Ritchie)—Biograph—Nov. 24, 1915 (3 parts).

Silence of Dean Maitland—("Sealed Lips")—(with Arthur Ashley)—Equitable-World Film—Dec. 20, 1915 (5 parts).

HAGGARD (H. Rider).

Mr. Meeson's Will—(with Florence LaBadie)—Thano-play—Nov. 6, 1915 (3 parts).

HENDERSON (Isaac).

Mummy and the Humming Bird, The—(with Chas. Cherry and Lillian Tucker)—Paramount-Famous Players—Nov. 11, 1915 (5 parts).

HICHENS (Robert).

Bella Donna—(with Pauline Frederick)—Paramount-Famous Players—Nov. 15, 1915 (5 parts). (Written in conjunction with J. B. Fagan.)

HOBART (George V.).

Yankee Girl, The—(Blanche Ring)—Paramount-Morosco—Oct. 25, 1915 (5 parts).

HORNUNG (E. W.).

Stingaree—(with True Boardman, William Brunton and Marin Sais, etc.)—Kalem—Nov. 24, 1915—(series of 12 weekly 2-act episodes).

HOYT (Chas.).

Black Sheep, A—(with Otis Harlan)—V-L-S-E—Selig—Oct. 18, 1915 (5 parts).

HUGHES (Rupert).

Canavan, The Man Who Had His Way—("The Danger Signal")—(with Arthur Hoops and Ruby Hoffman)—Kleine-Edison—Dec. 1, 1915 (5 parts).

JOHNSON (Owen).

Salamander, The—(with Ruth Findlay, Iva Shepard, J. F. Sainpolis, etc.).—B. S. Moss Corp.—Dec., 1915 (multiple reel).

JOKAI (Marcus).

Hungarian, Nabob, The—(with Charles H. Mailes)—Bigoraph—Dec. 1, 1915 (4 parts).

JONES (Henry Arthur).

Lydia Gilmore—(with Pauline Frederick and Vincent Serrano)—Paramount-Famous Players—Dec. 25, 1915 (5 parts).

Masqueraders, The—(with Hazel Dawn)—Paramount-Famous Players—Oct. 28, 1915 (5 parts).

KILDARE (Owen).

Regeneration, The—(with Rockcliffe Fellows and Anna Q. Nilson)—Fox Film Corp.—Sept. 13, 1915 (multiple reel).

KYNE (Peter).

Long Chance, The—(with Frank Keenan)—Broadway Universal Feature—Nov. 1, 1915 (6 parts).

LESTOQUE (W. H.).

Jane—(with Charlotte Greenwood)—Paramount-Morosco—Dec. 6, 1915 (5 parts).

LONG (John Luther).

Madame Butterfly—(with Mary Pickford)—Paramount-Famous Players—Nov. 8, 1915 (5 parts).

MAJOR (Chas.).

Sweet Alyssum—(with Tyrone Power, Kathleen Williams and Edith Johnson)—V-L-S-E—Selig—Nov. 15, 1915 (5 parts).

MARY (Jules).

Roger la Honte—("The Man of Shame")—(with Wilton Lackaye)—Broadway Universal Feature—Oct. 11, 1915 (5 parts).

MERIMEE (Prosper).

Carmen—(with Geraldine Farrar)—Paramount-Lasky—Nov. 1, 1915 (5 parts).

Carmen—(with Theda Bara)—Fox Film Corp.—Nov. 1, 1915 (5 parts).

McCUTCHEON (George Barr).

Nedra—(with George Probert, Fania Marinoff and Margaret Greene)—Pathe—Gold Rooster Play—Nov. 12, 1915 (5 parts).

McINTYRE (John C.).

Ashton, Kirke, Investigator—("An Affair of Three Nations")—(with Arnold Daily)—Pathe—Gold Rooster Play—Oct. 22, 1915 (5 parts).

Ashton Kirke, Investigator—("The House of Fear")—(with Arnold Daly)—Pathe—Gold Rooster Play—Dec. 2, 1915 (5 parts).

MOODY (William Vaughan).

Great Divide, The—(with House Peters and Ethel Clayton)—V-L-S-E—Lubin—Dec. 20, 1915 (5 parts).

NORTON (Roy).

And by These Deeds—(with Laura Lavarnie, Zoe Bech and Katherine Lee)—Biograph—Sept. 21, 1915 (2 parts).

OHNET (Georges).

Serge Panine—(with Ivan Christy and Edward Cecil)—Biograph—Oct. 13, 1915 (3 parts).

Woman of Mystery, The—(with Louise Vale)—Biograph—Dec. 29, 1915 (3 parts).

OPPENHEIM (E. Phillips).

Mr. Grex of Monte Carlo—(with Theodore Roberts)—Paramount-Lasky—Dec. 2, 1915 (5 parts).

PARKER (Sir Gilbert).

Jordan is a Hard Road—Triangle-Fine Arts—Dec. 19, 1915 (5 parts).

PARKER (Louis N.).

Joseph and His Brethren—Dormet Film Co.—Dec., 1915 (6 parts).

PARRISH (Randall).

Yellow Star, The—(with Kingsley Benedict, Marie Wolcamp, Frank Newberg, etc.)—Universal-Bison—Oct. 16, 1915 (3 parts).

PINERO (Sir Arthur).

Iris—(with Alma Taylor, Henry Ainley and Stewart Rome)—Hepworth—Dec., 1915 (5 parts).

POE (Edgar Allan).

Raven, The—with Henry Walthall)—V-L-S-E—Essanay—Nov. 8, 1915 (6 parts).

QUICK (Herbert).

Double Trouble—(with Douglas Fairbanks)—Triangle-Fine Arts—Dec. 5, 1915 (5 parts).

RAINE (Allen).

Welsh Singer, A—(with Florence Turner and Henry Edwards)—Hepworth—Dec., 1915 (5 parts).

ROWLAND (Henry C.).

Closing Net, The—(with Howard Estabrook, Bliss Milford and Kathryn Brown-Decker)—Pathe—Gold Rooster Play—Oct. 8, 1915 (5 parts).

SARDOU (Victorien).

Divorcons—(with Dell Henderson, Dave Morris and Gertrude Bambrick)—Biograph—Dec. 15, 1915 (4 parts).

SCARBOROUGH (George).

At Bay—(with Florence Reed)—Pathe—Gold Rooster Play—Nov. 28, 1915 (5 parts).

SEITZ (George Brackett).

The Spender—(with George Probert)—Pathe—Gold Rooster Play—Oct. 1, 1915 (5 parts).

SERVICE (Robert W.).

My Madonna—(with Olga Petrova)—Metro-Popular Plays & Players—Oct. 25, 1915 (5 parts).

Song of the Wage Slave, The—(with Edmund Breese)—Metro-Popular Plays & Players—Oct. 4, 1915 (5 parts).

SHELDEN (H. S.).

Daughter of the City, A—(with Marguerite Clayton and E. H. Calvert)—V-L-S-E—Essanay—Dec. 2, 1915 (5 parts).

SHELLEY (Mrs. Mary W.).

Frankenstein—("Life Without Soul")—(with Percy Darrell Standing)—Ocean Film Corporation—Nov. 22, 1915 (5 parts).

SIMON (in conjunction with Berton).

Zaza—(with Pauline Frederick)—Paramount-Famous Players—Oct. 4, 1915 (5 parts).

SPEARMAN (Frank H).

Girl and the Game, The—(with Helen Holmes)—(serial commenced Dec. 27, 1915)—Mutual-Signal Film Corp.—(2-part episodes).

STRINGER (Arthur).

Secret Agent, The—(with Robert T. Haines)—Mutual-Rialto—Dec. 15, 1915 (3 parts).

SUTRO (Alfred).

John Gladye's Honour—(with C. Aubrey Smith and Mary Lawton)—Pathe—Gold Rooster Play—Oct. 15, 1915 (5 parts) (made by Frohman Amusement Co.).

TARKINGTON (Booth).

Gentleman From Indiana, The—(with Dustin Farnum)—Paramount-Pallas—Nov. 25, 1915 (5 parts).

TERHUNE (Albert Payson).

Thief in the Night, A—(with Herbert Fortier, Ormi Hawley, Earl Metcalfe, W. H. Turner)—Lubin—Dec. 16, 1915 (5 parts).

THMOS (Augusta).

Colorado—(with Hobart Bosworth)—Broadway-Universal Feature—Nov. 15, 1915 (5 parts).

TOWNSEND (E. W.).

Chimmie Fadden—(with Victor Moore)—Paramount-Lasky—Nov. 22, 1915 (4 parts).

TURNBULL (Margaret).

Armstrong's Wife—(with Edna Goodrich)—Paramount-Lasky—Nov. 18, 1915 (5 parts).

Secret Sin, The—(with Blanche Sweet)—Paramount-Lasky—Oct. 21, 1915 (5 parts).

TURNBULL (Hector).

Cheat, The—(with Fanny Ward)—Paramount-Lasky—Dec. 13, 1915 (5 parts.

TWAIN (Mark).

Prince and the Pauper, The—(with Marguerite Clark)—Paramount-Famous Players—Nov. 29, 1915 (5 parts).

VAN LOAN (Chas. E.).

Buck Parvin and the Movies—(with Arthur Acord)—(series of three-part comedies)—Mutual-Mustang (commenced Oct., 1915).

VANCE (Louis Joseph).

Detroying Angel, The—(with Mabel Trunelle and Marc McDermott)—Kleine-Edison—Dec. 8, 1915 (5 parts).

New "Adventures of Terrence O'Rourke"—(with J. Warren Kerrigan)—Universal Special—(Series commenced Nov. 22) (2-part episodes).

WEBSTER (Henry K) (in conjunction with Samuel Merwin).

Comrade John—(with William Elliott and Ruth Roland)—Pathe-Balboa—Gold Rooster Play—Oct. 29, 1915 (5 parts).

WHITTIER (John Greenleaf).

Bay of Seven Isles, The—(with Frank Lloyd and Helen Leslie)—Universal-Laemmle—Mar. 28, 1915 (1000 feet).

WYLIE (I. A. R.).

Red Mirage, The—("The Unknown")—(with Lou-Tellegen)—Paramount-Lasky—Dec. 9, 1915 (5 parts).

MILITARY.

Battles of a Nation, The—American Correspondence Film Co.—Nov., 1915 (6 parts—showing Austro-German side of war).

Corsican, The—Sun Photoplay Co.—Oct., 1915 (5 parts).

Crimson Wing, The—Essanay—Nov. 1, 1915 (6 part military romance).

Fall of Warsaw, The—Victory Film Corp.—Oct., 1915 (3 parts).
German Battlefields—Chicago Tribune—Oct., 1915.
I'm Glad My Boy Grew Up to Be a Soldier—V-L-S-E—Selig—Dec. 13, 1915 (4 parts).
Martyrs of the Alamo, The—Fine Arts—Nov., 1915 (5 parts).
Nation's Peril, The—V-L-S-E—Lubin—Nov. 22, 1915 (5 parts)—(drama on preparedness).
Russian Battlefields—Indian Film Co.—Nov., 1915 (4 parts).
Warring Millions, The—American Correspondence Co.—Dec., 1915.
West Wind—Vitagraph—Sept. 14, 1915 (3-part military drama).
When War Threatened—Lubin—Nov. 4, 1915 (2-part drama in which government officials and members of the U. S. Secret Service appear).

MUSIC.

Carmen—Paramount-Lasky—Nov. 1, 1915 (5 parts).
Carmen—Fox Film Corp.—Nov. 1, 1915 (5 parts).
Madame Butterfly—Paramount-Famous Players—Nov. 8, 1915 (5 parts).

PSYCHOLOGY.

Coward, The—Triangle-Kay Bee—Oct., 1915 (6 parts).

RELIGION.

Joseph and His Brethren—Dormet Film Co—Dec., 1915 (6 parts).
Life of Our Saviour, The—(re-issue)—Pathe Exchange, Inc.—Dec., 1915 (7 parts).

SCENIC (including Peoples and Customs).

Between Lakes and Mountains—Mutual-Novelty—Dec. 22, 1915.
California's Rocky Shores—Pathe-Photocolor—Dec. 27, 1915.
California Scrap Book—Vitagraph—Nov. 8, 1915.
Cape Colony to the Transvaal—Variety Films Corp.—Nov., 1915 (935 ft.).
Children of the Netherlands—Pathe-Photocolor—Nov. 7, 1915.
Climbing Mont Blanc—Pathe-Globe—Dec. 13, 1915.
Delhi—A Ramble Through Hindoo Villages—Variety Films Corp.—Nov., 1915 (925 feet)—(Showing agricultural side of India, also Industries).
Fifteen Thousand Feet Above Sea Level on Skis—Variety Film Corp.—Nov., 1915 (514 feet)—(Ascent of Monte Rosa).
Giethorn, The Rustic Venice—(Picturesque Holland)—Pathe-Photocolor—Oct. 23, 1915.
In the Land of the Hindoos—Variety Films Corp.—Nov., 1915 (870 feet).
Iron Horse in Darkest Africa, The—Variety Films Corp.—Nov., 1915 (383 feet)—(railway to Broken Hill, 2000 miles from Cape Town).
Picturesque Hanoi—(French Indo-China)—Pathe-Photocolor—Dec. 6, 1915.
Scenes in the Canadian Rockies—Essanay—Nov. 17, 1915.
Science of Alpine Rock-Climbing, The—Variety Films Corp.—Nov., 1915 (370 feet).
See America First—No. 4—Gaumont—Oct. 5, 1915—(New York City—downtown section, showing bird's-eye view of the harbor).
See America First—No. 5—Gaumont—Oct. 12, 1915—(Washington, D. C.——also showing glimpses of how paper money is made).
See America First—No. 6—Gaumont—Oct. 19, 1915—(A trip up the Hudson from New York to Albany).
See America First—No. 7—Gaumont—Oct. 26, 1915—(New York Harbor, Statue of Liberty, Ellis Island, etc.).
See America First—No. 8—Gaumont—Nov. 2, 1915—(Boston and vicinity).
See America First—No. 9—Nov. 9, 1915—(Motor trip through the Berkshires).
See America First—No. 10—Gaumont—Nov. 16, 1915—(Trip through Portland, Me., and White Mountains).
See America First—No. 11—Gaumont—Nov. 23, 1915—(New Haven and Hartford, Conn., showing Yale College and surroundings).
See America First—No. 12—Gaumont—Nov. 30, 1915—(Lake Mohonk, N. Y.).
See America First—No. 13—Gaumont—Dec. 7, 1915—(Providence, R. I.).
See America First—No. 14—Gaumont—Dec. 14—(Pittsburgh).
See America First—No. 15—Gaumont—Dec. 21, 1915—(Lexington, Ky.).
See America First—No. 16—Gaumont—Dec. 28, 1915—(Chicago).
Sultan's Paradise, The—(Picturesque Turkey)—Pathe-Globe—Nov. 22, 1915.
Trip to the Argentine, A—Roy Chandler series of South American pictures—Nov., 1915.
Upper Bavarian Mountain Lakes—Variety Film Corp.—Nov., 1915 (337 feet).
Victoria Falls (South Africa)—Variety Films Corp.—Nov., 1915 (403 ft.).
Zambesi to Central Africa, From—(including the zinc mines and interesting views of wild animals)—Variety Films Corp.—Nov., 1915 (856 feet).

SCIENCE.

Animal Movements Analyzed—Pathe-Photocolor—Dec. 26, 1915.
Human Movements Analyzed—Pathe-Globe—Nov. 6, 1915.
Lone Game, The—Edison—Dec. 11, 1915—(A one-reel drama illustrative of the Red Cross efforts on behalf of the victim of tuberculosis, showing some views in the Bradley Sanitarium, Waverly, Conn.).
Part Played by Air in Respiration—Variety Films Corp.—Nov., 1915 (375 feet).
Radiography in Practice—Variety Films Corp.—Nov., 1915 (380 feet).

SOCIOLOGY.

Children of Eve—Kleine-Edison—Nov. 10, 1915 (5 parts)—(dealing with child labor).
Day in Sing Sing, A—Katherine Russell Bleecker—Dec., 1915 (showing interior and exterior views of the famous prison) (3 parts).
Making Over of Geoffrey Manning, The—Vitagraph Broadway Star Feature—Dec. 27, 1915—(Showing transformation of well-to-do young man from drone to worker) (4 parts).
Nightingale, Florence—(founder of the Red Cross)—Ideal Film Service —Nov., 1915.
Out of Darkness—Paramount-Lasky—Sept. 9, 1915 (5 parts).
Prison Without Walls, A—Katherine Russell Bleecker—Dec., 1915—(Showing Great Meadow Prison on a farm of 1000 acres—methods of dealing with prisoners, their recreations, etc.).
Rights of Man, The—V-L-S-E—Lubin—Oct. 25, 1915 (5 parts)—(from an original scenario by Louis Reeves Harrison, based on Thos. Payne's "Rights of Man").
Their Sinful Influence—(society drama)—Lubin—Nov. 4, 1915 (3 parts).
Within Prison Walls—Katherine Russell Bleecker—Dec., 1915 (illustrating the experience of Thos. Mott Osborne while he voluntarily underwent a week's imprisonment in Auburn Prison two years ago).

SPORTS AND HUNTING.

Army and Navy Football Game—Novelty—Dec. 8, 1915 (about 900 feet).
Climbing Mont Blanc—Pathe-Globe—Dec. 13, 1915.
Nature Man, The—Broadway Universal Feature—Dec., 1915 (5 parts)—(Experiences of Joseph Knowles while in the Maine woods).
Science of Alpine Rock-Climbing, The—Variety Films Corp.—Dec., 1915.
World's Championship Series—World Film—Oct., 1915.

TOPICAL.

Baby and the Boss, The—(Showing interesting incidents at police games in New York—sham battle—rookies' drill—fire drill, and work by police dogs)—Thanhouser—Nov. 23, 1915 (2 parts).
Fall of Warsaw, The—Victory Film Corp.—Oct., 1915.
Pendleton, Oregon, Roundup—Max M. Pullman—Nov., 1915.
For the Honor of the Crew—(drama, which includes the regatta at Poughkeepsie)—Vitagraph—Nov. 9, 1915 (3 parts).
Shipwrecked in the Arctic—(tragedy of Shroeder-Stranz Expedition)—Variety Films Corp.—Dec., 1915 (2 parts).
Uncle Sam at Work—"Where Uncle Sam makes his laws and keeps his relics")—Powers—Dec. 25, 1915.
With Europe's Warring Armies—Variety Films Corp.—Nov., 1915 (7 pts.).
World's Championship Series—World Film—Oct., 1915.
World's Championship Baseball Series—Mutual-Novelty—Nov. 15, 1915.

ZOOLOGY.

Actors from the Jungle—(a study of wild animals in captivity)—Victor—Nov. 11, 1915.
Fishing Expedition with the Maharajah of Karputhala, India, A—Variety Films Corp.—Nov., 1915.
Hippopotamus Hunting in German Southwest Africa—Variety Films Corp.—Nov., 1915 (810 feet).
Home Life of the Spider—Powers—Nov. 8, 1915.
Howard's Monarchs of the American Forest—(trained wild animals)—Powers—Dec. 23, 1915.
Insect Celebrities—Powers—Nov. 4, 1915.
Insect Oddities—(Ditmars)—Powers—Oct. 21, 1915.
Intimate Study of Birds No. 9—Pathe—Oct. 11, 1915—(web-footed birds—wild and domestic ducks, etc.).
Intimate Study of Birds No. 10—Pathe—Oct. 25, 1915—(barnyard fowl, kestrel, pheasant and sparrow hawk).
Intimate Study of Birds No. 11—Pathe—Nov. 22, 1915—(pelicans, sea parrots, swans and other water birds).
Life of the Salamander, The—(Ditmars)—Powers—Dec. 2, 1915.
Microscopic Pond Life—Edison—Dec. 4, 1915.
Nature's Monstrosities—(Ditmars)—Powers—Dec. 9, 1915.
Nature Man, The—Broadway Universal Features—Dec. 27, 1915 (5 parts) —Experiences of Joseph Knowles while in the Maine woods, including the treeing of a bear, a fight between a badger and a wild cat, etc.).
Spirit of Audubon, The—Thanhouser—Oct. 19, 1915 (2 parts)—(Study of birds—principal water birds)—(Taken in the interests of the Audubon Society).
Thinking Cockatoos, The—(performing cockatoos)—Powers—Nov. 4, 1915.
Our Feathered Friends at Dinner—Pathe-Globe—Nov. 20, 1915.
Wild Bird Life—Powers—Dec. 25, 1915.
Yardville Folks—Edison—Oct. 30, 1915—(animal study).
Zambesi to Central Africa, From—(including zinc mines and studies of wild animals)—Variety Films Corp.—Nov., 1915 (856 feet).

PICTURES SUITABLE FOR CHILDREN'S ENTERTAINMENTS.

Actors from the Jungle—Victor—Nov. 11, 1915—(study of wild animals in captivity).
And by These Deeds—Biograph—Sept. 21, 1915 (2 parts).
Baby and the Boss, The—Thanhouser—Nov 23, 1915 (2 parts).
Baby's Garden, In—Thanhouser—Nov. 14, 1915.
Baby and the Leopard, The—Selig—Dec. 11, 1915.
Bachelor's Christmas, The—Rex—Dec. 19, 1915 (3 parts).
Broth of a Boy, A—Edison—Nov. 13, 1915.
Christmas Memories—Gold Seal—Dec. 21, 1915 (3 parts).
Circus, The—Rex—Nov. 13, 1915 (juvenile).
Conquest of Constantia, The—Vitagraph—Dec. 2, 1915.
Faith of Sonny Jim, The—Vitagraph—Dec. 15, 1915.
Father and the Boys—Broadway Universal Feature—Dec. 20, 1915 (5 parts).
His Majesty the King—Than-o-play—Dec. 18, 1915 (3 parts).
Howard's Monarchs of the Forest—Powers—Dec. 23, 1915 (animal study).
Is Christmas a Bore?—Vitagraph—Dec. 24 (lesson in the joy of giving).
Joseph and His Brethren—Dormet Film Corp.—Dec., 1915 (5 parts).
Kingdom of Nosey Land, The—Rex—Nov. 28, 1915 (4 parts—Fairy story).
Let Katy Do It—Triangle-Fine Arts—Dec., 1915 (5 parts).
Little Captain of the Boy Scouts, The—Thanhouser—Nov. 9, 1915 (2 pts.).
Lizzie's Shattered Dreams—L-Ko—Dec. 12, 1915.
Lizzie's Watery Grave—L-Ko—Dec. 1, 1915 (Juvenile Comedy).
Little Mascot, The—Rex—Jan. 19, 1915 (2 parts).
Mill on the Floss, The—Mutual Masterpicture—Dec. 16, 1915 (6 parts).
Nature Man, The—Broadway Universal Feature—Dec. 27, 1915 (5 parts)—(Nature study).
One Plus One Equals One—Vitagraph—Nov. 29, 1915.
Parson's Horse Race, The—Edison—Sept. 29, 1915.
Police Dog to the Rescue, The—(Bray cartoon)—Pathe—Oct. 25, 1915.
Prince in Disguise, The—Vitagraph—Oct. 25, 1915.
Sonny Jim and the Great American Game—Vitagraph—Nov. 15, 1915.
Sonny Jim and the Family Party—Vitagraph—Nov. 24, 1915.
Sonny Jim's First Love Affair—Vitagraph—Dec. 8, 1915.
Sonny Jim and the Amusement Co., Ltd.—Vitagraph—Sept. 13, 1915.
Spirit of Audubon, The—Thanhouser—Oct. 19, 1915 (2 parts)—(Taken in the interests of the Audubon societies, and showing the spirit of Audubon conducting two children to the homes of the pelican, the tern, the laughing gull, the ibis, etc.).
Such a Princess—Rex—Nov. 7, 1915 (3 part fairy story).
Urchin, The—Lubin—Nov. 5, 1915.
Waif, The—Aurora Films Plays Corp.—Dec., 1915 (5 parts).
When Hooligan and Dooligan Ran for Mayor—Vitagraph—Jan. 5, 1916.

Orrall Humphrey, who scored a hit as "Marmaduke Smythe" in "The Diamond From the Sky," will head another American (Mutual) company. This will be a comedy company.

Mary Fuller has just completed "Madame Cubist," an eccentric play of two reels. It was eccentric in many ways, being an eccentric drama, with eccentric settings and Miss Fuller wore very eccentric and sensational gowns.

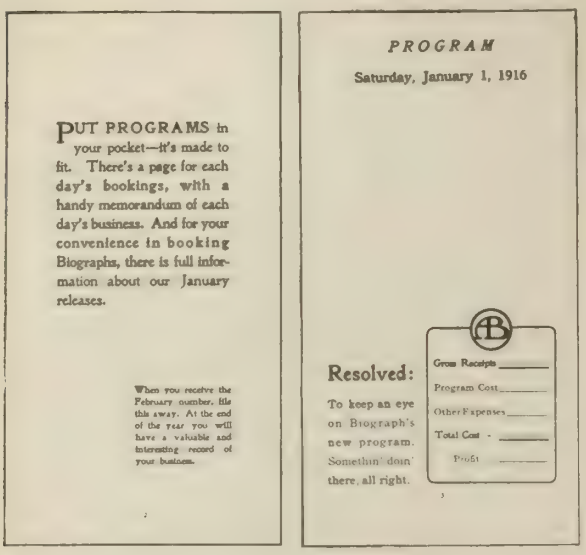
Harry Dunkinson, comedian of the Essanay Company, is recovering from injuries sustained by a fall from the second floor of the new studio last week. Dunkinson, while working in an Ade fable, climbed to the second floor in pursuit of an imaginary thief. There was no floor slipped between them. Luckily the ground was soft and he escaped serious injury.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Bully for A. B.

PERHAPS you have been the happy recipient of a safety razor and you with a luxuriant whisker on your face it took years to raise. Perhaps it was not that, but merely that you have been given something you do not want. Then hand it to whoever it was up at the Biograph who gave birth to the idea of the Program. If you are a G. F. exhibitor probably you have one, but if you are not, see if you cannot coax one out of the company, anyhow. In the


PUT PROGRAMS in your pocket—it's made to fit. There's a page for each day's bookings, with a handy memorandum of each day's business. And for your convenience in booking Biographs, there is full information about our January releases.
When you receive the February number, file this away. At the end of the year you will have a valuable and interesting record of your business.
PROGRAM
Saturday, January 1, 1916
Resolved:
To keep an eye on Biograph's new program. Somethin' doin' there, all right.
Gross Receipts
Program Cost
Other Expenses
Total Cost
Profit

first place it is handier than the traditional pocket in the shirt, for you have to send the shirt to the laundry. In the second place, it works about as hard as any piece of advertising we know of. The first, the January issue, consists of 64 pages and stiff cover 3¼ by six inches. It runs for one month. The first inside cover page gives the releases for January. The last white page and inside back cover give the lists for November and December; a three months' calendar that covers all you need to know. The handiness is shown by the two pages reproduced. They are facing pages, for the scheme of the book is two pages to a day, one carrying a blank space for your program, no matter what it is, and the other to advertise Biographs, though we have selected for reproduction the explanatory page.

It's chief appeal to this department, however, is not its utility, though it is useful in the extreme. It points an object lesson in making space work. It does not obtrude, but it works every minute. Take, for example, the first release, which comes on a Monday. Here the text for the Sunday sheet says "Tomorrow, the Lesser Evil." Then on Tuesday the advertising sheet takes the cast and synopsis and the record sheet reminds again of the release. You cannot overlook it. When there is no release immediate or impending, then the space to the left of the financial statement reads something similar to the entry for January 7th, which states that "Biograph posters bring people into the house and Biograph pictures bring them back again." In the same way there are such lines as "If you are getting a thirty-day service on the Three Reel Biograph, you ought to be putting up your paper for that wonderful picture, 'A Poor Relation with Thomas Jefferson.'"

In brief the Biograph starts out to give you a page a day for your program and financial record in a book that will go into the vest pocket easily. It never interferes with that space for its own talks, but it prints a lot of its own matter on each page, without interfering with the purpose for which the booklet is issued.

Can you say the same thing about your own house program? If you can, you belong, for that is just what you should do—talk all the time and yet never get in the way.

We do not know who started this Biograph stunt and we are not particularly interested, but we do rise to remark that it is about as fine an example of good advertising of any sort as we have seen in a long time. It's a hundred percent good from front to back. And write it down that it is good merely because it is mutually useful.

House Organs.

Editors of house organs should remember that their papers are to be used in advertising their own business and not the other man's. If the rival house is ramshackle and dangerous, you keep still about it. Let the building authorities and the local papers take notice. It does not look pretty in your own sheet and it will not be believed. It will naturally be supposed that you have other reasons than a kindly desire to be helpful to the community and the most certain way of helping the other man along is to create a feeling of sympathy for him. This is the most elementary proposition in showmanship, and yet we have three examples of attacks. Don't let your temper get the best of you. The other man may be all you say and think he is,but don't tell your thoughts. Swallow them, even though they do choke you. It doesn't help any to have a lot of people go around laughing and saying that Dash must be hurting you a lot to make you froth at the mouth the way you do. A house organ is to advertise your house and it is run on wind, but not on hot air.

Contest Schemes.

Here is a letter from a correspondent down South. The writer is not in any way connected with the exhibiting end, but is interested through her script work. It should make interesting reading for showmen:

> The Blank manager is running a prize scheme which I believe is handled by a company working this idea in other parts of the state. The Dash man told me that his advice was for everyone to keep out of contests and that his business never recovered from the contest he ran last fall. He says there are people still mad with him who refuse to enter his place and that he has lost more in regular patrons quitting him than he made from the temporary interest in the contest.

Of course the contest was thrown off the track through bad outside management, but unless you can control every phase of a contest and can have the backing of business men who will assure a clean bill of health, keep out.

Real Money.

Startling indeed is the advertising of the Strand, Hoboken, N. J. It is odd in every way. In the first place the outside is a sheet of blue stock heavy weight 7½ by 12. This is folded twice to get a page 3¾ by 6 inches. From a slit in the front page extends part of a perfectly good one dollar bill with the legend in reproduced handwriting "There's Money in it—really." Inside is the announcement that the folder will be accepted as ten cents toward the purchase of any reserved seat, and pasted to the facing page is a folded form letter going more fully into details, this on white paper and in imitation typewriting. The only touch lacking is the printed head for the letter sheet.

Using portions of a dollar bill is a most novel touch. Presumably the answer is found in that fact that the Treasury will redeem at face two-thirds of a bill, but a few thousand of these cut up for advertising purposes is apt to result in a visit from the Secret Service men. The ruling is to provide against accident; not to encourage it. Apart from that the device is one of the most startling we have seen.

Mr. Chenoweth Changes.

H. A. Chenoweth has moved over to the Opera House, New Milford, Mass. He sends in an announcement of a potato and onion matinee, a potato or onion and one cent admitting a child to a morning matinee. The money and vegetables are to be turned over to the Salvation Army. The children have to be under twelve years of age. There is no reason why this scheme should not prove popular everywhere.

You Have To.

One of the Universal exchanges in the gulf section turns out a sheet to exhibitors. After five and a half inches of unleaded six point it breaks in with a boxed "Read the above over carefully, men." It must be read carefully if it is to be read at all. In addition to the tiny size it is all messed up with capitalized lines. And there is not just the five inches, but fourteen inches. It is too much of a job for the eyes. It would pay them to set in eight point and lead with two point. Then it would be read. As it is they set a bad example to the houses they serve.

Another Old-Timer.

It beats all how the old timers drop out for a time and then bob up again. Now it's William Barie, Jr., who comes to the surface. A year or so ago he was just getting away from Wichita, Kansas, and that's

a good place to get away from in hot weather. Now he gives the high sign from Dallas, Texas, where he is doing the advertising film stuff. He writes:

> Have been working for the Feature Film concerns since I left the show, travelling through Iowa, Nebraska, Missouri and Kansas, and came down here two months ago, after making arrangements in Chicago to handle this territory, on the Advertising Film, and have been very successful so far, both in getting into the best theaters and dealing with the largest and most reliable firms, I show in the Hulsey houses here, which, by the way, never before used an ad of any kind or description, so that in itself lends a great deal of merit to our film.
>
> Marty Williams, the oldest film man in Kansas City, recently resigned his position as manager with the Metro and will join me here after the holidays, he being my partner.

The advertising films seem to be getting hold of things. We are sorry to see it, but it seems to be here. Anyhow we are glad to see Mr. Barie back and hope that he will be more regular in his reports in future.

Chips from Carpenter.

George Editor Carpenter, in the latest Real Reels, complains that some people including trade journals swipe his ideas without credit. It didn't happen here. We would rather quit than steal because we can think of plenty new ideas of our own, which is why we and George E. remain friends. Just to help along note this from the Real Reels:

> A valued correspondent writes us that at first his mailing list worked fine, but now he fears it is losing its effectiveness.
>
> We imagine that he has been working along the same lines. Even roast turkey palls after two or three meals. Try something else, Mr. Exhibitor. Use your mailing list all the time, but dish something else on it.

That's the idea. If you have boiled eggs for breakfast every day in the year, they have to be bad to gain your notice. Try a steak or a finnan haddie for a change.

From the same source we draw this:

> A Heinecke, the live wire who operates the Judith Theatre, Lewistown, Montana, we opine, likes a modicum of praise as well as the rest of us, nevertheless he is out with a printed announcement wherein he solicits a few brickbats from the hands of his patrons. He says on a neatly printed card:
>
> "We feel that there is no theatre that can really be run in such a manner but there is a cause for complaint some time. The first of each month we will give away a $5.00 Judith Theatre coupon book to the party submitting the worst complaint. Our patrons need not hesitate to sign their names, as we assure you our friendship will continue just the same, although signature is not necessary."

We don't like it. "Most helpful suggestion" sounds better than "worst complaint," even if you subsequently show that the worst complaint is not very bad. Take it for granted that your house is good but that you want all the help you can have to make it better. Ask for suggestions, not kicks. It's all the same, but there is more in a name than Shakspeare seems to think. Be like Llewellyn and teach them to think in negative and not in positive roasts.

And you should see the nicely engraved card the Notable Feature Film Company sent out to its patrons for the New Year. It is more than self-respecting.

Right.

Tom North, of the Seattle Branch of the V-L-S-E, offered a gold watch to the exhibitor having the greatest number of votes in the contest for the most enterprising "Pal," which is what V-L-S-E exhibitors are called. The prize went to F. L. Stannard, of the Gem, Wenatchee, Wash., who offered a number of clever window displays, some of which we shall be glad to publish if he will send the photos. In commenting on the award Mr. North writes that the best features that the interest displayed in the contest brought out were stunts that made better business for the exhibitors. It is one of those things where even the losers cannot help but win.

From the same issue we take a new form of commutation ticket which may help others. It was devised by "Pal" McKee, of Everett, Wash., for the Orpheum. The text gives the matter on both sides.

	THE ECONOMY TICKET	10	5	5
	A Chance to Save at the	10	5	5
	ORPHEUM THEATRE	10	5	5
$1.20	Everett, Wash.	10	5	5
for		10	5	5
$1.00		10	5	5

This "Economy Ticket" will not alter the policy of this theater in any respect, but the holder of "The Economy Ticket" "Sees the show for less." This is to interest more people in photoplay entertainment and that the holder of this ticket may be kept in touch with what is happening every week at the Orpheum. The management requests the holder to write his or her name and address on this card. Programs will be issued at frequent intervals, and this co-operation will eliminate the difficulty of forming a desirable and appreciative mailing list. Do this.

This is a slightly different arrangement from the usual meal-ticket idea of bordering the text with the figures, and it particularly commends itself on that account. The tickets are disposed of through various church societies. Perhaps Mr. McKee has been reading his copy of Picture Theatre Advertising.

Part Of It.

B. B. Vivian, of the Pastime, Eureka, Cal., sends in this interesting post card and writes on the back "You ought to see these boys drill. They were some ad." Drill be darned. How was the scheme worked?

We can imagine that such a fine bunch of kiddies in working suits and with the title of "Neal of the Navy" on their cap ribbons could be worked to good advantage in may ways, but what is Mr. Vivian's way? Are they a Boy Scouts troop, local cadets or an improvised corps? With a long serial such as "Neal," it would be possible to organize a corps and parade them each time the film is shown. If they are boy scouts or cadets a donation to the troop would be better than individual payment, with a free admission thrown in, or a troop could be formed and paid, being given their uniforms at the close of the run of the series. By that time they could be changed over to a Pastime Drill Team or some such organization, and perpetuated to the credit of themselves and the theater. We should like to hear just what Mr. Vivian did.

Scott's Clansman.

The issues of the Clansman, sent in by L. J. Scott, have arrived. As stated in Mr. Scott's recent letter, this is issued in the interest of the V-L-S-E exchange in Kansas City. The sheet is six by nine, twelve pages, yellow paper, done in black. There is at least one page of reproduced advertising in each issue. It is issued monthly. In the first issue is a request for samples of advertising and the addition:

> The scrap book is open for your inspection at any time. It is loose leaf, so we can mail you the portion pertaining to any feature desired.

This is a valuable feature if the sheets are returned, and promptly. Another issue tells how a traveling representative of the exchange dropped into town to find the exhibitor decamped, a feature in the express office and the owner of the house afraid to open up. He took out the film, advertised it, made a profit of $50 on the day and did the same thing with the subject of another company to get the show going so it would keep going. That is what is called salesmanship.

The last issue has grown to twenty pages, but much cannot be done with a monthly issue. Better a smaller weekly sheet. We think Mr. Scott will if the boss will let him, and the boss should let him because it is good work.

Grew.

The Third Street theater, Easton, Pa., cut down to a four-pager because it was too much trouble to bother with the advertising, but when the Christmas season came around they just had to to the extent of double the size of any previous issue.

Summer in Winter.

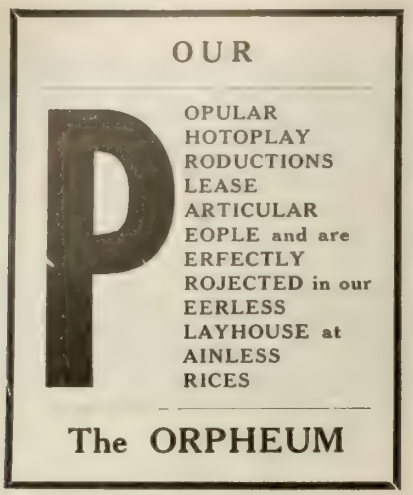
Philip Reich, of the Auditorium Summer Garden, Mayerdale, Pa., sends in a Christmas folder, which is a funny thing for a summer garden to have. He states that he wrote the copy and superintended the setting and ornamentation. With the exception of Mutual and Metro cuts the matter is all stock, but nicely put together, green and red on heavy cream color. The first page carries a greeting, the second a tabulated program, the third the underline and the fourth the special Christmas program. A better arrangement would have been the program on page three and the underline on two. The third or right-hand page is always better than the left-hand pages. The program should always appear on the important side since it is of greater immediate value than the underline, which later is to be taken up and featured. The days are not dated, but apart from this the layout is well planned and it makes a neat and pleasant issue, something that conveys the Christmas idea without overloading with holly and Santa Claus figures.

Free and—

The Rowland and Clark theatres, Pittsburgh, not only gave a free matinee for the kiddies Christmas, but offered souvenirs, as well, a nice touch that made the event doubly memorable. Lots of exhibitors would have considered the free performance sufficient. It was, and yet the slight additional cost of souvenirs will mean so much to the youngsters. It means more than twice as much as either alone.

Running Down the Line.

We are all familiar with "Pictures Perfectly Projected," all set to use one capital, but what do you think of this from A. E. Walker, of the Orpheum, Aberdeen, S. D.?



The Orpheum ran a free matinee for the children the Saturday before Christmas when all kiddies were invited to be the guests of the management, but at a morning performance by the regular two o'clock show, throwing away a holiday show but making many friends.

Mr. Walker says he localizes all of his clip stuff, which is a good plan, but he wastes a couple of columns on clipped jokes that might be put to better use.

How It Happened.

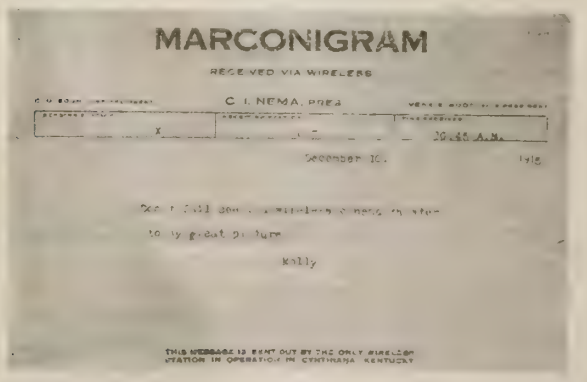
A. W. Walker, of the Walker Circuit, whose house organ for the Orpheum, Aberdeen, S. D., explains that the jokes run in a recent issue were put in to fill a hole caused by the removal of matter relating to a program which had been replaced by another. There was no time to prepare new copy so the hole was filled with jokes. His Christmas issue is notably good and meaty.

Getting Wise.

John F. Davied of the Cinema, Cynthiana, Ky., is finding out something that others have had to learn when he writes:

> Am enclosing my latest advertising effort, and my only late advertising. Have been too busy with my other business to give much time to the picture show—and while we are on the subject, running a moving picture show is a man-size job. You can't really manage a picture business and half a dozen others at the same time and do any of them justice, as yours truly is just finding out.
>
> But about the enclosed. Got these out for "Via Wireless." Had them filled out on typewriter, enclosed them in small manila envelopes like the Western Union telegrams with RUSH —By Messenger on one corner of the envelope and had them delivered by messenger. I rigged up a wireless sending station in the lobby, and the returns were very satisfactory.
>
> The idea might be adapted to some of those sensational rescue pictures and can probably be improved upon. However, I think it is a one-time stunt.

If you have a theater and want to keep on having it, you must watch it like a sick child. You cannot just run it nights. The advertisement Mr. Davied speaks of is reproduced here, but the color values of the black and the manila stock are too much alike. The sending of a telegram is a just once stunt, but making it a wireless when you have "Via Wireless" for an attraction gives it an aptness that makes it better than the usual fake wire. Worked in connection with the fake installation in the lobby, the underline to the effect that it is received at the only wireless station in the town becomes doubly apt. It would be better to call it an aerogram in case you use the idea. Marconigram may infringe the Marconi company's rights, and while they may not care, you cannot always tell.


MARCONIGRAM

RECEIVED VIA WIRELESS

December 10.

Kelly

THIS MESSAGE IS SENT OUT BY THE ONLY WIRELESS STATION IN OPERATION IN CYNTHIANA KENTUCKY

Wants Copy.

J. W. Larned, the Victoria Theatre, Bloomsburg, Pa., says he will appreciate copy from brother exhibitors. Now that we have three pages instead of two we hope to use more copy in the departments as well as more cuts. How did you like your New Year's present, by the way? Anyhow, Mr. Larned sends in two of his own programs for comment. They are Hennegan covers printed to a Hennegan scheme, and as we have repeatedly said we like the layout suggested by the Hennegans, we do not see what more we can do. We will remark, however, that the time will never come when a program printed in red ink will be as easy to read or as appealing to the eye as one in black. It is not the use of color, but the judicious use of two colors in combination that makes for effect and for white stock you simply cannot beat a black ink. Of the two the red inked sample is the better because it carries more house information. As it is the second of the two issues, it would seem that Mr. Larned knows how to improve his text without assistance.

Being the Goat.

George Editor Carpenter, in his Real Reels, writes of an exhibitor in his territory and says:

> For the benefit of the small exhibitor who believes that everybody knows where his theater is hence "what's the use of spending money for advertising?" we submit that Pocatello, Idaho, is not a large town. Pocatello is the home of Alec Murray who operates the Auditorium and Princess theaters. Here is what Mr. Murray did along advertising lines last week and does practically every week:
>
> Posted in the business district, 40 one sheets, four three and three six sheets; ran 130 inches of display advertising in the two local papers; received over 200 inches of reading notices and cuts; gave out 2,000 Theater News Letters (house organ) and did some telephoning, and at that the newspaper ads often run to 300 inches weekly as in the case of "Carmen," "Madame Butterfly" and other big attractions.
>
> Does it pay to advertise?
>
> Ask Mr. Murray.

All right. We'll be the goat. Does it? We would like to hear from Mr. Murray. On general principles it should. Posted paper lays all over a lobby display of lithographs. Photographs for the lobby and posters where you can't show the lobby. That is what posters were designed for, and it is no longer necessary to brag about just one poster. Seventy sheets is more like it, however. Mr. Carpenter has done much to boom advertising in the inter-mountain district. He knows its value and he makes the Notable's clients see it.

Yes, But.

R. B. Wilby sends in a couple of pages on storing cuts. It was taken from a trade circular. The essential is that if you write in blue pencil on a cut and then shellac the pencil mark, it will not be covered by printing ink. The idea is good, but we like better our own scheme which has been explained in the System magazine. In this the markings are stamped into the wood with a steel die. It is better than marking and shellacking, as you do not number cuts very often and it is a nuisance to clean the brush after each use. If you do use shellac, try out scheme of sticking the brush through the cork of a wide-mouthed bottle, first soaking the cork in oil for a time. This keeps the cork from sticking and is better and cheaper than using the mimeograph varnish with its rubber stopper. A set of steel punch dies can be had for a dollar or so, and the mark is better than indelible if stamped into the end wood. We have used the scheme for a number of years, pulling an impression of the cut and numbering the proof with the same number, then wrapping the cut dust proof and filing by number. When we want to dig up a cut we look over the proofs and not the cuts.

Save Postage.

If you buy some special stuff from the film company and put your imprint on it, don't send it in to the department for criticism. We are interested in what *you* are doing, all by yourself.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tell all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Mechanics.

QUESTIONS seem to run in series, and just now inquirers are showing a feverish eagerness to discover how things are done. Not meaning it the way it sounds—it's none of your business how things are done. It is for you to devise effects and for the director to obtain these. On the other hand, of course, it must be admitted that a knowledge of how things are done is valuable in that it permits you to avoid those expensive effects that will affect injuriously your chances of a sale.

If you really want to know, obtain some book on the mechanical side of the art, such as the Talbot book. Study to know, but do not write the information into the script. You may irritate the editor and you certainly cannot aid him.

In the early days scripts used to be loaded down with fool directions. We remember one script in which a dozen men were to appear from a single box, large enough to contain but one. The author wrote:

> This can be done by having a box with no bottom and digging a hole in the ground large enough to contain twelve men. Then you put the men in the hole, cover it with the box, and they come out one by one.

That was all right as far as it went, but the cheaper way is to stop the camera after each appearance until another man gets in the box. It involves a cut in the film for the appearance of each man after the first, but this is far less trouble than digging a cellar. This is one of the worst examples, of course, but there are still not lacking scripts with such involved explanations that no one in the studio will bother over them.

Most trick effects are based either upon stop camera dissolve or double exposure work. In the first the camera is stopped while all action on the stage is arrested to be resumed at command. During the wait changes are made in the setting, objects or characters are introduced or withdrawn or other alterations made. Then the action is started from the point of its arrest. In the cutting room the action before and after the stop is matched up and is made to appear as continuous. In this way apparitions are introduced, things are vanished or abrupt substitutions made, as when the villain seeks to grasp the heroine and she suddenly changes into the corpse of her murdered father.

Dissolve brings the same result, but more gradually through the slow diminution of light in the camera that fades the film from full illumination to darkness. Then the film is turned back and the action recommenced, but now the actor playing the father will stand in place of the girl. At first his image on the film will be just as weak as was the girl's image at the end of the dissolve, but now the diaphram is opened at the same speed at which it was closed and gradually the image of the man grows stronger as the image of the girl disappears.

Straight double exposure is done either by exposing half of the film to the lens at one time and the other half on the second run through the camera or else the full scene is made and then a ghost is shown against a black ground, only the figure of the spirit registering on the film.

With these three devices almost any effect can be gained, but all extra manipulation of the camera means delay and generally an uncertainty as to result that increases the expense, so that any departure from straight photography represents an increase in cost that must be balanced by an increase in effect.

One common effect seems to be a demand that the picture on the screen shall be shown while characters view the film in the theater. This can, and has been, done, generally by double exposure, since the illumination of the screen is not so strong as the illumination of the stage itself, even in the supposedly darkened auditorium. The picture will be projected on the screen by the light from a single electric arc. Four to eight times as much light may be needed for the darkened stage. The better way is to show the screen and the auditorium alternately, flashing from one to the other. Then the action takes place behind a painted frame which is shown as part of the picture.

There are a lot of little tricks that can be worked in the same way, but it is seldom possible for the amateur to hit upon a new and cheaper way. The best plan is to leave intricate effects out of stories. Where they must be shown, then tell the effect you wish to obtain and leave the rest to the man who will produce the picture, if it is made.

Changing Over.

Several times we have spoken of brain fag as a cause of a slowing down in photoplay writing, but here is something with a new angle. The other day an author dropped in to announce that he had changed his work. It was still the same line of work but a new connection, and we told him not to worry if he found that for a time his plotting ability suffered. Now he writes:

> You told me to look out for a shock in changing positions and your dope was correct. I find my mind entirely upset and I am out of stride badly. I haven't had an idea in three weeks, but I feel now that I am coming back.

The mind is a very delicate piece of mechanism and any slight shock is apt to produce a commotion that is hurtful to imaginative work. But once an equilibrium is restored, the mind goes on as before and may even hustle to catch up, so do not be alarmed at an apparent stoppage in the flow of ideas. It will be but temporary.

A New Club.

Roy McCardell always starts something when he writes, because he always manages to shoot in something about the few editors who are on the level with authors; mostly meaning the ones who take his own stuff, though he does not realize that.

His latest is bringing in a lot of suggestions that the authors form a society for the prevention of cruelty to authors. It is a good idea, and we will form one if permitted to do so on needed lines, but the thickest plank in the platform will be a petition for a legislative enactment that will prevent authors from trying to sell their wares until they really are authors. That is what is needed more than any one thing. For the sake of the general good of the craft a person should not be permitted even to think himself an author until he has a real foundation of knowledge equivalent to the knowledge an apprentice is supposed to possess before he can become a journeyman in a trade. Most authors want protection only from themselves and their fool notions.

Definitions.

Hundreds of words are given popular definitions that are at variance with the late Mr. Webster, or Funk and Wagnalls. Perhaps you have seen a play with some such title as "His Lurid Past." That suggests a vivid and colorful past, doesn't it. Look it up.

We speak of the bosky dell, but what is a bosky dell? Get the book.

It does not matter in the script and perhaps not very much in the leaders, but look at a dictionary now and then and pick up a few words.

Details.

One of the strangest tales the newspapers have recently offered was the young woman who not only fabled a courtship and engagement, but actually brought home the supposed corpse of the man whom she had said she would marry. For months she had maintained the fiction of a surgeon who had saved her life through an operation. She sent herself flowers and candy by telegraph, arranging to have the telegrams sent from a Canadian city, and when, at last, she had to end the romance, either in a marriage or in some other manner, she sprang a tragic climax by bringing home the body of a man who had been killed in a railroad wreck. It was actually a body she had secured for the purpose, but the deception might have passed but for one thing. The family physician declared that the man never had been a surgeon as his hands were too coarse. At once other discrepancies were noticed, and the story was exploded.

Another, and much older, story tells of a man presumed to be a clergyman, who was being shown through a factory where a rubber preparation was made. He was given permission to take home a sample of the partly finished composition, but he wet the knife with which he sought to cut off the piece, and was exposed as a trade spy.

It is just the same with stories. You may be able to build up an elaborate and interesting structure, but if you are not careful you may make just one mistake that will kill the conviction of the entire plot. It will not longer interest because it is so palpably unreal. Be careful and look to the small things. They are as important as the great.

Names.

In planning your cast, avoid a similarity of names. A Universal was released last spring in which the heroine was named Nan, and the villain, an East Indian, was Nana. In the play the situation was not so bad, but merely reading the synopsis was confusing. Do not have Harry and Harriet, John and Joan, Ernest and Ernestine, or similar combinations. There are lots of names. Some careful authors will not even use two names with the same initial unless one name is long and one short.

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Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 122.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

In your opinion is the long solid tension shoe, the long sectional tension shoe, or the limber tension spring best? Give reasons for your answer.

Roll of Honor on Question No. 116.

The Roll of Honor on Question No. 116 consists of Joseph H. M. Smith, Fort Worth, Texas; M. E. Larmour, Waco, Texas; W. C. Crawford, Brooklyn, New York; Wilson Hays, Barton, Maryland; Walter E. Bryner, Springfield, Illinois; Edward Marshall, Vancouver, British Columbia; Bert Carlson, Minneapolis, Minnesota, and M. Nosti, Tampa, Florida.

None of these replies, however, were sufficiently complete to be suitable for publication. I have therefore concluded to answer Question 116 myself.

Reply to Question No. 116.

By F. H. Richardson, New York, N. Y.

The Question:

Assuming the shutter to be just right, would there be any difference in the outside shutter dimensions where an 18-foot picture is being projected 50 feet, and where a 12-foot picture is being projected 100 feet? Assuming the same conditions, what difference would there be, if any, if the shutter be an inside one?

The Answer:

An 18-foot picture at 50 feet would call for a very short focal length lens—a lens the front factor of which would set far back in the lens barrel, therefore the light beam will have spread very appreciably before it emerges from the barrel. This means that a 50/50 shutter would not be possible, with the ordinary intermittent movement, and that the main blade would of necessity have a width which would throw the shutter out of proportion. And right here is a point which all those answering Question 116 entirely overlooked, viz: question 116 is not complete in that nothing is said about the speed of the intermittent. It would be theoretically possible to have just as well proportioned a shutter with a short focal length lens and very rapid intermittent movement as with a long focal length lens and a slow intermittent. Still another point that was overlooked by every one of those answering the question is that with a very long focal length lens the ideal point at which to set the shutter becomes lost in the spread of the light ray, so that you run into practically the same difficulty, in reverse, that you have with the short focal length lens.

Given the same intermittent movement, there would be a very considerable difference in the outside shutter under the two conditions named.

As to the second part of the question, assuming the same intermittent movement to be used in both cases, there would be absolutely no difference in the shutter requirement, because of the fact that the light beam would have precisely the same area of cross section in both cases.

Publicity Clock.

Some time ago we described the "Publicity Clock," which is a device which projects the hands and face of a clock upon the wall at any convenient point of the auditorium, and at the same time projects advertisements, These "ads" may either be one advertisement showing conconstantly, or may be twelve advertisements which change automatically about twice a minute.

At the time we described this clock, the editor recommended it. Since that time he has talked with several theater managers who have installed them, and has watched the operation of the clock, and is more than ever convinced that where the theater manager desires to show advertisements of local merchants this is *the* way to do it. The placing of an illuminated clock face in the auditorium is a convenience to the patron, and the advertisements do not detract to any appreciable extent from the picture on the screen; nor are advertisements placed in this way particularly objectionable, whereas, on the other hand, when thrown on the screen they are distinctly so. We again commend the Publicity Clock to the favorable consideration of theater managers.

A New Union.

The Gadsden, Alabama, stage employes and operators have organized. On December 19th they formed a local of thirty-five members, presumably under the I. A. T. S. E., though the secretary forgot to mention that fact. The roster of officers will be published at the head of the department in due time.

We wish the new local every success, and as has been our custom, we would voice a word of warning against expecting to accomplish anything very startling at least during the first year. Take it slowly, gentlemen, and first get your organization into *thoroughly* good working order before attempting to make any considerable demands on the managers. I would also suggest that you proceed with all possible speed to make membership in your union the synonym for competency, and that all necessary steps be taken to bring the entire membership up to the top notch, both in competency and efficiency. Having done this, you won't have nearly so much trouble in securing better conditions and better salaries.

Resistance.

Massachusetts says:

> How many amperes would you get at the arc if you connect two 3 ohm rheostats in multiple on a 55 volt supply? This may sound elementary, but if you can possibly send a carbon copy of your reply so that I may have it before next Tuesday, you will oblige me and the rest of our members who go to the union school. In closing I wish you a Happy New Year.

The problem is a simple one. You have a 55 volt supply, and will understand that the voltage of the D. C. projection arc may be anywhere from 45 to 60. Remembering that amperes equal voltage divided by ohms, let us first take 48 as the average arc voltage, and subtracting 48 from 55, we have 6 volts left. The problem, therefore, resolves itself into the question: how many amperes will 6 volts force through 3 ohms—always supposing that there is actually 3 ohms resistance in the rheostat—not 3 ohms in the combined rheostat and arc. Voltage divided by ohms would in this case mean $6 \div 3 = 2$ amperes for each rheostat, or 4 amperes for the two. In practice, however, it is more than doubtful that you could maintain an arc with that kind of a combination. It is in the nature of a freak connection, and I don't believe that ordinary rules would apply. The arc would necessarily be very very short, hence its resistance would be quite low. I think there would be only one way to answer your question correctly, and that would be by using an ammeter. If some of our electrician correspondents care to take issue with me on that statement I will be glad to have their views.

He Don't Knock.

Harry Bowman, Jr., Greensboro, North Carolina, writes:

> Once more I am coming in without knocking at the door, though I have no excuse for so doing, except to tell you that I am about as disappointed as a fellow can be at not meeting you while in the Big Village. Really, old man, you seem to be about as easy to find as snow in Hades. I called twice at your office and the nice, pleasant, little lady at the "word mill" told me you were out. Are you ever in? Saw some swell projection up your way, but comparing the size of the towns, they have nothing on us, for we have the real goods here in Greensboro. We have closed our road show, and are in winter quarters again. Expect to cut the vaudeville out next season, and use straight pictures. Can you give me a little dope on storage batteries through the department? We have a musical instrument, using a storage battery, and I have had but little experience with them.

Very sorry, Brother Bowman, that I didn't meet you, but I want to again tell all you boys you should write at least two days in advance and make an appointment, because I have many things to look after and my office hours are uncertain. I like to meet the boys when they visit Gotham, and will always make it a point to be present if they will tell me what day, and at what hour of the day they are going to make themselves manifest.

As to the battery, I don't know very much about them, but I guess all you need to know is how to re-charge. Will some charitably inclined brother kindly supply the dope?

Union Makes Provision.

G. Betz, Osgood, Indiana, writes:

I Just can't keep from trying to answer those darned questions. I have questions in my brain when I wake up, and go to sleep thinking about them. Osgood is just a little one-horse burg, but we, nevertheless, try to give them the best there is in the projection line, and you may take it from me my manager knows what good projection is and demands it. He says: "I supply my operator with everything he needs and if he don't produce the goods on the screen raus mit 'im—out he goes," so you see it is up to me to produce the goods or be connected to a nice, little tin can. Does the union make provision for small town men? I would like to join.

It does. According to my recollection, the Seattle convention placed every bit of territory within the jurisdiction of some union. What particular jurisdiction you are in I do not know, but will try and have you informed. More power to your manager. I like the manager who not only knows what good work is and demands it on his screen, but having received it is willing to remember that fact when pay day arrives. As to the motor generator, I cannot advise you of things of this kind in the department—that is without creating a riot—by mail, yes. See paragraph near head of department.

A Matter of Courtesy.

Some time ago this department received a copy of the three year agreement recently signed between Local Union 181, I. A. T. S. E. and the theater managers of Baltimore, Maryland. The agreement was so very excellent that we wrote and asked permission of the union to publish the same in full. Brother Kingston Howard, president of Local 181, however, speaking for the organization, asked me not to, as he thought the publication of the agreement might work injury to the local. We, of course, complied with the request, only to be informed by the local a little later that another publication had published the agreement, without showing the union the courtesy of asking its consent.

The local, in view of these facts, gave the department the privilege of publishing the agreement. We feel that it can very well serve as a model for other unions. It was signed by the managers without any modification whatever, just as it was first presented to them, and, as we before said in commenting on this particular proposition, the Baltimore managers are to be complimented on having conceded to their operators at least a portion of those things which are their right. operators at least a portion of those things which are their right. The minimum wage is too small.

Wage schedule and working agreement of Moving Picture Operators' Protective Union, Local No. 181, I. A. T. S. E. and M. P. M. O. of Baltimore, Md. Effective November 3, 1915. (This schedule governs moving picture operators only.)

One operator, night work only, five hours or less daily, no relief, not less than $14 per week. With one matinee per week beginning at 2 P. M. or later, including less than one hour relief for supper, not less than $15 per week. Without supper relief, not less than $15.50 per week.

Open-air theaters, night work only, five hours or less daily, no relief, not less than $14 per week, regardless of weather conditions.

All matinees, opening at 2 P. M. or later, and closing at 5 P. M. or earlier, not less than $1 extra each matinee.

One operator, eight hours or less, including not less than one hour relief for supper daily, not less than $16 per week.

One operator, nine hours or less, including not less than one hour relief for supper daily, not less than $20 per week. This also applies to vaudeville or other houses playing two or more shows daily.

One operator, ten hours or less, including not less than one hour relief for supper daily, not less than $22 per week.

Theaters running longer hours shall require two operators and time shall be divided equally between them.

Two operators, each working six and one-half hours or less daily, no relief, not less than $16 each per week. For longer hours' operators shall be paid pro rata.

Operators shall not work more than their regular daily shift without permission from this organization.

Overtime, consisting of supper hour and all work performed outside of scheduled hours, except keeping operating room clean, not less than fifty cents per hour or fraction thereof. Operators shall report for duty at least 15 minutes before opening of show.

Entertainments, such as churches, lodges, etc., one operator, five hours or less, not less than $3 each performance. For setting up machine, booth, etc., not less than $1 extra. For taking down machine, booth, etc., not less than $1 extra.

Carrying reels, one way, $1.50 per week. Both ways, $2.50 per week. The members of this organization do not care to carry film at all and believe that this service can be performed equally as well by any other employe.

A manager must give an operator one week's notice in writing before discharging him, otherwise he forfeits one week's salary, which is paid to the operator. This rule may be waived with permission in writing from this organization.

An operator must give a manager one week's notice in writing before quitting, otherwise he forfeits one week's salary, which is to be paid to the manager. This rule may be waived by permission of the manager in writing.

Managers insisting on less than five minutes intermission each show, will furnish a boy to rewind the film. Operators shall not rewind film while operating machine.

Regular operators may lay off one night each week, providing they furnish Union substitute, at no extra expense to the management.

Six week-days shall constitute a week. Sundays, double time. The union agrees to furnish sober, reliable and competent men.

An authorized inspector of this organization shall be permitted to visit the operating room at all times while the house is open for business, to see that the operator is properly performing his duty.

In the event that any conditions arise that are not covered by this agreement, a decision by the president or business agent of this organization shall be recognized until the next regular meeting of this organization.

Should the undersigned management be declared unfair by the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators, and same is endorsed by the Baltimore Federation of Labor, this agreement shall become null and void upon two weeks' notice in writing.

We hereby accept this agreement until November 3, 1918, and further agree to employ only union operators, members in good standing of Local No. 181, I. A. T. S. E. & M. P. M. O.

Pitch in Projection.

James J. Waters, Jamestown, New York, says:

Would it be possible to obtain a good, sharp picture with the lens 17.49 feet above the center of the screen on a 65½ foot throw? Could I, by tilting the screen, get a better picture? What size lens would be needed?

You did not tell me the width of the picture, Brother Waters, so how can I tell you what focal length lens you would require? By tilting the screen slightly (not too much or it will look bad), blocking the top of the aperture plate out slightly, and stopping down the objective lens, I think you can get a good, sharp picture under the conditions, provided the picture be not too large. You will, however, have keystone effect, which may be eliminated by filling in the aperture with solder and filing it out, but there will still be distortion. The picture will be too high for its width, and objects near the bottom of the picture will be out of proportion in size with objects near the top, though of course this will not be so excessive as to be discernible to the audience. The *general effect, however, will not be so good as where a level projection is used.* If you care to send me an elevation sketch of your theater, I will go into this matter fully, and see what, if anything, can be done, but in sending an elevation *be sure to send a complete one;* that is to say, the complete elevation along the center line of the house from screen to front (street) wall. I would refer you to page 1495 of November 20th issue, in which the effect of pitch in projection is illustrated and described.

As to lenses, I can tell you more about that when I know the width of the picture.

It Is Quite True.

J. P. Copeland writes from Detroit, Michigan, as follows:

My home is in Boston, but am on a visit to Detroit. Recently went to Mt. Clemens, a village some distance north of Detroit, and while there started out to locate a movie shop. The location was made all right, but it was punk, so I looked for another and this time got into the Bijou. My sister and I got two seats up in heaven, close to the operating room door, and, accompanied by my nerve, I went in to see how and with what the operator was producing the splendid screen results. They have an operating room 12 x 14 x 8 feet high, with a 3-foot vent hole through the roof. There were two Power's Six B motor-driven projectors, and a new Hallberg motor generator. The man responsible for the excellence of the picture was Ben Garros. I asked him if he read the department, and with evident pride he replied: "You bet"; also he told me that he had the pleasure of meeting you personally in January, 1915, and that, together with yourself, Charles A. Strelinger, manufacturer of the Brush outfit; Charles E. Allinger, of Detroit, and A. J. Lang, of the Nicholas Power Company, he had lunch at the Prince George Inn, New York City. Maybe he was just romancing, but if he was, here is where he gets nailed to the cross.

No, I guess there is no romancing at all, because I remember the luncheon in question, in which friends Strelinger and Mr. Lang were present, though I am sorry to say I don't remember the names of the other gentlemen. However, I suppose Friend Garros was one of them, or he would not have known anything about it, therefore his reputation for veracity holds good, and I am glad to know he is producing the goods on his screen.

Pictures Not Bright Enough.

L. Kahn, South Chicago, Illinois, says:

Have a curtainline coated screen; 75 foot throw and a Simplex machine, with plano-convex condensers. The pictures are not bright enough to satisfy me. The operator attributes the fault to dark films. I doubt this. He is using a compensarc pushed up to 60 amperes. Would the use of meniscus-biconvex condensers improve the light? Is there any fixed distance between front condenser and aperture?

Surely your operator cannot have all dense films. Possibly the coating of your curtain needs renewing. It should be pure white, and should be renewed at least once every three months. You may think the screen *looks* bright, but after it has been up for three months, go to a paint store and get a box of paper cleaner, price 10 cents, and after kneading it up thoroughly (the painter will show you how), down in one corner of the screen rub the cleaner lightly across the surface, and see what a difference there will be.

Yes most decidedly there is a fixed distance between the front lens and the aperture. Possibly your operator does not read the projection department. If he does, he should know just what effect the meniscus-

bi-convex would have, and could answer that question himself; also he would know exactly what distance there ought to be between the apex of the front condenser and the film. The chances are you are wasting lots of light in your objective lens. Send me the following measurement, and I will tell you exactly what you should have. (a) Exact diameter of your objective lens—its opening I mean. (b) Exact distance from the surface of the rear lens of your objective to the film tracks in the aperture plate of the machine *when the picture is in focus on the screen.*

I cannot say whether a meniscus-bi-convex would improve matters much without the foregoing data. Probably not, except that it will give you a more evenly illuminated spot, due to reduction of spherical aberration.

I would suggest that when the new Handbook comes out (about an 800-page book) you procure a copy from the Moving Picture World, and KEEP IT AS A PART OF THE REGULAR HOUSE EQUIPMENT. It will be worth many times its price to you.

In Appreciation.

The editor is in receipt of a very great number of Christmas postcards and letters containing their prototype in more costly engraved cards of various kinds and sizes. These remembrances came from a number of local unions, from theater managers, and from individual operators, and I trust you will understand that such marks of friendly feeling are duly appreciated. I was rather surprised at the number of greetings from local unions—about twenty-five.

How Utterly Foolish.

Recently there was a very pretty moving picture theater erected at the corner of 18th Avenue and West 6th or 7th Street, Brooklyn. This is not very far from the editor's wigwam, so one evening, accompanied by his own wife, he set forth on a tour of investigation, hoping that the new house would prove to be the real thing.

The outside and the lobby were neat and pretty, also the interior was, so far as architecture went, not subject to criticism, but, taken as a whole, this little house was a living example of the great number of blunders which can be perpetrated in one poor, little, lonesome theater. First, while the interior decoration was very pretty, it was totally and absolutely unfitted to a moving picture theater, being altogether too light, the trimming, in fact, being white. The picture would have been very materially improved by being reduced at least one, if not two, feet in width, and instead of being surrounded by a black band at least two or three feet wide, it had a little, narrow black strip which looked to be about six inches, but may have been as much as a foot. It was better than nothing; that is all that could be said of it. The light was quite dim part of the time and part of the time fairly good, but shadows were on the screen all too frequently. I am told the theater advertised that it had invested in a motor generator set, but if I did not hear an alternating current arc humming up in that operating room I am sadly mistaken, and if they had a motor generator set, there was absolutely no excuse under heaven for the poor illumination of the screen. In addition to this, every time the doors were swung open the white light from the lobby streamed in and murdered the picture in cold blood. Nor was this all. In fact, the worst is yet to come, so cheer up. At no time was the picture in sharp focus on the screen. This may have been due to dirty lenses, but I have a suspicion the fault lay in the screen.

Now here is a man who has invested quite a little money in building a theater and equipping it. Why in the name of Heaven didn't he go to some one who possesses the knowledge which he evidently lacks, and invest, fifteen, twenty, or twenty-five dollars in a little information? For the sum of twenty-five dollars he could have received advice as to all these various things, which, without any additional expense, would have enabled him to put a good picture on the screen instead of the out-of-focus, dim, shadowy imitation we looked at. Why is it, why, why, why is it that supposedly smart men will do such things as this?

On Saturday night the house was not more than half filled, if it was even that. Why? Well the answer is clear. The price was 10 cents, and the picture—well, I guess you know what it was from what I have already set forth, and in addition to that, they projected a five or six-reel production which was by no possible stretch of the imagination good. It was called "In the Hands of London Crooks," or something like that, but my view was that the audience was in the hands of—well, they were not getting very good value received for the money they had paid.

In addition to all this, the "operator" ran the tail-piece clear through each time and flashed the white light on the screen—crude work; also none too clean advertising slides were displayed on the screen.

Probably on Back Focus.

L Stinnitt, Waterloo, Iowa, says:

> Am using an Edison Exhibition Model on a 55-foot throw with a 6½ and a 7½-inch condenser. Cannot get a nice, round spot on the machine, and am up a stump to know where the trouble lies. What make of motor generator would you advise for our theater? I enclose patches received from the Universal Exchange, Des Moines, Iowa.

Why, Brother Stinnitt, according to the drawings you send, you have got your lamp pulled away back from the lens, and are working on the back focus. If the sketch is correct, your lamp ought to be shoved up towards the lens at least an inch. I would suggest that you line up your optical system as per Table No. 1, October 16th issue, or, if you will tell me the diameter of your objective, and the exact distance from its back factor to the film tracks on the aperture plate when the picture is in focus on the screen, I will tell you what you need. As to the patches, they will be sent to the headquarters of the Universal. See advertising pages of the Moving Picture World for information regarding motor generators. I cannot answer questions of this kind through the department.

Half and Quarter Size Lenses.

George F. Deutsch, Poughkeepsie, New York, writes at considerable length upon several topics, and criticises my reply to question 110. He says:

> I believe you are in error when you say that these terms were used with relation to the diameter of lenses. I think they were used to express the size of photographic plate covered by the lens. A quarter plate is 3¼ x 4¼ in size and at one time was the smallest plate made. Lenses for these plates had a circle of illumination just covering the plate. The half size lens was made to cover half a 6½ x 8½ plate, and the full size was made to cover the full size of a 6½-8½ plate. The word "plate" was eventually dropped. These lenses were made for tintype work, and now, since tintypes have disappeared, so also have the terms. How they entered the moving picture field I cannot understand.* * * One extremely important matter is "depth of focus." In strict projection (lens central with center of screen) depth of focus is unnecessary, as it is merely focusing from one plane to another, the conjugate points all over being balanced. As we introduce a pitch, however, depth of focus becomes necessary, and this is somewhat compensated or aided by tipping the top of the aperture out slightly. Stopping down the lens also increases the depth of focus, and right here I might say that it does not matter what type or what make the lens may be, depth of focus is governed by relative lens aperture and focal length. Stopping down increases depth of focus; also the shorter the focal length, the greater the depth of focus. A 2-inch M. P. camera lens at F 3.5 has a greater depth than a 5 at F 3.5. The swing-back of the aperture is provided for on every make of professional camera, and is especially necessary in banquet work in order to avoid a too great stopping down of the lens, which would otherwise be necessary to obtain depth of focus. The stopping down of a lens should, I think, be done somewhere between the elements thereof, when it is done at all. The careful worker might saw a slot in the barrel, and insert a metal stop flush with the barrel so as to be insertable in the focusing jacket. The lens tube should fit comfortably tight in its jacket, so as not to "walk," this "walking" being one of the reasons for necessity of refocusing. If the machine sets on an angle the lens will often "walk" through vibration. If the picture is out of focus in the taking, no amount of focusing of the projection lens will sharpen it. A lens tube which fits too loose in the jacket may be tightened by laying it across the edge of a piece of board and hitting it lightly across its back with the edge of another board, in order to throw the barrel slightly out of round.

Brother Deutsch we presume is correct as to the original meaning of the terms "quarter," "half" and "full" size, as applied to lenses, but the fact remains that, so far as projection be concerned, the application of these terms had wholly, and entirely to do with diameter. His remarks with regard to depth of focus are very good. I have not personally had the opportunity to experiment with the limit of practicability in tipping the aperture. It is quite possible that there is something that ought to receive attention by projection machine manufacturers. If it is practicable to entirely compensate for pitch by tipping the aperture, then that fact should be taken into consideration and incorporated into projection machines, because, no matter what we may do, we are always going to have the evil, pitch in projection, with us. I would certainly recommend that machine manufacturers investigate this matter, and see to what extent the scheme is practicable. I am not sure as to the advantage to be gained in stopping the lens between its factors. Frankly, I don't see what would be gained by that course as against stopping at the front, outside lens, and in any event it is not a practical thing for the average operator to attempt. As to bending the lens tube, well, I dunno. I think I would prefer pasting a thin piece of paper around the tube. It strikes me that bending the tube would make it difficult to remove and replace the combinations; also there would be danger of cracking one of the lenses, as flint (or is it crown) glass is very fragile.

More About Film Abuse.

The department is in receipt of the following self-explanatory communication:

> Mr. F. H. Richardson, Editor Projection Department, Moving Picture World, New York City.
>
> Dear Sir:—
>
> We have taken note of the discussion in the Projection Department concerning the condition of films, particularly as relates to poor inspection.
>
> This company would ask space to voice its approval of your attitude in this matter, and to call pointed attention to both operators and managers to the amazing amount of what can only be termed pure, unadulterated carelessness. We would like to ask the theater manager who does not take proper care of the film while in his possession, by what process of reasoning he is led to suppose that other managers and operators will take care of it. We would also, in this connection, like to impress upon both theater managers and operators, in the strongest possible manner, the fact that *there is and must be a strong community of interest in the handling of films; that each must necessarily suffer for every bit of damage done by the other, and that, while it is not to be expected that damage to the film will be entirely eliminated, still operators and managers will simply be serving their own interest by doing their share to reduce it to the least possible proportion.*
>
> Please understand that the foregoing is NOT in any way designed or intended to excuse or condone the failure of exchanges to properly inspect and repair films. This company is prepared to, and is literally "going the limit" to impress upon its exchange managers the necessity for thorough inspection and re-

pair of films. But it must be carefully remembered that conditions are such that it is sometimes impractical to either inspect or repair a film when it comes in from a theater; also under present conditions it is often necessary to "circuit" films. By this we do not make the claim that it is *impossible* to thoroughly inspect and repair a film every time it is returned from a theater, or that it is impossible to, by the concerted action of all film exchanges, stop circuiting, but most certainly, if these things were done, it would compel exchanges to purchase more copies of each subject, and this, in turn, would, of necessity, mean such a large advance in expense that the exchanges would be compelled to very materially raise the price of service. You will, therefore, understand that these things can only be accomplished through the concerted action of all exchanges.

We feel, however, that you will agree with us that even with the conditions as at present, if we all worked together, the exchanges doing the best possible under the circumstances, the operator doing his full duty in careful handling of the film, and *proper repairing of damage occurring while the film is in his possession*, conditions will be vastly improved, and if, in addition to this, the theater manager do HIS full duty in providing necessary repair parts for projection machines, and *the placing of skill and ability on a plane of at least equal importance with cheapness when it comes to the employment of an operator*, the complaints of poor condition of films, now so numerous, would dwindle rapidly to a comparatively insignificant number.

We fully realize that the product of our underlying producers depends to a very great extent for its favor with the public upon the manner in which it is presented on the screen—meaning, by this, the manner of its projection, and we fully realize that if the film be in poor condition the projection must of necessity suffer, therefore, we are vitally interested in your campaign for better inspection and repair of film; also, we will do anything within reason to help in the elimination of the faults complained of. Yours for Universal Success,

UNIVERSAL FILM MANUFACTURING COMPANY.

It is indeed encouraging to know that the really big film manufacturers are at last waking up to the importance of placing their films in the hands of the operator in the best possible condition. This department has been having a personally-conducted hair-pulling match with operators, theater managers, and exchange managers concerning this particular thing for almost six years. Problem. If it has taken that length of time to awaken two big manufacturers to the importance of backing us up in this work, how long is it going to take to wake up the rest of them? However, now that the Universal and the World Film Corporation have shied their hats into the ring on the film abuse proposition, I believe it won't be long before the exchange manager will wake up to the fact that the old shop-worn, slip-shod methods of the past are becoming unfashionable, and the operator and theater manager, on their part, will come to a realization of the importance—the *vital* importance—of taking the best possible care of the films while in their possession.

Shies His Hat Into the Ring.

L. J. Pratt, Geneseo, Illinois, says:

Have answered all the questions and then compared my answers with the one published, but this is the first time I've sent one in. Here goes, however, starting with 115. Am enclosing a few clippings from the film, "The Street Fakir," an Essanay comedy, received from the ——— exchange, Chicago, today, December 17th. One you will note was patched with either the son or daughter of the ten penny nail—a common pin. That certainly shows excellence in inspection—I don't think. You can send them where they will do the most good, if you will. In closing, I send my best wishes both to yourself and the department. May that helpful institution and its editor live long and prosper. I am enclosing "two bits." You don't smoke, I know, but—Oh, well, buy a Ford and take a joy ride on me!

Have bought the Ford, but you sent too much dough. What will I do with the extra seven cents? Send it back, or use it to buy gasoline? Glad to see you have come in with the bunch. The water, you will discover, is fine. Incidentally, you got yourself on the Roll of Honor the very first clatter.

Operators and Managers Read This—By All Means.

Allan F. Sparrow, manager Ideal Theater, Springfield, Vermont, writes:

Comparatively a new comer in the great game—only a little more than a year's experience—it seems incredible that there should be so many absurd statements made about the condition of operating rooms, the difficulties operators have, and the inability of theaters to pay for sufficient current to produce a good picture. How does the manager figure that it pays to attempt to save an inch of carbon, with the ever present danger of having to stop in the middle of a picture, and put in a new one. *If even so much as one patron is disgusted by this sort of performance, is there any real saving accomplished?* How many more dimes will come into the box office from pleased patrons if you use 60 amperes than if you "economize" (?) by using only 30 or 40? How much oftener will Mr. and Mrs. Jones, and their friends come if you have the proper lens combination, and the lenses be of high quality? Will not their increased patronage pay good interest on the investment? Are the people who run theaters where such improvements are lacking really to be pitied if they do go to the wall, and are forced to turn to ditch digging for a livelihood?

And there is a matter which is beyond my comprehension. Why do cities demand an examination as to the operator's fitness, and then allow the manager to force him to run two machines? Of course, he can run but one at a time, but he cannot even run one properly if he must rewind, patch and repair and thread up while the show is going on. I cannot understand the philosophy of attempting to run a two-machine operating room with a single operator. We would not do that even in this country town; also we would not even dream of trying to save on current at the expense of the picture, nor burn the carbons down to the least possible fraction of an inch, nor use lenses of any other than the best obtainable grade. The majority of lenses in use are so poor that the picture on the screen is very far from perfect. Is it not all rather silly?

One of your correspondents recently complained that he had to make patches almost by the hundreds in first run. We don't get many such reels. Had seven reels of first run this week, and do not recall where a single one of them has had to be patched during the entire past year. Take the reels as they come, we do not have a break once in a fortnight. Most of our pictures are twenty to forty days, and a great majority come from the Boston office of the General Film Company. (Will the manager of the Boston General Film Exchange kindly step forward and shake hands?—Ed.) The most trouble we encounter comes from elliptical hubs on reels, or those that are bent so that the film will bind in unwinding. (Will the manager of the B. G. F. E. kindly step forward and learn that reels as well as films ought to be in good condition?—Ed.) This we have taken up with the Boston office and firmly expect it will be corrected. We had a pin patch from the Kleine Boston office this week, and on running it received the thanks of the manager, who will, without doubt, see that there is no frequent reoccurence of the trouble. If managers would learn a little more about the operating end of the game, and look into the operating room frequently, allowing the operator such new parts as will keep the machine in first-class shape, and not try to make an operator do the work of two men, I believe it would be productive of largely increased receipts at the box office—more than enough to many times repay the outlay.

The foregoing letter is recommended to the careful and prayerful consideration of quite some several thousand theater managers. Beyond this I am not going to comment, except that my hat is removed in the presence of this progressive, up-to-date manager, who evidently possesses the faculty of reasoning from cause to effect. What Friend Sparrow says about the fake economies practised in all too many theaters is *absolutely* correct.

An Interesting Point.

R. W. Middlecamp, Allentown, Pennsylvania, says:

Why don't producers start sending out film on 2,000-foot reels? I gamble that films sent out on large reels would last longer than will those on small ones.

This opens up a topic for interesting discussion, and I would be glad to hear from operators as to their views with reference to the relative advisability of 2,000 and 1,000-foot reels.

Liars Do "Figger."

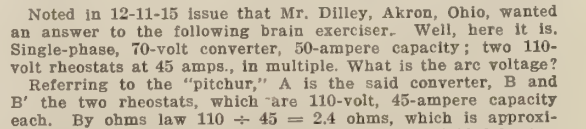
A. F. Stilson, Galesburg, Illinois, relieves himself of the following:

Noted in 12-11-15 issue that Mr. Dilley, Akron, Ohio, wanted an answer to the following brain exerciser. Well, here it is. Single-phase, 70-volt converter, 50-ampere capacity; two 110-volt rheostats at 45 amps., in multiple. What is the arc voltage?

Referring to the "pitchur," A is the said converter, B and B' the two rheostats, which are 110-volt, 45-ampere capacity each. By ohms law $110 \div 45 = 2.4$ ohms, which is approximately the resistance of one rheostat, and this, divided by two rheostats, equals 1.2 ohms resistance added to the arc circuit. The resistance of the wire from the converter to the arc is negligible, if of size to carry the current required. The output of the outfit is 50 amperes, then by ohms law E equals CR, or voltage equal current times resistance, therefore, $50 \times 1.2 = 60$, or the approximate number of volts at the arc.

I suppose the son-of-a-gun will go and test with a voltmeter and call me a liar, but "figgers" don't lie, although liars do figger.

Well, my brother, I don't know that the other fellow will call you a liar, particularly in view of the fact that you have not told us how much you weigh. If it is 110—mebby; if it is 180, well, that is something else again. However, I'm going to take the chance and call you a mistakener, because you are full of stewed prunes on one point. The voltage of a 45-ampere rheostat is *not* equal to 110 divided by 45, be-



cause of the fact that moving picture rheostats are made to work in series with an arc, and the resistance of a 45-ampere rheostat designed for motion picture work, instead of being equal to 110 divided by 45, is equal to approximately $110 - 48 = 62 \div 45$. Get me, Steve? Well, if you do, I won't tramp on your corns any more this time. I have found out since that the question was really a catch question anyhow.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Shutter Time and Aperture Speed.

R. A. F., New York City, propounds the following questions in regard to shutter openings and diaphragm numbers:

1. What are the different shutter openings?
2. Explaint the difference in time; how much faster each shutter opening is over various other shutter openings from the largest shutter opening down to the smallest shutter opening?
3. What is the shutter opening for straight work?
4. What is the time of exposure of each picture going at the rate of 16 pictures per second with the right shutter opening?
5. Explain how much faster F. 1.9 over F. 3.5—F. 3.5 over F. 4—F. 4 over F. 5.6—F. 5.6 over F. 8—F. 8 over F. 11—F. 11 over F. 16—F. 16 over F. 22—F. 22 over F. 32?

1. The shutter of a motion picture camera is the segment of a disk revolving in front of and parallel to the aperture or frame plate. It revolves once for each frame or picture taken; in synchronism, that is, in time with the movement which draws the film down for each successive picture. Its function is to cut off the light or image from the film during that period of time during which the film is drawn down in readiness for the next exposure. While the exposure is being made, the section of film in the gate and before the aperture plate is motionless and, just as the platen of a printing press must hold the paper to be printed firmly against the type without permitting it to move in relation to the type lest it smear the imprint, so must the film remain stationary while it receives the impression of the lens image or it will be blurred.

The type of the intermittent movement with which a camera is provided determines the greatest or maximum shutter opening. The instant that the claws or fingers of the intermittent movement commence to draw the film down to its position for the next frame, the aperture opening must be covered by the shutter and remain closed until all downward movement of the film has ceased. Should the movement of the film commence before the aperture is entirely covered by the shutter, such portion of the frame as remained uncovered will be blurred.

As the shutter moves continuously and uniformly around, it must be that fraction of a disk represented by the ratio between the time that it takes the claws to pull the film down and the time that it takes for them to enter the film at the top and return to that position again, plus a segment large enough to cover the aperture when the movement begins. If it takes one-half the time of a complete shutter revolution to pull the film down for the next frame, the shutter segment must be half a circle plus a segment wide enough to cover the aperture opening; for this extra segment portion must completely close the aperture before the downward movement takes place. For that reason a rod and pitman, or a crank which requires one-half the time interval for drawing the film can only have an open segment of approximately one-third, or one-third shutter opening, as it is termed.

The Lumiere type movement which uses the so-called harmonic cam for throwing the fingers, does not draw down in about one-fourth of the time interval and consequently can employ a shutter whose open segment is one-half.

No. 2. At sixteen pictures per second, each picture is drawn down and exposed in one-sixteenth part of a second; if the shutter is one-third open then the exposure time is one-third of one-sixteenth, or one-forty-eighth; if one-half opening, one-half of one-sixteenth, or one-thirty-second of a second. For any other shutter opening the speed or time is calculated in the same simple way. Thus, also, it will be seen that all shutter openings bear a simple arithmetical ratio to the time of exposure; a quarter opening is twice as quick as half opening, but only gives half the exposure that half opening gives.

No. 3. In still photography it is often necessary to use exposures as quick as one-thousandth part of a second to get an unblurred picture of a moving object, but in the motion pictures it is essential that a swiftly moving object should be blurred in each individual frame to reproduce on the screen the effect of a single moving object. If we close the shutter opening to a mere slit and photograph a baseball thrown in the sunlight, we will get a succession of clear images of the ball on the negatives, but when the picture is thrown on the screen, we get an impression of three or four balls chasing one another across the screen. The clean cut images are too far apart to blend correctly in the eye and produce the swish of the single moving ball.

No. 4. It is, therefore, advisable in almost all cases to use as wide a shutter opening as the intermittent movement of the camera permits. Also the larger the shutter opening the smaller the diaphragm opening and the smaller the diaphragm the greater the depth of focus.

No. 5. In the following list the area, that is, the measure of light passing capacity is twice that of each succeeding number. If it requires one second to expose a picture at F 11 it takes two seconds to get the same exposure at F 16, or if it takes one second at F 11 it takes one-half second at F 8. This is the list in proper order: F 1.9—F 2—F 3.5—F 4—F 6.3—F 8—F 11—F 16—F 22—F 32—F 44—F 64.

This holds good for all lenses marked in the F system and any lens will give approximately the same exposure as any other lens when used at the same F number. The only difference that two different lenses might have at the same F number, would be that a long focus lens would have a greater thickness of lens glass than a short focus one and would consequently absorb a very small per cent. more than the thinner glass of the short focus lens.

Contrast and Flatness.

J. B. B., Philadelphia, Pa., writes:

> I am sending two negatives, one taken with one camera and the other taken with another.
>
> Number one, the one of the parade, has lots of contrast and was taken on August 25, 1915.
>
> Number two, the other one, was taken not so long ago and does not have any contrast to amount to anything.
>
> Number one was taken under good light conditions for August, while number two was as good as could be expected for December. Has this got anything to do with it, if not, then why is one more contrast than other? What is the address of the Cinema Camera Club?
>
> I am using a brass handle and I am not getting any static, though I am not using back and am cranking about 600 feet a week at present and 2,000 a week in summer.
>
> In taking interiors how much candle power per square foot should be used, and how many more square feet should be added, as the space to be taken grows bigger and are flares good substitutes, and how many of them do you need per square foot, and where can you buy them?

The difference in the contrast of the sample films sent is due to several factors, the most important of these being that one was evidently taken on a bright day and the other on a dull day. Some lenses give much more brilliant negatives than others and development and exposure both have their influence on contrast.

The address of the Cinema Camera Club is 229 West 46th street, New York City.

For interior lighting enough lights to give at least 400 foot candles per square foot should be used, when working with an aperture of F. 4.5, that means for every square foot of stage space four hundred candle power is needed.

Flares are not recommended for work except where it is impossible to use electricity.

They produce too much smoke and can only be used successfully where there is a draught to carry the smoke away from the picture.

I. C. Newman, 257 Broadway, New York, is a manufacturer of aluminium flares and motion picture fireworks and ammunition.

Ray Screens.

H. D. A., New York City, asks:

> "Will you kindly give me what information you have relative to the use of ray screen in connection with the Cinematograph Camera in scenic and other outdoor subjects? Also please tell me where I can obtain the best 'blended' or shaded screen? My lenses are Carl Zeiss, 2 inch, and Dallmeyer Telephoto, 9 inch."

A ray filter and a graduated or sky filter are indispensable parts of a scenic photographer's outfit. Distant mountains, canyon and cloud pictures are almost impossible without them.

Distant mountains that are blue and purple and almost indiscernible against the sky, are brought out sharply by the use of a one-time ray screen slipped over the front of the lens. A so-called one-time ray screen requires twice the normal exposure; that is, if the normal exposure without the screen is F 16, then with the screen it is F 11.

Graduated screens are ray filters in which the screen is graduated from clear glass at one end to a deep color at the other, are placed before the lens, the clear glass at the bottom and the dyed portion at the top. This permits full exposure of objects in the lower part of the picture, while it cuts off a large portion of the light from the sky, which is generally much overexposed if full exposure is given for the foreground. The kodak sky filter can be adapted for the motion pictuer camera or more elaborate graduated filters of the Sanger Shepherd Company may be had from Allison & Hadaway, 257 Fifth Avenue, New York.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

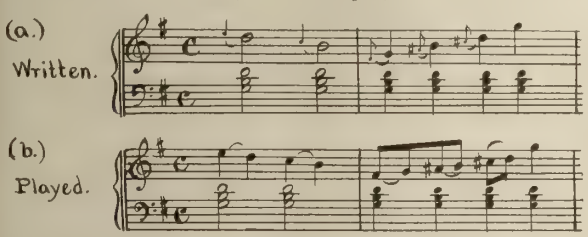
IMPROVISING.

ARTICLE V.

Auxiliary Notes.

By Clarence E. Sinn.

A LONG time ago when writers of music were more strict in some matters than they are now, a note called the "long approggiatura" was often used. It is a grace note *without* the little dash through the stem as written now-a-days. See example 15.



Ex. 15

The top line of Ex. 15 (letter "a") shows how such notes were written; the lower line "b" shows how they were intended to be played. Students were taught that these notes "took one-half from their principal notes." (The notes to which they were attached.) The idea being that these notes did not belong to the hormony of their respective measures, yet fell upon the accented parts of the measure—right on top of the chord—making a discord. This didn't fit the rules. So when they wanted to write a melody including such passages, these old fellows used to dodge the issue by writing the principal note (that would be the *harmonized note*) *in the accented* part of the measure—where it would lie right over the chord it was a part of—and those discordant notes which preceded them would be written as small notes. These small notes, as explained before, were called "long appoggiatura," and took their value from the notes to which they were attached. (See Ex. 15, Letter "b.") In this way they conformed to the rule (whatever it was) in the writing, and passed the buck on to the fellow who had to play or sing it. Apparently it wasn't against any rules to perform such phrases —only to write them. Now-a-days composers write their music just as they expect it to be played. If they wanted anything like "b," Ex. 15, it would be written that way. It is understood that the notes "D" and "B" in the first measure are the harmonized notes—that they belong to the chord and the little notes "E" and "C" do not. We can also comprehend without being hit with a club that in the second measure the notes belonging to the harmony are "G," "B," "D," and that F sharp. A sharp and C sharp do not harmonize with the chord of "G" (although accompained by this chord). But we also understand that the *principal* note is the one harmonized, even though it may not always lie upon the accented part of the measure.

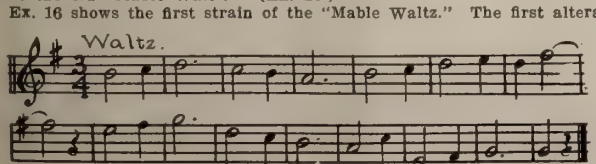
Those notes which used to be written small and called "long appoggiatura" (as in "a," Ex. 15) are now written out in full (as in "b," Ex. 15), and are called "Auxiliary Notes." They always lie one degree above, or one degree below the principal note; usually half a tone below, or either one-half or one full tone above.

The reason for dragging all this in is because the auxiliary note is a good friend in the elaboration of melodies, and you will find his acquaintance well worth cultivating. An easy way to find him is to write in a grace note where you think it might be effective—anyone can stick in a few grace notes—and then change the grace note to a big note, taking its value out of the note to which it is attached. If you have a gift of melody this will come without practice—if you haven't, you will have to try it over until it becomes easy.

Elaborating Upon a Theme.

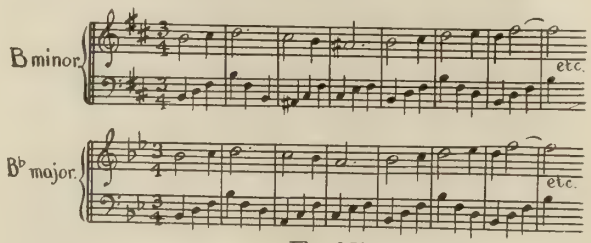
Perhaps you may select a single strain of some composition as a working theme for one of your characters. The whole composition may be useful as a "filler-in," but this one strain appeals to you as a good subject to work on for this particular character. As an illustration, take the old "Mable Waltz." (Ex. 16.)

Ex. 16 shows the first strain of the "Mable Waltz." The first alterations that occur to us are, First, a change of key; 2d, a change of tempo (and figure). By simply changing the signature we get an alteration of key without altering the position of the notes. See Ex. 17.)



Ex.16.

Changing the tempo (and with it *the figure*) permits a greater variety of elaboration. The waltz, being in triple time, suggests an alteration to



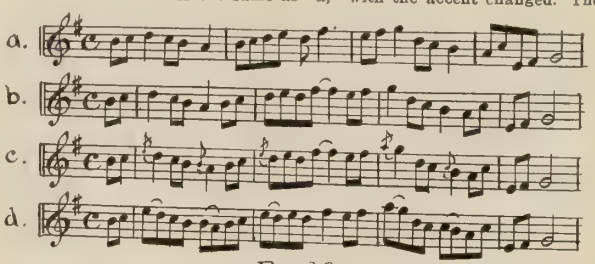
Ex. 17.

double or quadruple time. Let us choose the latter—not that it makes any particular difference—but just to illustrate. (See Ex. 18.)

Ex. 18 shows the subject changed to 4-4 time.

The first line "a" has no alteration except as to time and figure.

The second line "b" is the same as "a," with the accent changed. The



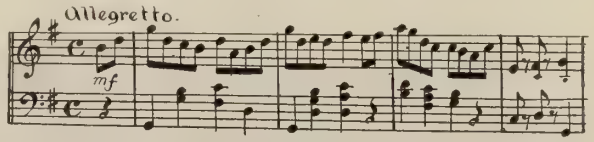
Ex. 18.

two first notes are now made preparatory, while the third note comes on the principal accent—the down beat.

The third line is the same as "b," with the addition of grace notes. (These grace notes are changes to full-sized notes in the fourth line; notice their value is taken out of the notes to which they are attached.)

The fourth line "d" is the same as "b," with the addition of *auxiliary notes.* (You can see where we get these auxiliary notes by observing the grace notes in the third line, "c.")

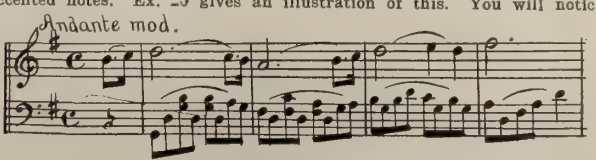
The last line in Ex. 18 (letter "d") gives a little gavotte which can be



Ex. 19.

further eloborated by extending some of the intervals as shown in previous examples. Ex. 19 will illustrate one way of extending some of the intervals, though your own fancy will doubtless suggest others. (See Ex. 19.)

The figures given in Ex. 18 should suggest many variations of the subject given. For example, take the second line ("b") and lengthen its accented notes. Ex. 20 gives an illustration of this. You will notice



Ex. 20.

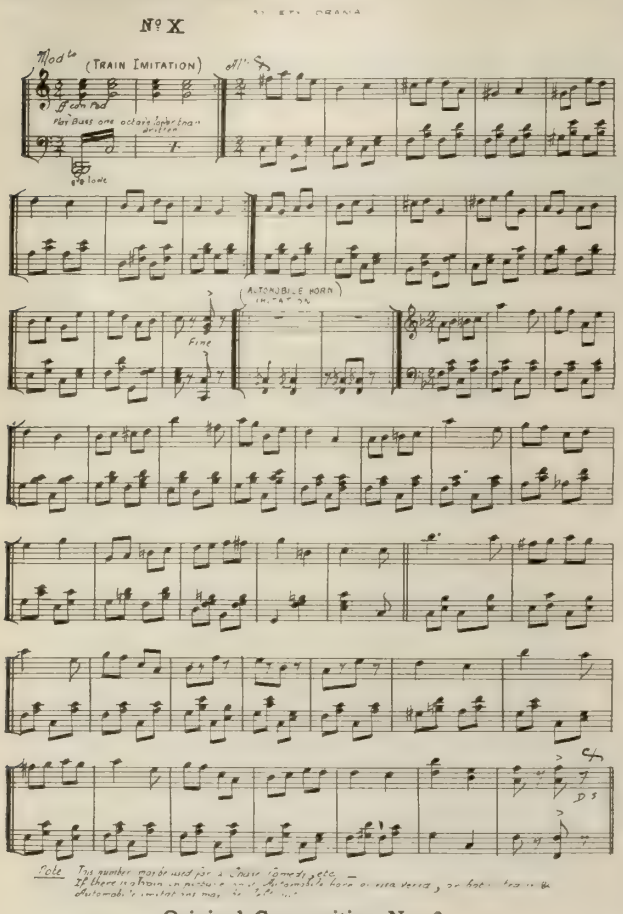
the character of the melody is considerably changed, though the melody itself is easily recognizable. (See Ex. 20.)

The accompaniment in Ex. 20 is a "running accompaniment"—legato; this gives the number a sort of a sentimental character.

Original Compositions for the Picture Theater.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. The following

score is an original composition—the third of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets



Original Composition No. 3.

will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

Mr. Simon is prepared to undertake original musical compositions or adaptations for any production or special occasion and may be addressed in care of the Moving Picture World.

Musical Setting for "As a Woman Sows"

Released January 24 by the Mutual Film Corporation.

Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.

THIS "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual films the following suggestions for an accompaniment to "As a Woman Sows" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Loren Hayward, newly-elected mayor of Lynboro, is engrossed in a political house-cleaning and neglects his pretty young wife, Milly, who, hoping to arouse her husband's dormant affections, flirts with Robert Chapman. Unfortunately the flirtation is misunderstood, and divorce proceedings are commenced. After a series of exciting adventures, the mayor and his wife are re-united.

Particular care should be taken in following the cues given owing to so many changes of action. Note particularly the Agitatos and Hurries.

The THEME selected is "A Little Song"—Ambrosio.

Scheduled time: five reels (about 5,100 feet) 76½ minutes.

Time.		Sub-titles or descriptive cues.	Music.
0	D	Opening.	Little Song—d'Ambrosio. (Allegretto moderato) (THEME)
3¼	T	That evening.	Les Idoles—Allier. (Valse lento)
5¼	T	Robert Chapman, a society man.	
7½	T	Milly: "If I could only—"	Legende—Friml. (Moderato)
10¼	T	Milly: "I have just invited—"	
11¼	T	Next day. Joseph Willoughby—	Celtic Dance—Bullard. (Andante con moto grazioso)
15	T	Willoughby: My freedom depends—	
15¾	T	"I am no match for you."	Nocturne—Krzyzanowski. (Molto lento)
16½	D	Electric bell	
21¼	T	"We've been ordered—"	Serenade—Zerkowitz. (Allegro non troppo)
23¼	T	"I don't want to intrude."	
25¼	T	The fire begins to burn.	Repeat: Little Song. (THEME)
27½	D	When husband leaves chess table.	Agitato No. 2.*
29¼	T	"Don't tell me my eyes—"	Andante Pathetique No. 1.*
32	D	When Chapman embraces Milly.	Hurry No. 1.*
32¾	D	When Milly goes up the stairs.	Repeat: Little Song. (THEME)
34	T	Morning finds Milly—	
36¼	D	When Milly enters her husband's office.	Clarice—Loud. (Valse intermezzo)
38¼	T	Mother love asserts itself.	
39¼	D	When Milly steals Bobby.	Hurry No. 3.*
41¼	T	"She has robbed me—"	Repeat: Little Song. (THEME)
42¾	T	"I want my boy—"	Evening Devotion—Kohler. (Andante religioso)
45¼	T	"This is a respectable place."	
46½	T	"Your son has scarlet fever."	Lamento—Gabriel-Marie. (Calme et douloureux)
49½	T	"That—that—woman is coming here."	
51¼	T	"What are risks to me—"	Douce Caresse—de Fuentes (Valse lento)
54¾	T	"You are not the girl—"	
56½	D	When Chapman comes to Hayward.	Repeat: Little Song.
58	T	The reunion.	
60	T	"This fills my cup of happiness."	On the Beautiful Hudson.—(Waltz) Hermann
62½	D	The reception.	
65¾	D	Burglar alarm.	Hurry No. 2.*
66½	T	Detectives from headquarters.	Liselotte—Adam. (Tempo rubato)
69	T	Milly: "Was it a false alarm—"	
69¾	T	"My God, must I lose my husband?"	Agitato No. 1.*
72	D	Burglars.	
74¾	D	When Aunt Abbie and Georgia come up the stairs.	Repeat: Little Song.
76	T	The End.	(THEME)

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 847.

JACK COHN GETS DINNER.

In honor of the great scoop registered in procuring pictures of the Astor Cup Race after the exclusive privilege had been sold to another concern, and of showing his pictures of the race at the Strand Theater on Broadway three hours after the race started, Jack Cohn, editor of the Universal Animated Weekly was tendered a dinner party by the editors of the motion picture weeklies of New York City. The event took place in Murray's Restaurant on Forty-second street Wednesday night, January 19, and it was an occasion of congratulations, praise and a spirit of good feeling prevailed throughout the evening. Those who had charge of the affair were Pell Mitchell, editor Mutual Weekly; S. MacKean, Hearst-Vitagraph; Messrs. Mayell and Cohen, of Pathe's Weekly, and Fred Beck, of Paramount News-Pictures.

Mr. Cohn not only scored a beat in getting the pictures and being the first to show them, but also beat the exclusive privilege concern when they brought suit and an injunction against him, the court deciding that when a person purchases a ticket for any event, that it includes the rights to photograph it as well as look at it. This was such a great victory not only for the Universal and Jack Cohn, but for the entire industry as well, that the different editors gathered and decided to show Jack how they appreciated his efforts.

MACKENZIE'S "PRECIOUS PACKET" FINISHED.

Donald Mackenzie, the Pathe producer, has finished his Gold Rooster play, "The Precious Packet," and showed it privately in the Pathe showrooms. The picture made a most favorable impression and will probably be placed upon the program at an early date. It is adapted from the book by Fred Jackson and features Ralph Kellard and Lois Meredith.

New York Operators' Ball

Big Gathering Assembles at Central Opera House and a Good Time Is Enjoyed by All—Anita Stewart Leads Grand March.

ON SUNDAY evening, January 16, the Moving Picture Machine Operators' Local Union No. 306, I. A. T. S. E., gave their annual ball at Central Opera House, New York City. Now the Central Opera House hall is rather a huge proposition in point of size, yet large as it is, it was even more than comfortably filled by the gathering which was a very distinct credit to the organization.

The ball was preceded by an entertainment which lasted from 8 o'clock until 11, the artists appearing therein were, judging by the laughter and applause, all good.

Among the notables present were John Skerrett, general manager, and William C. Smith, assistant general manager of the Nicholas Power Company, (the latter being a member of the organization and chairman of the ball committee), Frank Cannock, the inventor of the Simplex machine, and Ernest C. Baerveldt, special representative of the Precision Machine Company; Howard Coles, president of the Coles Motion Picture Machine Corporation; Mr. Robin, sales representative of the Baird Motion Picture Machine Company; M. D. Kopple, president of the American Standard Motion Picture Machine Company; H. T. Edwards, president and treasurer of the Picture Theatre Equipment Company; Charles Shay, international president of the I. A. T. S. E., many actors and actresses of note, and last, but by no manner of means least, Miss Anita Stewart, of the Vitagraph Company, who led the Grand March with International President Shay.

The Grand March was directed by Harry Mountford, organizer for the White Rats, and splendidly done. The light effects were good, and the whole affair from the beginning of the entertainment at 8 P. M., till the last weary, happy couple left the hall, at 4 A. M., passed off without even the suggestion of a hitch. This, of course, did not happen by accident. It was due to the untiring efforts of the officials of the organization and the committee headed by Brother Smith, which had charge of the affair.

At the end of the Grand March Miss Anita Stewart, International President Shay, International Vice-President Higgins, Harry Mountford of the White Rats and Editor F. H. Richardson were called to the stage and introduced to the guests of Local 306, following which presentations were made as follows: International President Shay, a costly and beautiful wall plaque; International Vice-President Higgins, a loving cup; Joseph A. Crehan, president Local Union 306, a watch and chain, suitably engraved; Fred Stoffregen, secretary Local Union 306, a loving cup, all in token of the services these various officials have rendered, and of the love and esteem in which they are held.

And right here, I have been requested by the organization to express its sincere appreciation and cordial good will to Miss Anita Stewart. Miss Stewart had promised to be present. There is but one word that would adequately describe the weather condition on that night: that word is "beastly." Miss Stewart had had an extremely hard day, and, moreover, was not at all well; yet, accompanied by her charming mother, she, at very real and very great personal inconvenience, kept faith and did as she had promised.

I am sorry to say that this is something not always done, and the organization feels that Miss Stewart, under the conditions, is entitled to something more than a mere word of thanks.

Taken all in all, the ball was in every way a decided success. The accompanying photograph shows the line-up at the end of the Grand March. President Shay, Miss Stewart and the officers of the Union are in the front line.

The following Operators' Unions were represented: Paterson Local 362, Newark Local 244, Hudson County Local 384, by our old friend President Sherman, and Trenton, N. J., Local 359, by Benjamin Seigle. F. H. R.

LOUISE HORNER WITH HORSLEY.

A recent addition to the Cub (Mutual) Stock Company headed by George Ovey, is Miss Louise Horner, a comedienne of long experience and known to theatre-goers the country over for her interpretation of "slavey" types. Miss Horner was especially engaged by Director Milton Fahrney to play the "slavey" in "Jerry in the Movies," because of her peculiar fitness for the character. Her work in this release was so excellent, however, that Mr. Fahrney made her a proposition to remain with the company indefinitely.

Miss Horner's engagements on the stage were many, but the one in which she scored her biggest success was "A Knight for a Day," in which she played the "slavey," a part originated by Miss May Vokes. She played the role for several seasons.

COCHRANE TO DIRECT COMPANY.

George Cochrane, brother of Robert H. Cochrane, vice-president of the Universal Film Manufacturing Company, and who for the past few months has been acting as assistant director to Sydney Ayres, was this week placed at the head of a dramatic producing company of photoplayers at Universal City. The first picture which he will make is a one-reel story adapted for screen purposes by F. McGrew Willis from the story by Laura Oakley. In it Carmen Phillips and Douglas Gerrard play the leading roles.

McRAE TO DIRECT 101 BISON FILMS.

Abandoning for the time being the plan of touring the Orient, making pictures, Henry McRae is within a few days to commence the production of big, spectacular two-reel 101 Bison releases at Universal City. Regarding the proposed trip to the far east, latest developments indicate that it will be postponed until some time in the spring.

Frank Beal, Selig director, is producing "The Girl With the Lantern," a real railroad story. Kathlyn Williams, Harry Mestayer, Lillian Hayward, C. C. Holland and Guy Oliver are the principals.

Third Annual Entertainment and Ball of the Moving Picture Machine Operators' Protective Union, Local 306, at Central Opera House, New York, January 16.

Mutual Masterpictures

Second Week's Offering Contains Three Strong Subjects of Five Reels Each.

SECOND of the weekly group of three Mutual Masterpictures, Edition de Luxe, to be released by the Mutual Film Corporation, are announced as follows: "As a Woman Sows"—five reels—Monday, January 24; "Lord Loveland Discovers America"—five reels—Thursday, January 27; "Betrayed"—five reels—Saturday, January 29.

'As a Woman Sows," first of the feature releases for the week, is a Gaumont production, featuring the popular stage and screen star, Gertrude Robinson, supported by Alexander Gaden, equally well known for his many successes on the speaking stage and the screen, and an exceptionally powerful cast of regular Gaumont stock players. It is the initial release of the Gaumont studios under the title of Mutual Masterpictures, De Luxe Edition, and depicts the story of a young wife's folly, in which Miss Robinson portrays the part of the wife. The story is based on a man's fight for political supremacy, during which he becomes so obsessed that he neglects his wife, leaving her to the companionship of an unscrupulous friend.

"Lord Loveland Discovers America," second of the Mutual Masterpictures, Edition de Duxe, for release during the week of January 24, is from the famous story of the same name by C. N. and A. M. Williamson, whose various offerings to the world of fiction have won them wide acclaim. In this production from the American studios, Arthur Maude scores one of his greatest screen achievements in the role of "Lord Loveland." Constance Crawley, who has shared honors with M. Maude in a number of feature productions screened at the American studios for the Mutual, appears in Mr. Maude's support. Her portrayal of "Leslie Dreamer" is conceded one of Miss Crawley's most excellent screen characterizations. Others in the cast are William Carroll, Charles Newton, William Frawley, George Clancy and Nell Franzen.

"Betrayed" was written especially for Miss De Carlton and presents her in a role entirely new to her admirers. As the daughter of an old Indian chief who quits the Western reservation for the Eastern metropolis, this young star renders an exceptionally powerful characterization.

"Betrayed" is a drama full of adventure and throughout it runs one of the prettiest love stories imaginable. It is beyond doubt, one of the best pictures that has ever come from the New Rochelle studios.

William S. Hart in the Wilds

Noted Ince Star Making a Northern Canadian Film in Boulder Creek Locale.

WILLIAM S. HART, perhaps the most popular of all portrayers of virile roles, has been spending the last fortnight with his company in the wilds of the Boulder Creek region in Northern California. The accompanying picture shows them at luncheon near some log shacks which they use for sleeping purposes. Among the great quantity of equipment taken to Boulder Creek were a large number of sleighs and horses to depict the snow scenes in the story. It is laid in Northern Canada and involves several hazardous feats, among them being a fierce hand-to-hand combat beneath the surface of an icy lake. Another is a daring ride on horseback over a rope bridge that crosses a deep gully. The scenario was written by J. G. Hawks.

William S. Hart and Company in Northern California.

The company travelled in true theatrical style, having three sleeping cars and several baggage cars of their own. They were preceded by an advance agent, or rather a location man, who picked out the best scenes in the wild and rocky country for staging the story.

Each succeeding story filmed by Hart for Thomas H. Ince has shown even stronger than its predecessors. It is said that "Hell's Hinges," the coming Triangle release in which Hart is starred as a Western character, will prove a revelation of dramatic strength.

Betty Riggs Now Evelyn Brent

FROM now on Betty Riggs, the pretty seventeen-year-old ingenue appearing in Metro feature productions, will put aside that perfectly good, but homespun, name for the more euphonius name of Evelyn Brent. It was so ordained by the young lady herself, when after a brief, but successful career in motion pictures, she came into her own with the prominent role of Snowbird, an Indian girl, in support of Edmund Breese, in "The Lure of Heart's Desire." This marvelous story of the Alaskan wastes and New York society, has just been completed for Metro by the Popular Plays and Players.

Evelyn Brent.

Less than a year ago Miss Brent was a student in the Training School of the Normal College in New York City. Her folks would not listen to her entreaties to allow her to go on the stage. So she played hookey one day, and was successful in obtaining a very small part in "The Heart of a Painted Woman," with Mme. Petrova, at the Popular Plays and Players studio. Next she was given a better role at the same studio in "The Shooting of Dan McGrew," with Edmund Breese. After that she was put under contract with the Popular Plays and Players, and given the big role of Snowbird in the last production. She is to be featured shortly in a big Metro production.

Miss Brent was born in Tampa, Florida, but removed with her parents to New York when a child. Beside possessing a charming personality and rare dramatic ability, Miss Brent is an expert at horseback riding, swimming, dancing and skating. In "The Lure of Heart's Desire," Miss Brent, who is fond of all kinds of animals, learned to drive a dog team, and before the picture was completed she had become quite expert at that difficult task.

VAL PAUL BECOMES PROUD FATHER.

Who is the happiest man at the Universal City studios? Beyond the shadow of a doubt, it is Val Paul, heavy character actor with Lynn Reynolds' company of Universalities, for this week there was born in the Paul family a seven-pound boy, who is said to be the "living image" of Val, senior. Latest reports announce that mother and son are both doing well.

SHIELD AND McCRAY DIRECT JOKER COMPANY.

Ernie Shield and Roy McCray, both veterans with the Universal's Pacific Coast corps of photoplay builders, have this week been put in charge as co-directors of a company of comedians who will appear in the production of one reel Joker comedies, supplementing tha films of Allen Curtis's company of the same release brand.

Current Vitagraph Program

Releases for the Week of January 31 Feature May Robson, Mary Anderson and Edith Storey.

MAY ROBSON, Broadway's favorite actress, heads the cast in a new Vitagraph Blue Ribbon comedy that in turn heads the releases of that company for the week commencing January 31. "A Night Out" is the vehicle

Scene from "A Night Out" (Vitagraph).

in which Miss Robson endears herself to photoplay fans in an intensely amusing and original character role.

Among the other releases for that week is a Broadway Star Feature, "Bill Peters' Kid," that will send thrills through even the most hardened man. Mary Anderson, sweet and girlish, kills a rabbit and proceeds to skin it with a nonchalance that belies the tumultuous emotion in her heart. "Jane's Bashful Hero" gives a new view of Edith Storey as the village belle in a one-part comedy. "The Wrong Mr. Wright" is another comedy release, featuring Jewell Hunt, "the dance girl of the movies."

"A Night Out," written in collaboration with Miss Robson and Charles T. Dazey, who is known for his "In Old Kentucky," presents situations that enable Miss Robson to demonstrate her art. She is cast as Granmum to whom a girlhood has been denied and whose youthful heart is still filled with love of play and excitement. Miss Robson instills her youthful vigor into the role of Granmum, tangoes, runs and even climbs up an ivy vine to surreptitiously enter her home after the escapade. Assisting her are a capable cast of Vitagraph comedians, including Hughey Mack, Kate Price, William Shea, George Cooper, Arthur Cozine, Belle Bruce and others. George D. Baker produced the film, which is in five parts.

"Bill Peters' Kid," a three-part comedy from the coast company of the Vitagraph, is released on Saturday, February 5. It is a simple story, beautifully told under Rollin Stur-

Scene from "The Wrong Mr. Wright" (Vitagraph).

geon's directions, and shows Mary Anderson as a child of the desert.

Edith Storey, whose versatile talents have won for her fame and fortune under the Vitagraph standard, is seen in a new role in "Jane's Bashful Hero," released as a one-part comedy on January 31. Edith is Jane, and Donald McBride is Willie, a bashful young man. He is lacking in the nerve necessary to "pop the question," so Jane helps him out with the aid of a dummy silhouetted on the window blind.

In "The Wrong Mr. Wright" Miss Jewell Hunt plays the part of the daughter of a Mr. Wright who gets into the hotel room of another Mr. Wright. The comedy has splendid comedy situations, well brought out under the direction of C. Jay Williams. It is released as a one-part comedy on Friday, February 4.

Younger Keystoners

Louise Fazenda, Harry Gribben and Harry McCoy Making Names for Themselves in New Comedies.

THE past three months have witnessed the rise to artistic prominence of a dozen or more comparatively new Triangle-Keystone players. Such daredevil comedies as "A Submarine Pirate," "Dizzy Heights and Daring Hearts" and "Saved by Wireless" have brought out a new sort of reckless valor in the films. In comic character delineation, on the other hand, plays like "Her Painted Hero," "His Father's Footsteps," "The Hunt," and "The Great Pearl Robbery" have afforded unusual opportunities for the younger artists as well as the stars.

Louise Fazenda.

In particular Miss Louise Fazenda has developed a quite new line of eccentric comedy characters which has stamped her as a comer in the film world. In "A Game Old Knight" she played the ugly princess with a rare sense of humor. Then in "The Great Vacuum Robbery" she was the lady crook at the other extreme of looks from the ugly maid, extremely knowing and fascinating. Now in "His Hereafter," a burlesque of the Western type of story, she is fittingly described as "a sweet character in a faro frame," being the daughter of Harry Booker, who has the role of a gambling house proprietor. Her versatility has proven equal to each of these parts and she will no doubt get the lead in a forthcoming play. The young woman who is only 19, is a native of Lafayette, Ind., and undertook serious dramatic roles at the start. Her sense of humor and her love of grimaces inevitably led her into comics. After a short period with another film company she joined the Keystone about two years ago.

Harry Gribben, another young Keystoner, has been made use of during the Fall and Winter in a large number of more or less straight roles. Among these have been the artist in "A Janitor's Wife's Temptation," the bomb-thrower in "The Worst of Friends," the husband in "Perils of the Park," and the escort in "A Movie Star." Mr. Gribben is an extremely agile worker equal to all the strenuous demands of Keystoning. Another rising player is Harry McCoy, who is seen as the gardener in "Perils of the Park."

MOROSCO STUDIOS CONTINUE TO GROW.

The Oliver Morosco Photoplay Company studios continue to branch out in space and activity as well as enlarging its working staff. A spacious and well-equipped stockroom has been added to the plant which will enable this company to buy supplies in quantities when the market is right. The new stockroom is housed in a specially erected building of corrugated iron and faces the Council street lane through the Morosco colony, adjoining the carpenter shop.

Russel Stapleton, formerly head of the order department of H. J. Heinz & Co. in Los Angeles, has been engaged to take charge. Another addition to the working staff has been made in the person of Charles Stallings, formerly of the American in Santa Barbara.

TRAVERS VALE COMPLETES "THE CHASM."

Travers Vale, former Biograph producer, who recently joined the producing staff of the Universal forces at their Pacific Coast studios, has just completed his first release, a two-reel drama by Harvey Gates, entitled "The Chasm."

V-L-S-E Men Confer

Eastern Forces of Big Four Gather in New York for a Confab—Sales Methods Discussed.

EVIDENCE that the selling methods which V-L-S-E has instituted for serving and co-operating with the exhibitor, are fast gaining ground for this organization, was presented at the convention of the branch managers and representatives of the New York, Boston, Philadelphia and Washington offices, held on Sunday, January 15th, at the home office, 1600 Broadway, New York.

General Manager Walter W. Irwin, and Assistant General Manager A. W. Goff, defined in detail the company's policies of personal screen inspection, minimum and maximum price ratings, open-booking and the block and quota systems, and then placed these subjects before the meeting for frank open discussion from the exhibitor's viewpoint.

That the exhibitor can best judge a feature after seeing it screened, and then booking it according to the tastes of his individual neighborhood, was agreed to unanimously, and that such personal showing is of inestimable value in providing him with pictures which assure a profit.

It was pointed out that the only objections that could possibly arise from the minimum and maximum policy would be due to the fact that either the exhibitor did not fully understand the advantages that accrue to him by booking a subject on its box office drawing power—and not what it cost the manufacturer to produce—or that a salesman made the mistake of selling film instead of showing the exhibitor how the minimum and maximum policy assures him of a profit, whether a picture is good, bad or indifferent. "In other words," said Mr. Irwin, "the minimum and maximum policy resolves itself in selling the exhibitor any feature he wants at the maximum price at which he can make money, as measured by his house and business."

The flexibility of this plan as outlined, plus the advantages of the open-booking policy (which allows an exhibitor to book what he wants when he wants it, and as long as he wants it) brought forth the consideration of the possibility that the exhibitor in the large towns might have a shade the better of the small town exhibitor, because of the circumstances of booking the film over which no one has control. To obviate this possibility, V-L-S-E is inaugurating a system of rapid turnovers, which keeps the prints constantly working for the best interests of every exhibitor.

Special emphasis was laid on the "block and quota" system which brings the individual salesman in constant touch with every exhibitor in his territory, and which allows him more time to give to the needs and problems of each exhibitor in his "block." A "quota" which it does not intimately concern the exhibitor is a method the organization has of keeping the salesmen jacked up to top-notch efficiency, which means that the exhibitor receives more intimate and effective service.

Besides these ideas of sales policy, many questions for the handling of paper and cuts, and for the good and welfare of the industry as a whole, were discussed. Particular stress was laid upon the standardization of features to attain a continuously consistent program, which, in other words, brings the test value of each production right into the hands of the public and will ultimately make the motion picture patrons their own booking clerks.

Coming directly after Mr. Goff's western trip, where he visited all the exchanges on the Pacific slope, then Chicago, Pittsburgh, St. Louis, Kansas City, Cleveland and Detroit, this convention crystallized the fundamental idea of the V-L-S-E to help the exhibitor help himself make more money, by applying the policies of personal screen inspection, and open-bookings on a minimum and maximum price basis.

Those of the home office who participated at the convention were: General Manager Irwin, Assistant General Manager Goff; L. J. Bamberger, manager of the sales promotion department; E. L. Masters, advertising and publicity department; V. N. Shapiro, assistant advertising and publicity director; A. I. Siegel, Secretary to Mr. Irwin. The Boston contingent headed by Manager George Balsdon, brought Representatives Brady, Butler and Reardon. From Philadelphia came Manager J. S. Hebrew and his salesmen, Moyer, Mowery and Heenan. Washington sub-office was represented by Frank B. Spurrier and Mr. Bachrach. The new York branch had present Mr. F. F. Hartich, assistant branch manager, George Balsdon, Jr., and salesmen, Farber, Erichson and Clark.

WASHINGTON THEATER MANAGERS ELECT OFFICERS.

At a meeting of the Washington Theater Managers' Association held in Seattle, Wash., Dec. 31, 1915, these officers for the ensuing year were chosen: President, C. S. Jenson, Seattle; first vice-president, J. E. Ferguson, Wenatchee; second vice-president, B. W. Copeland, Spokane, Wash.; vice-presidents, Alexander Pantages, Fred Mercy, Eugene Levy, A. C. Anderson, A. W. Eiler, Harry Chanler; secretary and treasurer, James Q. Clemmer, Seattle; assistant secretary, E. J. Fisher, Seattle; executive committee, Eugene Levy, Seattle, chairman; H. E. Kennedy and E. J. Fisher, Seattle; George H. Reizner, Raymond; William Southern, Bellingham; legislative committee, H. E. Kennedy, chairman; E. H. Smith, Seattle; E. A. Zabel, Olympia; H. T. Moore, Tacoma; Herman J. Brown, North Yakima; entertainment committee, J. Rantz, chairman, Bremerton; W. Smythe, Seattle; M. Ring, Seattle; J. V. Lynn, Everett; L. Vegalis, Seattle; O. H. Allen, Seattle. Constitution and by-laws, Eugene Levy, E. H. Smith and H. E. Kennedy, all of Seattle.

JAMES AUBREY SIGNS LONG TERM CONTRACT.

James Aubrey, the original "Heinie" of "Heinie and Louie" comedy fame, has recently signed a long term contract to continue playing Heinie in the above mentioned comedies, with the Mittenthal Film Co., Inc. At a recent beefsteak dinner given by the Pathe Club, Mr. Aubrey was introduced to Charles Pathe, who would not believe Mr. Aubrey was Heinie. He could not be convinced and finally asked Mr. Aubrey to prove it by giving a specimen of his work. Mr. Aubrey at once opened fire with his inimitable facial expressions, dislocations of the nose, dislocations of the eyebrows, etc. Mr. Pathe, clapping him on the back, said: "Your face is your fortune."

V-L-S-E-INC. EASTERN MANAGERS.

From left to right: Bottom Row—J. S. Hebrew, Geo. Balsdon, W. W. Irwin, A. W. Goff, C. L. Masters. Second Row—J. C. Moyer, R. S. Clarke, H. Mowery, J. N. Crickson, A. I. Seigel, T. M. Butler, F. B. Hartich, V. M. Shapiro. Third Row—D. F. Hennan, F. B. Spurrier, S. P. Farber, F. A. Grady, Geo. Balsdon, Jr., L. J. Bamberger.

New Equitable Schedule

Later Productions Call for a Rearrangement of Releases—Good Subjects Announced.

THE newly-arranged schedule of releases of the Equitable Motion Pictures Corporation calls for the strongest consecutive list of features yet put out by that concern. The new arrangement of releases was prompted by the finished pictures now on the shelf and those almost completed being of such divergent nature and widely differing plots that a readjustment of releases made for the betterment of the program in its entirety and as units.

"Behind Closed Doors," in which Marie Empress debuts on the Equitable program, and which was to have been released December 10, will be the regular release for January 31. Following "Behind Closed Doors" will come Alice Brady in "The Woman in 47," a most extraordinary story of virile dramatic intent, in which Miss Brady is seen in a role entirely dissimilar to that portrayed by Miss Empress and yet is as sustaining in interest and suspense as it is possible to make a dramatic tale. "The Woman in 47" will be seen on the regular Equitable program February 7.

Roy L. McCardell's first contribution to the Equitable story staff will be noted in "The Question," which comes to the screen via Equitable on February 14 and which affords Marguerite Leslie her first opportunity in the silent drama field. Miss Leslie, formerly leading woman for Sir Henry Irving, Herbert Tree and other famous actors, will portray the role of the woman, undecided between a baby and her dog, chooses the latter. "The Question" is greatly different in every form from either "Behind Closed Doors," "The Woman in 47" or "The Clarion," which is the release for February 21 and which will see Carlyle Blackwell in his first Equitable picture.

"The Clarion" is based on Samuel Hopkins Adams' great journalistic tirade against patent medicines, which occupied the columns of important daily papers for several years and which was instrumental in the introduction of Dr. Wiley's pure food and drugs act. Mary Boland, formerly co-starred with John Drew in many of his biggest stage successes, will become Equitabilized February 28 in the Triumph Film Corporation's production of "Three Pairs of Shoes," in which she will be supported by an exceptional cast of well-known stage and screen players.

"Three Pairs of Shoes" is again entirely different from any of the aforementioned productions and fits into the program well as a fanciful story with dramatic and novelty situations.

Frank Sheridan, Arthur Ashley and a cast of noted artists follows on March 6 in "The Struggle" which is now being produced by John Ince and in which sensational climaxes run rampant. On March 13 Gail Kane, the leading Equitable star, will make her second appearance on the program in a novel, tense and picturesque production, "Her God," which is unlike anything heretofore screened by Equitable or any other concern and which gives talented Miss Kane unusual opportunities to display her varied histrionic abilities.

"Passers-By," C. Haddon Chambers' powerful story, comes on the program March 20 with the star who originated the leading role in the stage production back in the part. "Passers-By" represents the first work for the screen of a writer of the importance of Mr. Chambers. Bruce McRae has replaced Emmett Corrigan in "The Chain Invisible," which will be seen March 27 and which will be Frank Powell's first contribution to Equitable. Contrary to previous reports, Irving Cummings will not be co-featured in support of Jane Grey in "Man and His Angel," it having been decided to place Henri Bergman in the role.

SALES MANUAL AIDS EXHIBITORS.

R. W. MacFarland, of the Lubin Company, is preparing a series of beautifully colored sales manuals for each of the productions of that company, released through the V-L-S-E. These are printed on a highly coated paper, and reproduce in the exact colors, the posters which are available for each production. The illustrations include those of a half sheet, one sheet, three sheet, six sheet and twenty-four sheet. In addition, the sales manual contains a synopsis of the story with the cast, and the complete list of advertising, which may be obtained on the production.

In each of these manuals there is also enclosed 9x12 publicity folders, indexed for quick reference, and containing reproductions of half tones which the exhibitor can use in his press matter. In other words, the sales manuals give the exhibitor all the information necessary to the proper selection and exploitation of a film.

Vitagraph Increases Facilities

Will Build New Studio at Flatbush—Many New Ideas Will Be Incorporated.

IN KEEPING with the new policy about to be announced by the Vitagraph Company, plans are under foot to construct a new type of studio on one of the plots owned by the Vitagraph Company in Flatbush, New York. Construction engineers have been at work on these plans and within a short while ground will be broken for the new studio, directly behind the present plant. The new studio will approximate 150 by 200 feet, and it is planned to lay out this proposition in such a way that will enable at least ten directors to work at the same time.

A modern and unique lighting system will be installed, and from present indications it looks as though many revolutionary effects in this branch of the industry will be embodied in this system. The plans as outlined make provision for the rapid installation of sets, and it is intimated that a new method of scenic effects will be utilized by this company.

One of the most radical changes in studio construction is the fact that the new studios will contain ten separate and distinct studios. In other words, it is planned by the Vitagraph Company to have a bedroom, living-room, drawing-room, kitchen, bathroom, and in fact every style room, all on one floor of this studio. The partitions will be solid construction and each room will represent the ideal of its type.

One point of particular interest is the fact that the sets will be arranged in such a way as to give particularly long throws.

The structure will be modern steel and concrete, and particular attention has been paid to the ventilating and heating appliances.

James Young Goes to Lasky

Director of Vitagraph and World Film, Accompanied by Assistant and Cameraman, on Way to Coast.

JAMES YOUNG, one of the best known directors in the motion picture industry, started on Wednesday from New York for the studios of the Jesse L. Lasky Feature Play Company at Hollywood, Cal. In the party besides Mr. Young will be his assistant director, Edward Hollywood, and Mrs. Hollywood; head cameraman, E. C. Corwin, Mrs. Corwin and their child, and Mr. Young's servants.

One of Mr. Young's chief claims to fame has been by reason of the series of brilliant productions he has made in recent years in which his wife, Clara Kimball Young, has appeared as the star. Mr. and Mrs. Young were prominent in the Vitagraph studios for five years. He produced many one and two-reel subjects for this company, including the ever successful "My Official Wife" and "Goodness Gracious," the burlesque photoplay which was on the opening program of the Vitagraph theater, New York, and which attracted widespread attention, as it was the first successful use of the burlesque and satiric strain in motion pictures.

The unusual success that has come to Clara Kimball Young has been attributed in no small degree to Mr. Young's abilities as a director. "Hearts in Exile" is one of their collaborated efforts. Among other popular features he has produced are "Lola," "The Deep Purple," "Marrying Money," "Little Miss Brown," "Over-Night," "The Heart of the Blue Ridge" and others. Mr. Young prepared all of these for their photodramatic versions.

By reason of Mr. Young's experience both as writer and director, it is expected that he will be a valuable addition to the staff of Lasky directors, which includes Cecil B. De Mille, director general; William C. De Mille, Frank Reicher, George Melford, Paul Dickey and others.

ALICE BRADY BUSY WITH PICTURES.

Miss Alice Brady has been obliged to decline an advantageous offer from George M. Cohan to play the leading feminine part in his new review to be produced shortly at the Astor theater. Miss Brady's time for the past ten months has been constantly occupied in moving picture work, and her contracts in this field will have no cessation until late in the spring, when she will resume acting upon the speaking stage as the featured player in a new comedy to be shown in one of the Shubert theaters. She left recently for North Carolina to appear in the opening scenes of a new motion picture drama, having just finished the screen version of Compton Mackenzie's widely-read novel, "Carnival," which in its photoplay form is called "The Ballet Girl."

Schools Again

Leading Film Man Calls Attention to Another Phase of This Swindling Game—A New Bait.

By Epes Winthrop Sargent.

RECENTLY an article on schools of acting was printed in these columns and attracted wide-spread attention. It is evident that the schools are widely established, for from all parts of the country came stories of the local ventures. There must be hundreds of these traveling "professors," moving about the country and getting the cream of the business before they pass along.

Still more wide-spread is the reach of the correspondence schools. One of these is run from Chicago by a former photoplay actor, and there are several others; all making their appeal to the credulous, for it is absurd to suppose that any person really imagines that acting, either for the screen or the stage can be taught by mail. One "course" issued by a firm in one of the smaller cities consists of a series of pictures "registering" the various emotions. The would-be actor is told to practice the reproduction of these emotions in front of a mirror until perfection is reached, when he can get a diploma and go out and push Francis Bushman out of his job.

William Wright, of the Kalem company, calls attention to another school in a letter in which he says:

> Herewith find letter, applying for a position. This is a sample of thousands we have received in the last several months, indicating that some particular school is reaping an enormous harvest. Each of these letters begins the same:
>
> "I have made a very special and careful study of film acting."
>
> We have received such communications from all over the United States. Several times the writer has been inclined to send you one of the letters, but passed it up. However, here it is.

The letter, it should be understood, is the buffer that stands between the school and the Post Office Inspectors over the line "We show you how to get a position when proficient." The student does not stop to ask what this showing consists of. He takes it for granted that he will be fully instructed so that he can obtain work. It sounds almost like a guarantee that he will be given employment when the course is completed, but the showing consists of a form letter that is to be copied and sent to a list of studio addresses If someone says "yes" then the applicant has a position just as McIntyre and Heath might have had the roast beef in their vaudeville act.

Evidently this "actor" did not fully follow the form, but sought to improve upon it, for his letter runs:

> I have made a verry Special and Careful studdy of film acting and I Should like to have an opportunity of joining some of your extras at your Studio I am not afraid of hard work and I feel that I have enough talent and enough knowledge of the buisness to insure your Consideration I know that you are well filled with applications but I am sure that if you will give me a trial you will find a place for me among your regular extras I am willing to work and capable of working I enclose a Self addressed and Stamped envelope and ask that I may kindly receive a reply.

The letter is written from an Ohio town. Presumbaly he supposed that the Kalem company will make it worth his while to come to New York on his mere assurance that he will be found worthy of a place among the "regular extras." His lack of education shows in his handwriting, his spelling and his punctation, or rather a lack of it, for there is not a single punctation mark in the entire communication, which covers two sheets torn from a pad.

Presumably the same lack of education showed in his correspondence with the school, but they did not care. They were out for money and if some foolish boy or girl half starves to get the money for the course, they find that the money is just as spendable as that which comes from their more affluent pupils.

There was developed another scheme not long ago. Answering an advertisement in a daily paper for actors, the applicant was told to come to a Staten Island address. There it was explained to him that the advertiser was not in need of assistance, but that, from the desire to help others, he had inserted the advertisement. Directors, he was told, will not employ players until they know how to act. This advertiser was willing to make a hundred foot film of the applicant, showing him registering the various emotions. Armed with this can of film he could lay siege to the directors, who would at once take him into the projection room, have the film run off and presumably hire him on the spot. The cost was a dollar a foot. Here it seemed that the advertiser was willing to give something for the money, though ten dollars would amply cover the cost of the sort of film that would be made.

With New York studios crowded with actors willing to work for a starvation wage and with hundreds out of employment in Los Angeles, with these facts advertised in the trade press, it seems strange that the schools should have so many pupils, but it is always the same. Each applicant is certain that he is more clever than the rest and if he (or she) only had a chance they would at once advance to stellar honors.

It is bad enough to suppose that acting can be taught in a few lessons, but there is no use trying to argue with people who believe that they can become Chaplins or Pickfords merely through making faces at a looking glass. It may seem to be useless, but it would be a fine thing if the Motion Picture Board of Trade should enlist the aid of the daily press in educating the public as to these swindles, for swindles they are and nothing else.

Kate Davis Again at Large

Censorship Agitator Is on the War Path—Secures Publication of Fake Reports in Daily Press.

ABOUT two years ago a woman of the short-haired type, hailing from Wilkesbarre, Pa., named Kate Davis, attempted to organize censorship leagues among the women in a number of large cities. At that time she succeeded in stirring up considerable trouble for exhibitors. For a time her activities were cut short by some personal difficulties which she got into in her home town. But she is again abroad, working the old game in a new way. Her plan is to call a meeting of exhibitors under some pretense or other and then secure the publication of the alleged proceedings in the local press. She was first heard from in Cleveland, where, without even attending the meeting, she induced the daily papers to print many misleading statements of what she said occurred there.

The latest story of her activities comes from Philadelphia. The Moving Picture World correspondent sent in the following story of the affair:

"The story published in many of the leading newspapers of Philadelphia during the past week to the effect that Miss Kate Davis, head of the People's Aid Association, had read a paper before some seventy-five of the leading exhibitors at the headquarters of the Philadelphia Exhibitors' League, 1339 Vine street, in which address she described the moving pictures being exhibited in some 1,000,000 theaters scattered throughout the United States, as an insult to human intelligence, horrible, demoralizing and lurid, was purely a hoax, and as such should have received little attention from intelligent citizens.

"The truth of the matter was that Miss Davis did call at the headquarters of the league, that she did not make any such an address before an audience and that she was hand in hand in sympathy with the exhibitors. When she paid her respects to the exhibitors of Philadelphia there were only three or four gentlemen in attendance and she introduced herself and explained her motives, declaring that she was on her way to New York to visit the Motion Picture Board of Trade.

"How this story could have been published in responsible newspapers without having been verified is hard to explain, but the fact remains that it did appear and that it was read by thousands and thousands of Philadelphia's moving picture enthusiasts who were of necessity somewhat impressed with its contents. It would seem befitting that someone, somehow, forced one paper who gave the story a headline and in which paper possibly forty moving picture theaters advertise, to print a retraction. If the moving picture industry, like any other industry or trade, is to be respected by the press and by the public at large, it will come about through their own energies along that line and not through a general coincidence of affairs. It is distressing to think that Philadelphia moving picture men would let anything like that be put over without registering a comeback. To think that the story said that the talk was given before seventy-five local exhibitors, when truly there were but two present when Miss Davis called."

California Changes Marketing Policy

Alex Beyfuss, General Manager of San Francisco Concern, Announces Shift to State Rights Plan.

THE California Motion Picture Corporation will in the future release its subjects on the state rights basis. This was the announcement during the week of Alex E. Beyfuss, vice-president and general manager of the company. Mr. Beyfuss has been in New York for the past two months, and in that time he has done much investigating of conditions. He has interviewed many men and has carefully weighed what they have told him. He has reached the conclusion that the marketing of the productions of his company can be accomplished to the best advantage of all concerned by avoiding the restrictions imposed by the program method. He believes the present is the psychological time to return to the system that in the past yielded good results.

The first subject to be placed before the independent buyers will be "The Unwritten Law," the script of which was written by Captain Leslie Peacocke and which featured in the leading role Beatriz Michelena, the successful player who has been at the head of the cast in every picture produced by the California in its two years of existence. This production has already been privately shown in New York. For the privilege of purchase outright several alluring offers have been made. On the other hand, there have been so many applications for state rights that Mr. Beyfuss has determined that allotment by territories is the best plan. His decision has been ratified by the officers of his company.

"We have no quarrel with the program distributors," declared Mr. Beyfuss. "We believe that the average feature should be released through the program company. The exceptional feature, however, will earn more money for both exhibitor and manufacturer if it is handled by a state rights buyer who gives his entire attention not only to the selling, advertising and proper presentation, but who is not limited to a fixed program price. For instance, in San Francisco a certain theater offered us $1,500 for the first week's showing of one of our features, but because another house had contracted for the program we were releasing on we received only $500 for the same showing. Our prestige was not helped any by being in the "second" theater. On the other hand, the contract rate of our releasing company in certain smaller towns in the South was $25 per day, which was more than the drawing power of the picture in that territory warranted. This kept exhibitors from booking the picture. Whereas we might have received $15 per day, we did not get anything in the South. We lost money on the coast by the price being too low and in the South by the price being too high.

"The directors of the California Motion Picture Corporation are firmly convinced that the demand is for quality pictures; hence they will only release six pictures this year; but these six pictures must be **better than program** or they will not be released. **Better than program quality**—that slogan sounds good, doesn't it? Henceforth we will adopt it. We have not only the good intentions but the finances and the organization to carry this policy out.

"The California Motion Picture Corporation is now free to adopt this most unusual policy because it is not hampered by any set release dates or by contract with any program company. This policy is of especial interest to state rights buyers because it assures them not only of a great film dramatization with Beatriz Michelena in 'The Unwritten Law' but five other equally great pictures during 1916.

"As we have had considerable experience with program companies, we know how hard the struggle for existence is at this time. We are confident that those whose purse is long enough to withstand the strain of competition and constant improvement and who keep up with the procession will make a great deal of money in the end, because weak manufacturers who must sell one picture at any price to start making another one will not be in business ultimately. Then there will be fair profits and pleasanter business methods for the survivors.

"Many film executives will probably take issue with me, but I have heard that one of the directors of an important concern admitted they lost $50,000 by releasing an exceptional feature to strengthen their regular program. In that case a real big picture suffered by having weak pictures tied to its tail. Despite the sacrifice made by this film concern, it is doubtful whether the exhibitor really benefited, because the average exchange manager in any organization is almost sure to force the exhibitor to book two or three weak pictures at a higher price than they are really worth to get this one exceptional picture. A number of film companies are talking the open booking policy, but their managers out in the country, who must collect as many dollars as possible, are certain to carry on their methods of having the exhibitor take a few weak productions with every strong one.

"The California Motion Picture Corporation is composed of hard-headed and successful business men. They feel they have overcome the great theatrical hoodoo of 'chance and temperament.' We do not believe that this is a question of luck in producing **better than program** features. If a concern has the organization and starts with a strong story and a properly prepared scenario as the foundation, a director who uses common sense and he has capable assistants in his camera and laboratory force, and supplied with proper tools—namely, cast and players—then the production will be successful nine times out of ten. Of course, it is true some pictures may turn out somewhat superior to others, some may appeal to the public stronger than others, but we are positive that with us it is no longer a matter of luck in producing good pictures. Beatriz Michelena in 'Salvation Nell' made money for exhibitors everywhere. Every exhibitor who has seen 'The Unwritten Law' desires to book it. See if we don't prove this contention true by making our next picture, 'The Woman Who Dared,' on which we are now actively engaged, an equally good money-maker for the exhibitor also."

Henri Bergman

HENRI BERGMAN, the dramatic character actor, who recently completed the difficult role of the jealous husband in "The House of Tears," the Metro wonderplay in which Emily Stevens is starred, occupies a field all his own on both the speaking stage and on the screen. He is a master delineator of strong dramatic roles, and few can compare with him in the invaluable art of pantomime.

Henri Bergman.

Mr. Bergman has had a long and varied career on both the stage and screen. He has had the advantage of excellent training with a majority of the foremost stars of today. He has appeared as leading man in many notable Broadway productions, playing with Henrietta Crosman, Viola Allen, Nat Goodwin, Stuart Robson, William H. Crane and other prominent artists. He created the leading heavy role in such stage productions as "The Price of Peace," "The Prodigal Son," "The Daughter of Heaven," "Panthea," "The Henrietta," "The Senator" and other successes.

Since joining the Rolfe forces, who produce exclusively for the Metro program, Mr. Bergman has been seen in "The Right of Way" and "One Million Dollars" with William Faversham, "An Enemy to Society" with Hamilton Revelle and Lois Meredith, and in his last feature with Miss Stevens. He will appear again shortly in an early Metro release.

THE DREWS MAKING "SWEET CHARITY."

Mr. and Mrs. Sidney Drew, the popular, refined funmakers of motion pictures, who recently signed a contract to appear exclusively on the Metro program, have begun work on their first feature which is called "Sweet Charity." The comedy, which is one reel in length, was written by Mr. Drew.

Besides writing the story, Mr. Drew is directing his own feature, and, being the author, he did not neglect to give himself a good part in the comedy, as he appears in thirty-four of the thirty-five scenes. Mrs. Drew is also prominent in the feature. Their second feature will probably be "The Swooners." These features, which will be released on the Metro program, will be known as the Metro-Drew comedies.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

Dustin Farnum at the Strand.

DUSTIN FARNUM is at the Strand theater this week in "The Call of the Cumberlands," a photodramatic version of Charles Neville Buck's famous book of the same name, produced by the Pallas Pictures Company on the Paramount program.

The story deals with a feud war in the South, and Mr. Farnum has the part of a Southern artist who comes to New York and falls under the spell of a beautiful Northern woman, but returns to his old home and the sweetheart of his youth.

The Strand Topical Review, the latest fashions, travel and educational pictures, and a new comedy are also on the program. Grace Hoffman and Bruce Weyman are the new vocal soloists.

Triangle Program at the Knickerbocker.

The second week of the new policy instituted by Samuel L. Rothapfel at the Knickerbocker theater included a film version of a Mary Roberts Rinehart story called "Acquitted," with Wilfred Lucas as the featured player. The comedy companion of this dramatic piece was "Perils in the Park," with a typical Keystone cast. Beginning Thursday, these features were succeeded by Orrin Johnson in a screen adaptation of "The Three Musketeers," which Thomas H. Ince has named "D'Artagnan," and another Sennett farce, "A Movie Star." For his musical programme Mr. Rothapfel engaged Alfred de Manby, Alys Baldwin and Thornton D. Urquhart. New and authentic news pictorials were shown and the first of a series of "Seeing America First" views were also presented.

Blanche Sweet at the Broadway.

The Jesse L. Lasky Company are presenting Blanche Sweet in "The Ragamuffin," by William C. DeMille, at the Broadway theater. Miss Sweet has a unique role, and the drama contains many beautiful and interesting scenes. Since her first appearance in photoplays Miss Sweet by her dramatic instinct and charming personality, has become a prominent star in the photodramatic firmament. Wm. C. DeMille, who wrote "The Ragamuffin," is one of America's leading playwrights, and the author of "The Woman," "The Warrens of Virginia," "Strongheart," and many other successful spoken dramas. The usual special features complete the program.

Pauline Frederick in Dual Roles.

Pauline Frederick plays her first dual role since becoming a photoplay star, in the Famous Players-Paramount picture, "The Spider," which is scheduled for release on January 27. Although Miss Frederick appears in two characterizations, this is not a double exposure production, as the story is so constructed that the two characters are never brought face to face at any time. By clever cutting, the director, Robert G. Vignola, makes the women see each other without actually meeting.

Famous Players Four Weeks at Strand.

A new Broadway mark was established by the Famous Players Film Co. during the last month when four of that concern's features were shown in succession at the Strand theater in New York. These four productions were "Lydia Gilmore," "The Foundling," "Mice and Men," and "My Lady Incog," in which Pauline Frederick, Mary Pickford, Marguerite Clark and Hazel Dawn were respectively starred.

Though this company, as well as other producers, have had simultaneous exhibitions of two features on Broadway at different theaters, this is the first instance in which the foremost motion picture house in the country has been devoted to the productions of any one concern for an entire month.

GAUMONT PLAYERS MARRY.

Without notifying even their most intimate friends, Miss Kathleen Butler and Henry W. Pemberton were quietly married at Jacksonville, Saturday, January 8. News of the marriage came as a complete surprise to the friends of the couple at the Gaumont winter studio where both have been engaged in screen work. W. J. Butler, the bride's father, had only arrived a few days previous from the Pacific coast.

Thomas Santschi

"I'M TOO BUSY to be interviewed," said Thomas Santschi, the Selig star, when accosted the other day. And Tom Sautschi is too busy to be interviewed at that! It has been four or five years now since Tom Santschi has left the Selig studios for a vacation of any duration. He has been busy directing Selig photoplays and enacting those leading character roles that have endeared him to the photoplay public. Thomas Santschi's next appearance promises to be in "The Crisis," a spectacular drama to be filmed by the Selig Company from Winston Churchill's great novel of ante-bellum days. Director Colin Campbell expects to accompany Santschi, Bessie Eyton, Wheeler Oakman, Eugenie Besserer and other Selig stars from Los Angeles to Chicago within the next six weeks, where preparations for the filming of "The Crisis" will be completed under the direct supervision of William N. Selig.

Thomas Santschi.

Tom Santschi has never worked for any motion picture manufacturing company other than the Selig Polyscope Company. He spent some time with stock companies before beginning work for the Selig Company and has a thorough knowledge of the art of acting. He has appeared in many unusually excellent productions under the Diamond S trademark, including "The Spoilers," "Orders," etc. He is known as the "silent man" of filmland. He is an athlete and an unerring marksman.

Flickers

THE friends of Charles P. Stewart will be very glad to know that he can be found every day at the Triangle theater, New York. Mr. Stewart is assistant to S. L. Rothapfel in the management of the new theater, and owing to his past experience and genial personality, looks to be the proper man in the proper place.

* * *

With his hat at the proper angle and his general appearance showing that time and money had been spent in social "make-up," a tall, good looking young man has appeared amongst us. He just got off the train from the West Coast and he is billed around town as one of the greatest leading men in filmdom. Harold Lockwood has resigned from the American Film Company to accept a very good offer from Metro.

* * *

Charles Calehuff, Philadelphia's moving picture country gentleman, agrees that winter farming is not what it is cracked up to be, and is comfortably housed in the city till the heavy weather lets up.

* * *

They always come back. After a continued silence of over a year Sam Van Ronkle, president of the American Slide & Poster Company of Chicago, has come back more noisy than ever and is taking advantage of our nineteen thousand circulation to spread the noise over the country.

* * *

George Spink, Lubin's new publicity manager, is in town.

* * *

With a home in the country, a flock of automobiles and more than a dozen people at a week-end party, Billie Huffman demonstrated his ability at playing host for forty-eight hours. The demonstration was a success. Probably I should have called the gentleman Mr. William H. Huffman, for being president of the Standard Engraving Company probably deserves distinction. Hey, Eddie!

* * *

Charlie Ver Halen promised to let us in on the secret as to who the mysterious person is, but is hasn't come yet.

MAC.

Spokes From the Hub

By Marion Howard.

THANKS to the courtesy of Stanley Sumner, I paid my first visit to our new Fenway theater—a gem in every way, and strongly suggestive of the Strand in New York City. An air of hospitality prevails on entering when we were greeted by the comely matron, Mme. Le Favre, who has a corps of blue-uniformed girl ushers well trained and noiseless. Conscience troubled me for having so long neglected to see this dainty but commodious playhouse. Though supposedly a Triangle house, the bill was made up of that great success, "A Price for Folly," with the inimitable Edith Storey and Antonio Moreno; a dear little Thanhouser reel, called "The Fisherwoman," featuring Inda Palmer, H. E. Herbert and Geraldine O'Brien, and "The Secret Wire" with Harold Lockwood and May Allison, to say nothing of a splendid orchestra, a good vocalist and several Hearst-Vitagraph pictures presented under the title of "The Fenway Reviews." Alfred de Manby also sang and we heard him for the last time here as he left town for duty at the Knickerbocker under Mr. Rothapfel. The Fenway is attracting the best of the Back Bay (home of the "400"). The auditorium is on the street level and there is a spacious promenade upstairs with a circular balcony all done in soft red. The orchestra is so placed as not to interfere with one's view of the screen. The Hub is "de-lighted" with its new baby. Films are changed twice a week.

* * *

The Exeter is also giving us extra good films, and I went over the other night to again see Farrar in "The Temptation," which I saw at the Broadway. Scores of the opera-going set were there to admire the singer's pantomime work. This is a film to see more than once, the second time to watch the artistic work of de Cordova with his violin. He clearly shows his familiarity with that instrument and innate love of music. Again we see a good bit of work at the hands of Sessue Hayakawa, the cleverest Japanese actor here and a big hit in "The Cheat."

* * *

A Sunday night reel, "Brought Home," was a little gem, an Essanay offering featuring Ruth Stonehouse and Richard Travers. But why that title when you see the picture story telling of the temptation of the hero to commit suicide and the prevention by his friend who is made to say, "It is folly to take one's life because of losing a woman's love when there are others and there is nothing in the world that love cannot cure"? All very pretty; and he leads him out into the light of day for an auto ride. While spinning along, they accidentally run down a young girl who is a foundling and who has a live kitten in her arms. They take the girl to the bachelor apartment of the would-be suicide, who now finds something in life to occupy his attention, time and money, for he is very wealthy. Of course you know how it ends, but it is a pretty and consistent story, worth while. My idea of the title is "Found—By Accident." He did not "bring" her home but took or carried her there. It was the accident that changed the current of his life and made him find himself.

* * *

The Famous Players star, Hazel Dawn, appeared on the Paramount program at the Park in "My Lady Incog" and brought out a somewhat new plot. Sidney Olcott as director showed his skill on all sides, especially in the interiors. "Mice and Men" with dainty Marguerite Clark rounded out a most enjoyable afternoon. Score one for Manager Soriero who took up my suggestion on that "silencer" slide and who tells me that it has made a hit. I was glad to bring home that Broadway idea, which might be copied to advantage in many of the picture houses hereabouts. It might be strengthened to include sundry other nuisances inflicted on us.

* * *

Miss Alice H. Grady, private secretary to Louis Brandeis, has written the scenario of a picture play based upon savings bank insurance. In the cast are former Governor Walsh, a friend of the moving pictures, Mr. Brandeis and other prominent men, also well-known women. Miss Grady caught her idea when the popular ex-governor was offered a salary of $15,000 for a short engagement in a feature film, but which he had to decline. He is now en route south and then goes to the Orient for a needed vacation. I understand that the little play has been rehearsed.

* * *

Wish I could enthuse over the film version of "The Fourth Estate," but frankness forbids. The speaking version, so well recalled, was well nigh perfect, especially the newspaper office scenes, and the romance of it not too much in evidence. Charles Waldron has done nothing better than in this leading role which he created for the real play now distorted for the Fox producers, who must inject immorality—in this case a big dose of it for the judge; by the way, "Al" Hickman did the part well, and certainly had a "bad eye." Sam Ryan, too, the dapper Hibernian of the films, made a good confederate for Bertlemy. We were taken into the depth of a Chicago newspaper office and shown the modus operandi of the making of the matrix, which was "clear as mud" to most of the auditors and had no bearing on the plot. However, the play is a live one and gave Clifford Bruce a fine opportunity to illustrate the man with a clean mind. This was a redeeming feature. Ruth Blair and Aline Bartlett deserve a line for not overdoing their parts in resisting the amorous Judge, who could never hold down a job in any city with his tendencies so notoriously conspicuous.

* * *

The Hub has another theater, Loew's Orpheum, which opened with a flourish of trumpets and many guests. It is a vaudeville house, but a feature on opening night was the four-reel Metro picture, "The House of Tears," featuring Emily Stevens. It is by all odds one of the strongest stories ever filmed and I look to see it billed at leading picture houses everywhere. In the press accounts of that first night scant mention was made of it—more's the pity!

* * *

"Madame X" was the pet Gold Rooster offering at the Boston theater recently and drew many admirers of Dorothy Donnelly, a local favorite. I for one enjoyed the presentation quite as well as the spoken play, always excepting William Elliott's great plea at the bar of justice. No one has quite put that over as he did, and my one regret was that he could not have been induced to take the film part. Another thing we liked was the scene leading up to the marriage to Floriet and the wedding. We find ourselves making more excuses for her early indiscretion, in that we see the cold-bloodedness in the man and the craving for affection in the mother of his child. There were some inconsistencies, like doubling up of the antics of the two conspirators. It was no place for cheap comedy work. However, it is a virile play, bound to be a winner everywhere; and Miss Donnelly films well. Another Pathe offering that evening was "The King's Game," capitally done, the atmosphere well preserved, thanks to the artistic taste of Arnold Daly, who staged it. Comedy was skillfully injected by George Probert, and the kiddies were immense. Directors, put children into your reels whenever possible for they are sure to make good and add such a touch of nature.

* * *

Talk about atmosphere, "Vanity Fair" is full of it, and we find Mrs. Fiske immortalized on the screen in one of her best characters—Becky Sharp, that remarkable creation of Thackeray. This reminds me to mention the wonderful likeness to the great author as impersonated by Harold Hubert, whose name did not appear on the program. The play was put on for two weeks at Tremont Temple, a place of worship on Sundays by the Baptists. The audience was notable in quality, more of the old conservative set—"the Chippendales"—than seen anywhere for years. Then, too, so many of the scenes were laid in our own Louisburg Square, so like "Ole Lunnon." This is one treasure spot on Beacon Hill not yet invaded by trade or boarding house keepers. Families are there whose forbears first saw the light of day in those surroundings, so the interiors were a delight to the eye and needed no changes to produce the effect suited to the play. Somehow I did not miss the spoken lines, as Mrs. Fiske's by-play and expression conveyed the idea perfectly. "Vanity Fair" as a book lends itself readily to the screen when skillfully staged as in the Edison masterpiece now gone forth to delight millions and to set quite a pace.

* * *

"Excuse Me," one of the funniest farces ever, has been successfully filmed by the Pathe people, who were fortunate in securing George F. Marion and so many of the original cast. We had an hour of solid fun at the Boston theater while thousands enjoyed it equally at the new Fenway theater early last week. It is refreshing to have such good, clean comedy without slapstick. Marion is certainly some porter and the types were well drawn. All who have had experiences in Pullman cars find here something more or less reminiscent. On the same program at the Boston we had "The Alster Case," which proved a genuine treat for those who had not read the reviews or knew of the finale. It certainly is one of the very best detective plays seen in a long while, for not a hint is given as to the identity of the real criminal. John Cossar, Bryant Washburn and Ruth Stonehouse made a dandy trio and are always so dependable.

This ought to be a great seller for the "Big Four." Pathe gave us some colored fashions, evidently posed by models, so self-conscious are they and mechanical. It was refreshing therefore the other night to see Lillian Walker ("Dimples") posing for the new fashions, for she was dainty and graceful. Never will I forget her extremities in green stockings, as viewed on the opening of the film of that name in New York at the Vitagraph theater. I am telling all my friends (especially male ones) not to miss that unique unnamed title, a clever stroke on the part of someone.

* * *

On the Lasky-Paramount program we had a genuine treat in "The Golden Chance" with Cleo Ridgely and Wallace Reid, most ably supported by such finished artists as Edythe Chapman, Ernest Joy, Horace Carpenter and Raymond Hatton who is ever reliable. A feature was the setting—all indoor—and the gripping situations, never overdone. Hub society folks who saw it sat up for a moment to look again and again at Edythe Chapman who in this play bears so close a resemblance in face, carriage and by-play to our leading society editor, Mrs. C. H. Washburn, known widely in New York and on the other side. Mrs. Washburn, until recently, conducted the ablest society page anywhere and is absolute authority on matters concerning the "400," having been engaged many years in giving the public the cream of real society news. She is also a friend of moving pictures—the best.

* * *

We are getting into the heart of the "Strange Case of Mary Page," running in serial form at the Fenway theater and compelling attendance as well as interest. Henry Walthall and Edna Mayo make a good pair and are well supported.

* * *

The Hub congratulates Fannie Ward, the Lasky star, on her recent marriage to "Jack" Dean with whom she has played several seasons. When she first appeared here after resuming her stage career, Dean was the only American player in her company. At that time she was the wife of Joe Lewis. She has a lovely young daughter, a perfect replica of herself. Fannie Ward first appeared at the age of sixteen with "Harry" Dixey in "Adonis," then went abroad with the company, met Mr. Lewis and retired temporarily from the stage. In "The Cheat" she has given to the films a performance which elevates that play high up on the ladder of topnotchers.

* * *

Hub film fans are glad to note the acquisition of Katherine Grey, erstwhile wife of John (formerly "Jack") Mason. You may be sure she will make good as ever in the spoken drama. I wish they would film her in an early success, Cyrano de Bergerac, for there are plenty of men who can play the title role, men, for instance, like H. Cooper Cliffe who has made a big hit in "The Parisian Romance," seen here last week, produced by Fox. He was most realistic, and the elegant roue to his finger tips. In some ways he was, in my opinion, far ahead of Mansfield whose mannerisms did not appeal to all of us theatergoers. Fox has given us an admirable film version but "rubs it in" a bit on the naughty side. Dorothy Green was excellent as Rosa and the photography was great.

* * *

I was privileged to see Constance Collier in "The Tongues of Men" and congratulate the Morosco Company on securing such a capable actress to play Jane Bartlett. This play stands high on the Paramount program. You all know its story, but I wonder if you realize the neat little lesson it unconsciously conveys in its strain of narrowmindedness and petty prejudice, which too often rules the pulpit. Forrest Stanley had a good part, in that it disclosed his slow conversion from priggishness to the tolerant view of life through personal contact with the woman he had condemned publicly. It was good to see him take "back water" and make amends. The photography was especially well done, all through, and isn't Miss Collier fascinating without a particle of self-consciousness which spoils otherwise good work in so many players?

* * *

Thanks to Mrs. Marcellus Ayer, of the Exeter, for giving her public that distinct novelty, "Inbad, the Sailor," a delicious little fairytale, done in silhouette and most artistically. I wonder how they managed the trip skyward of the hero and his man on that rug! Some stunt!

On the same program was a neat little Thanhouser comedy, "The Conductors," well done, especially by the "Classy Companion" with Sandow muscles. The operation of the trolley car was natural, and there was no horse-play to mar the feature. Then we had Houdini in one of his thrilling stunts, quite edifying to those who have never seen him in the flesh.

* * *

Gustave Frohman, inspired by his ideas, which are bound to be adopted (as they are now respected), is to establish a clearing house for A1 films, chiefly educational, but not necessarily high brow. He has opened headquarters on Winchester street near the home of the World Film and around the corner from the V-L-S-E, Famous Players and other exchanges. The building is new, unique in all its details, and well appointed. Will tell you more of it after the housewarming. Mr. Frohman will be the guest of honor at the Film Club Sunday evening, February 6.

Australian Notes

DURING the past month two Australian pictures have been released. One was a topical drama, produced by Australasian Films, Ltd., and was only of topical interest. The other, produced by J. C. Williamson, was entitled "For Australia," was a three-reel drama written round the Sydney-Emden fight. It was a very good production.

* * *

Australasian Films, Ltd., announce that they have secured the Australian rights to all the production of the Equitable Company, and are showing the first one at the Crystal Palace (the biggest show here) next week.

* * *

I notice in an American motion picture trade paper an interview with a Mr. Higgins, "who has produced 40 plays in Australia." Mr. Higgins has, to date, produced four pictures, including one topical, two scenics, and one drama. So it will be seen that there is a mistake somewhere. These productions were only good from a photographic point of view.

* * *

Film censorship has been established by the government in New Zealand. The government will choose a board of censors, who will see every picture, and it will be a penal offense to exhibit any film that has been banned by the board. A more refined censorship has also been established in Melbourne. The Chief of Police has given instructions that policemen are to visit every show each week and report on the class of films shown.

* * *

Several Melbourne picture theater proprietors have been fined for showing pictures on Sunday.

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Features shown in Sydney during the past month include "Rags," with Mary Pickford; "The Crucible," "Up from the Depths," a Mutual Masterpicture, and "The Great Ruby," a V-L-S-E production.

TOM. S. IMRIE.

Sydney, December 15, 1915.

EDISON PLAYERS GO TO FLORIDA.

A large Edison Company, under Director Richard Ridgely, left New York Saturday, January the 22nd, for a three months' stay in Cuba where they will make several big five-reel features. The prime reason for the trip is to secure actual locations for the picturization of Elbert Hubbard's most famous story, "The Message to Garcia." That "message" has inspired more people to greater endeavor, and has probably been quoted more than any one article ever written in modern times. It gave the late Fra Elbertus some of his widest popularity. The scenes will be taken in and about Havana, Cuba.

The principals taken include Mabel Trunnelle who will play a role unusual to her—that of a Spanish girl spy. Robert Conness will be the lieutenant who takes the message to Garcia; Bigelow Cooper will play the heavy man; Herbert Prior who appears as a demented Cuban; Edward Earle, who is cast for a straight part, and Helen Strickland. "Garcia" will be played by a Spaniard now associated with Havana's leading theater. Many Cubans and Spaniards will be locally cast.

Director Ridgely will first finish the Kleine-Edison feature, "The Ladder of Ambition," in which Mabel Trunnelle and Robert Conness are featured. The play ranges from the Adirondack mountains to sunny Cuba. Many scenes will also be taken, for the several features, on the boat on the way down. A Cuban tragedy picture will also be filmed by the director.

Reviews of Current Productions

Exclusively by Our Own Staff

"Inbad the Sailor"

First of Bray-Gilbert Silhouette Pictures Is a Pleasing Novelty—To Be Released By Paramount.

Reviewed by Lynde Denig.

J. R. BRAY and C. Allan Gilbert have brought a new type of picture to the screen, the possibilities of which are large. It is quite likely that these two artists will develop their silhouette fantasies into delightful expressions of delicate fancy and imagination of a type not obtainable through the usual methods of photoplay production. There is a genuine need for intelligent humor and odd conceits, at once artistic and entertaining, such as those embodied in "Inbad the Sailor," the first of the Bray-Gilbert fantasies to be released January 20th, on the Paramount program.

Exhibitors may count upon the novelty of these productions. There has been nothing like them in the past and they will be of particular value to managers aiming to give tone to their

Scene from "Inbad the Sailor" (Paramount).

programs. As is generally known, Mr. Bray was a pioneer in the development of the comedy cartoon drawing, which is amusing enough, yet still has its limitations. The silhouettes are a distinct advance over the straight cartoon, for they utilize its best features supplemented by pantomimic acting. So carefully has the process of production been perfected that it is difficult to tell where the acting leaves off and the drawing begins.

We see the figures of men and women silhouetted against attractive backgrounds and suddenly they are whisked away on a trip to the moon, or some other equally fantastic adventure, for the drawings of Messrs. Bray and Gilbert make anything possible. Obviously, the imagination may be given free play in the writing of scenarios for these pictures that are just the thing to catch the spirit and atmosphere of tales from "Arabian Nights."

"Inbad the Sailor," in fact, is probably the nearest approach to an "Arabian Nights" story thus far brought to the screen. It is rich in fancy and has moments of charming humor, aided by Oliver Herford's sub-titles written in verse. The artistic quality of the picture cannot be commended too highly and those to follow may be awaited with interest.

Edgar Scott, "Decapitator."

Edgar Scott, who has had charge of the cutting room for the Universal's eastern studios, has been given entire supervision over the cutting of all eastern films, and from now on will be known as the "head cutter."

Paul Gilmore in "Houses of Mystery."

Paul Gilmore is featured in the leading role of the Knickerbocker Star Features, three-reel photo drama, entitled "Houses of Mystery," released on the General Film Program Friday, Jan. 21st, 1916.

"The Debt of Honor"

The Intense Acting of William Nigh Is Best Feature of Melodramatic Metro Picture.

Reviewed by Lynde Denig,

IN AN effort to produce a powerful drama, William Nigh, the director of "The Debt of Honor," likewise the interpreter of the principal role, rather overdid the unpleasantness of an unpleasant story. The final reels become a veritable delirium of depravity and it is doubtful if the shocks they contain are justifiable either on the score of art, or that of entertainment. However, the Columbia Pictures Corporation evidently thought that they were, and the picture will be released by Metro on January 24th.

If it is worth while to portray a degenerate, probably physicians would term him a paranoiac, Mr. Nigh has done a remarkable piece of work. In fact, it is remarkable in any event, but without prudery, there are sound reasons for wishing that he had expended his talent in less morbid activity. Olin Varcoe is not incidental to the story; he is the story, for the entire plot is quite obviously devised as a framework for his unsavory personality. A young woman afflicted with an almost unbelievably sensitive conscience, thinks that the only way to repay a financial obligation thrust upon her by her father, is to nurse the unspeakable Oliver during the last days of a useless life.

There is no need to trace the intricacies of the plot that accounts for the presence of Oliver, his volunteer nurse and a great number of his dissolute friends at an old mansion, presumably on the Canadian border. It is enough to know that they arrive safely and that the stage is set for a Bacchanalian revel planned by Olin as a suitable preliminary to his funeral. For more than a reel the stately halls of a really fine building are given over to festivities too abandoned to be called gay and accompanying them are unbridled passions. Mr. Nigh's performance during these scenes—his love, his jealousy, his anger, all made futile by mental and physical weakness—is

Scene from "The Debt of Honor" (Metro).

frightfully graphic, and through the horror of it all an audience may well be fascinated and at the same time shocked. Valli Valli puts plenty of emotional force and spirit into her playing of the severely tried young woman and the remainder of the company is of fine quality. Settings and photography are excellent.

Director Baggott.

King Baggott is soon to return to directing. He has already accepted three dramas which he will start work upon shortly. Director Harry McRae Webster, who has been directing Mr. Baggott, will direct Violet Mersereau in five-reel Red Feather Features.

"Fruits of Desire"

Robert Warwick Is Starred in William A. Brady Adaptation of Novel—Released by World Film.

Reviewed by Lynde Denig.

THE success of this five-part adaptation of Henry Russell Miller's novel, "The Ambition of Mark Truitt," depends largely upon the popularity of Robert Warwick. He has a congenial role as Mark Truitt, a character presented by him in convincing fashion, and it is quite possible that the performance of the star, combined with the acting of a reasonably well-balanced supporting company, will more than offset the short-comings of the picture.

Scene from "Fruits of Desire" (World Film).

"Fruits of Desire" lacks dramatic strength. Perhaps the scenario writer, in adapting the novel, followed the text too faithfully and evolved a narrative rather than a drama, save in occasional passages. The story of the rise, disillusionment and ultimate salvation of a man, is told from beginning to end, but the method is that of a story-teller instead of a playwright and the scenes tend to become episodic.

Barring this defect, by no means an uncommon one in photoplays, the production is of average merit and gives evidence of a praiseworthy effort to present things as they are, at least in their external aspects. Mark Truitt, one learns at the outset, is determined to become a great man. He dreams of the steel works that some day he will build on a site not far from his home in a village, and the more important steps in the realization of his ambition are pictured. We see how he starts as a laborer, becomes foreman by reason of his forceful personality and advances step by step, winning the love of a mill worker's daughter the while.

The love interest centers in the devotion of this strongly emotional young woman, who, when success is attained, is cast aside by Truitt in favor of an earlier sweetheart offering better social possibilities. But the steel magnate, for Truitt becomes no less, is made to repent his mistake and in time is allowed to enjoy the companionship of the woman more necessary to his happiness than unlimited wealth.

There are many unquestionably authentic scenes depicting the activities in a steel mill and there are incidents of sympathetic appeal, always well handled by Mr. Warwick, Madeline Traverse and others in a numerous cast. James Mack, as the son of the mill foreman, is of particular value to the story.

Closing Episodes of Kalem "Stingaree" Series

"The Moth and the Star" and "The Darkest Hour," the Last Two Installments of the Australian Highwayman Stories.

Reviewed by Edward Weitzel.

"The Moth and the Star."

THE closing episodes of the E. W. Hornung series of photoplays built upon the picturesque career of "Stingaree," are full of excitement. The handsome and debonair young highwayman, whose method of relieving his victims of their valuables is so well bred as to make the operation almost painless, is enjoying the doubtful comforts of a prison cell at the opening of the eleventh installment of his adventures. Visited by an eccentric prison reformer, "Stingaree" fails to appreciate Mr. Lucius Brady's efforts in his behalf. With marked ingratitude and in a manner somewhat rough, he forces the reformer to change clothes with him and leaves the good man securely trussed up in the prison bunk. The bandit's escape is then an easy matter and, after helping himself to another gentleman's evening clothes he blithefully attends a concert and leads the applause when Miss Ethel, his former sweetheart, finishes her vocal numbers. His liberty is of short duration, however, and that night he is retaken and relodged in his old cell.

Such a string of startling events would make a fairly exciting day for the most venturesome of bandits, and the relish with which True Boardman carries off these episodes in the life of the Hornung hero, is good to behold. Mr. Boardman is the right man in the right place. The supporting cast is as reliable as ever, especially Paul C. Hurst as that engaging rascal Howie, he of the warlike whiskers and the childlike smile.

"The Darkest Hour."

In this number, the clock strikes twelve for "Stingaree" and the other characters by whom he is surrounded, and the highwayman leaves the shores of Australia and his hazardous profession behind him forever. The faithful Howie is the means of his making his last escape from prison. As a proof of his devotion to his honored chief, the bushwacker shaves off his beloved whiskers, and gets a position as keeper at the jail. "Stingaree" is quickly freed, and the generous conduct of his rival, John Kent, restores his sweetheart to him and clears the way for his return to England and to his old place in society. The final installment is full of interesting incidents, and forms a satisfactory conclusion to the series of two-reel photoplays founded upon the well-known stories of the writer who also gave "Raffles" to the public. The plea by which Mr. Hornung attempts to justify the criminal career of his hero will, naturally, not stand anything like an acid test, but the sophistry may be excused for the sake of the entertaining qualities of the yarns especially, as we are not expected to take them with any degree of seriousness.

The series is a creditable achievement for all concerned. True Boardman, Paul C. Hurst, Thomas Lingham, Frank Jonasson, Edward Clisbee, Marin Sais, Ollie Kirkby and producer James W. Horne have accomplished their several tasks with untiring spirit, and with excellent results. A special word of praise should be written for the carefully and correctly preserved Australian atmosphere, for the true to type impersonation of Paul C. Hurst of the unctuous "badman" Howie, and for the intelligence and grace of "Stingaree's" white horse.

"The Horrors of War"

Presenting in Three Reels, Horrors, Too Awful to Contemplate, That Follow in the Wake of the Great European War.

Reviewed by Margaret I. MacDonald.

THE most praiseworthy point about the Pathe series of war pictures is that it proves true to the title given it. There is every evidence that the pictures are authentic, and there is no padding such as we have seen in some of those that have been given to the public. The most repulsive scenes exhibited in this collection have been culled from among others obtained by the Pathe correspondent, too horrible for exhibition.

The opening scenes were photographed from the deck of a Russian battleship, and show the actual bombardment of a Turkish town on the coast of the Black Sea. There is also shown at the same place the sinking of a steamer that has tried vainly to escape. Then we are taken through scenes of desolation, and roads strewn with the bodies of corpses partially covered by a winding sheet of snow.

And again we see a trench being dug in the mountain side, and the dead being brought in wagon loads and roughly flung in heaps by their hardened pall bearers, later to be consigned to a common grave. Perhaps the most repulsive sight of all is a quick flash of a hungry dog feeding from a pile of frozen dead. At another place we see the body of a horse perched in a tree, its limbs partially shot away.

Scene from "The Horrors of War" (Pathe).

There appear also many other scenes of an equally depressing nature; and we venture to say that no stronger plea in favor of preparedness could be presented.

Marshall Neilan, the Selig director, has started a new three-reel feature entitled "The Cycle of Fate," with Edith Johnson, Bessie Eyton, Wheeler Oakman and Frank Clark as principals.

"The Wonderful Wager"

Raymond Hitchcock Has Ample Opportunity for Funmaking in Clever Two-Part Lubin Comedy.

Reviewed by Lynde Denig.

NO DOUBT George V. Hobart's comedy, written for Raymond Hitchcock and produced by the Lubin Company, might have been extended to five reels, but the strain on the resourcefulness of a capable comedian would have been severe.

Scene from "The Wonderful Wager" (Lubin).

As it stands in two reels, "The Wonderful Adventure" is an offering of the best caliber. There is enough action and it is never allowed to drag; moreover, Mr. Hitchcock manages to be funny just about all the time that he is on the screen. If audiences enjoyed his work in "The Ringtailed Rhinoceros" they will be doubly pleased with the picture in question, for it is the stronger of the two.

The story is next to nothing; the humorous situations developed from the slight plot and the playing of Mr. Hitchcock are everything. Under odd conditions, two sportsmen arrange an automobile race to Florida, the loser to pay the winner $10,000. Placing his fortune at the mercy of a Ford car, Mr. Hitchcock experiences every difficulty known to the driver of a machine, and he is many miles from Florida when the car runs off the roadway and settles in the bed of a river.

The driver, minus an automobile to drive, seeks shelter with a circus company and it is here that we find the most effective comedy in the picture. Mr. Hitchcock becomes a clown, he tries his hand at taming lions, he sleeps on the straw in a tent where his companions are a select assortment of animals from the Lubin menagerie, and he plays valet to an elephant. There is no resisting the humor of the actor's annoyance when the elephant inconsiderately steps on his foot and refuses to move. It is out of incidents such as this, cleverly handled by Mr. Hitchcock, that the picture is made.

"The Wonderful Wager" is a step above slapstick. Audiences will laugh heartily at a clean, entertaining comedy.

"Race Suicide"

Difficult Theme Is Made the Basis of Six-Reel Picture Distributed by Joseph W. Farnham.

Reviewed by Lynde Denig.

IT IS JUST conceivable that this production may impress a few easily influenced people with the value of leading normal lives and of giving due consideration to the perpetuation of the race. Such, apparently, was the laudable aim of the producer and if the picture falls short of the mark, why at all events it will do no harm. The most conspicuous shortcoming of the offering is a lack of conclusiveness, a failure to arrive at any definite point, unless the contention that a young married couple should have children as soon as possible, irrespective of their ability to support them, be taken as conclusive. The problems of propagation, mixed as they are with social and financial problems, are altogether too complex to be settled in an off-hand manner.

The first reel, giving a close study of the lower forms of animal life, is decidedly interesting in itself, though its pertinence to a study of race suicide is not easily discernible. The sub-titles, accompanying the pictures of various insects, seem to urge that the young of the species are not properly guarded, yet if this is true, certainly it is entirely in accordance with the laws of nature and not something to be frowned upon. Race suicide, if such a thing exists, presupposes a violation of natural laws.

Next comes the cave man and his violent wooing. This episode is an illustration of strong passions unchecked by kindly consideration of the rights of others. The mating instinct surely was powerful enough and occasional murders, as a direct result of its violence, did not seriously impede the growth of the human race.

In the episodes laid in decadent Rome and the dissolute courts of Europe, the emphasis is placed on misdirected sex energy and does little more than show the habits of philandering men in previous generations. Fortunately the spread of the human race never has been menaced by the selfishness of the few, who prefer to dodge the responsibilities of rearing children. And coming to the episode supposed to be typical of modern times, we meet a happily married couple who remain childless because the husband thinks it best not to increase their living expenses until his income is larger. When the time comes, when, as a sub-title puts it, they are in a position to realize their fondest dreams, an accident robs the wife of the ability to bear children. This tragedy is too personal to enforce a general argument.

Each episode in "Race Suicide" is complete in itself and there is no attempt at a connected photoplay story. Many of the settings are attractive and the chief characters are intelligently played by Ormi Hawley, Earl Metcalfe and Kempton Greene.

"Ham" Comedies Ready

Comedian Long Absent From Screen Makes Return Bow In February.

PHOTOPLAY fans will not have to wait much longer for a glimpse of Lloyd V. Hamilton on the screen once more. Two "Ham" comedies have been completed since the return of the popular Kalem comedian to active screen work and are announced for release in February. They are "Ham Takes a Chance," and "Ham, the Diver," both single reel subjects. Bud Duncan and Ethel Teare are once more the players featured with "Ham." Gus Leonard, the former Orpheum circuit star, is an addition to the company who has gained considerable popularity since "Ham's" lay-off because of injury. With Jack MacDermott, the juvenile, he will continue to appear in the "Ham" comedies, making the organization one deserving of "all star" claims.

"Ham takes a Chance," the one reel subject which will mark the comedian's return to the screen is scheduled for release on February 15. It takes "Ham" back to the atmosphere in which he was so favorably known to his followers in the past, that of a broken-down theatrical troupe. The theatrical organization numbers in its ranks Ethel, a dancer, Gus, a knife thrower, and Jack, the darkey man-of-all-work. One glance from Ethel's eyes and Ham and Bud decide to become members of the troupe. Bud's job is to exercise Fritz and Bertha, Ethel's pet snakes, while Ham is the target for the knife thrower. When Gus is suddenly taken ill Ham induces Bud to become the target while he throws the knives. With this basis the fun that follows may be imagined.

This single reel subject is followed on February 22 by a novelty in the way of screen comedy, "Ham the Diver." As may be guessed from the title, Ham, in this release, succeeds in getting a job as a diver. Bud is his assistant. But once

Scene from "Ham Takes a Chance" (Kalem).

Ham gets beneath the water the diminutive comedian finds the work of pumping air an irksome task and he scarce needs the urging of Ethel's dancing eyes to abandon the pump for a dip in the surf. It will be seen from these brief descriptions of the stories of the new "Ham" comedies that the Kalem subjects will continue to strive to live up to their claim of being" comedies with real plots."

"The Love Trail"

A Splendid Adaptation of Richard Dehan's Celebrated Novel "The Dop Doctor," Presented in Five-Part Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

TO THOSE who have read Richard Dehan's gripping story of the days of the Boer war, it will not be surprising that it should have been chosen as a fitting subject for a five-reel photoplay. The story is a many sided one, but deals primarily with the regeneration of a South African physician,

Scene from "The Love Trail" (Pathe).

who, having become addicted to "dop," a miserable brown whiskey, has sunk to the very depths of degradation. In the treatment given the theme in the Pathe production the life history of the heroine, Lynette Mildare, is given a little more than an equal share of attention, and the past of the "Dop Doctor" is left unrevealed. The angle of the story chosen must be admitted to be very interesting. The picture has been well produced, and the principal players, namely Fred Paul, Agnes Glynne and Booth Conway, have done commendable work.

The production has an historical value, and recalls conditions which prevailed in the Transvaal during the period in which the story is laid.

"The Iron Claw"

New Pathe Serial from Arthur Stringer's Story Presents Startling Situations in Opening Episode.

Reviewed by Margaret I. MacDonald.

THE first episode of "The Iron Claw" is due for release about the middle of February, and may be looked forward to with bright anticipation by exhibitors and public. The serial is to contain twelve two-reel episodes in which will

Scene from "The Iron Claw" (Pathe).

appear Pearl White, Creighton Hale and Sheldon Lewis.

This opening episode tells the story of the origin of the young woman whose fortune it is evident we are to follow. It shows how the villian enters the domestic peace of a certain household, threatens the wife of his host with a blackened reputation on her refusal to hand over the family jewels, and through his questionable actions, arouses the suspicions of the husband to the point of belief in his wife's falsity. The woman is thrust from the home, and the villian is cruelly punished, whereupon, on his release from his punishment he opens the gates of a waterway and floods the estate of the man he has wronged. During the panic caused by the filling of the houses with water the child of the separated couple is rescued by the perpetrator of the crime. In the second reel we come in contact with the child grown to womanhood, and escaping through the agency of a masked man from an unpleasant situation into which she has been thrown by her foster father. The flood scenes are tremendously realistic, and the entire episode is full of stirring action, giving promise of interesting developments to follow. Edward Jose is directing the serial from the scenario of George Brackett Seitz.

"The Island of Surprise"

A Vitagraph Drama Which Profits by a Fine Production and Forceful Acting.

Reviewed by Lynde Denig.

IT MAY be said at the outset that this is a first rate picture, presenting a pleasingly romantic story in an entertaining manner. The arrangement of the scenes, the acting, the settings and more especially the locations on what passes for a desert island, are of the best, and even if an audience does not take all of the happenings seriously, there can be no doubt about the genuineness of its enjoyment. "The Island of Surprise" apparently was written by Cyrus Townsend Brady and directed by Paul Scardon as straight drama, nonetheless it possesses moments of unexpected comedy at the most critical points of the story.

Just why there should be cause for laughter in the predicament of the man and the two women stranded on an island might be difficult to explain, but the fact remains that an audience finds humor rather than tragedy in the plight of the man embarrassed by the devotion of his companions—one his unacknowledged wife, the other the girl to whom he is sup-

Scene from "The Island of Surprise" (Vitagraph).

posed to be engaged. Also in the attack of the savages there seems to be a comedy element, and again it would be difficult to explain why.

But, however these passages of the picture are received, there is no break in the interest aroused in the first reel with Robert Lovell's impetuous wooing of his father's secretary, despite his parent's plan to have him wed the daughter of his business partner. Robert keeps his marriage a secret and is inclined to regret it after meeting the girl he hesitated to accept on his father's recommendation. All the people involved in the vexed romance meet aboard a yacht for an extended cruise, and the three most concerned are left on the Island of Surprise, while the yacht is driven out to sea by a storm.

Mr. Brady resorted to an old expedient in causing a blow to rob the hero of memory, which is restored by another blow when it is time for him to recognize his wife; but the convenient accident may be pardoned in view of the many interesting situations it makes possible. William Courtenay, Eleanor Woodruff and Zena Keefe carry the leading roles with spirit, and assisting them are such able actors as Charles Kent, Anders Randolf and Charles Wellesley. Mr. Scardon's production is picturesque and always in good taste.

Durkin Back in Flushing.

James Durkin, who is producing "The Clarion" for the Equitable Motion Pictures Corporation, and in which Carlyle Blackwell is to make his debut on the Equitable program, has returned from Jacksonville, Florida, where for the past month he has been busily engaged on the exterior and newspaper scenes called for by the Samuel Hopkins Adams' story. Mr. Durkin will complete the production at the Equitable Flushing studio.

"The Gods of Fate"

ubin Drama Presents Strong Story and Offers Unusual Scenes in Spectacular Fire and Train Wreck.

Reviewed by Lynde Denig.

THE Lubin Company, Daniel Carson Goodman, the author of "The Gods of Fate," and Jack Pratt, the director, are to be thanked for a thoroughly good drama, in which the ory rings true and natural acting brings out the human qual- ies of the characters. Seemingly, the producer determined to

Scene from "The Gods of Fate" (Lubin).

ake this a strong five-part picture at any cost, for not con- nt with the appeal of logically presented situations, he intro- uced two spectacular catastrophes that must have been a bit xpensive.

Lubin has always been rather partial to fire scenes, but pre- ious releases have brought nothing in the way of a factory re quite so impressively vivid as the one shown here. The hotography is surprisingly clear and the cameras were placed n a position to give a full view of the burning building with he flames shooting out of the rows of windows. These scenes re made to serve a legitimate place in the progress of the tory, and the same holds true of the second spectacle reserved or the concluding reel of the picture. Here we have a head- n collision of two trains, followed by the rescue of the hero nd heroine from the mass of wreckage. The collision is lainly pictured after a reasonable preparation to work up nterest and excitement.

But after all it is the story that counts and on this score, specially in the opening reels, the picture merits favorable otice. Estey and Miller, men in a locomotive works, played y Francis Joyner and William H. Turner, respectively, appear rue to type and the children of these factory employes are uch as one might meet in the modest homes depicted. In the rologue, pains were taken to reveal the contrasting natures f the youngsters, who in later years develop according to the romise of their childhood.

The plot hinges on the theft of plans for a valuable inven- ion, stolen by Miller when Estey dies, leaving a little daugh- er. Miller adopts the girl, but hides the fact that the money e received for the invention rightfully belongs to her. After he death of Miller in the factory fire, the conflict centers be- ween the two sons, one determined that justice shall be done he girl whom he loves, the other equally set upon his own rosperity at the expense of others. The roles of the girl and er lover are convincingly acted by Rosetta Brice and Richard uhler, whereas the trouble-maker is adequately presented by rthur Housman.

"The Fourth Estate"

The Fox Adaptation of the Patterson Newspaper Story Contains Some Stirring Situations.

Reviewed by George Blaisdell.

THE Fox company released on January 17 "The Fourth Estate," an adaptation of the newspaper story by Joseph Medill Patterson. The picture will have much interest to the layman, to those who view it strictly on the dramatic side. It will have in that portion of it devoted to the technical side less interest for those who have participated in or are acquainted with the whirl and suspense that accompany big doings in a newspaper office. Many of the interiors are staged in the plant of one of the Chicago dailies. The scenes in the mechanical department are good. The workmen attend strictly to business and see not the camera. The atmosphere in the news room is far from convincing. We are given to understand that a big story is being prepared, but we see nothing of the lively routine that enters into the making.

The story is of the misdoings of a political boss and a judge, who in a prologue are seen committing a murder. That makes their interests one. There is a strike, and the boss calls on the judge to railroad Noland, the leader of it, to jail when the labor chief declines to take money and call it off. The leader, tipped off a warrant is out for his arrest, escapes to Canada, where in the course of a couple of years he strikes it rich and sells out his interest for $18,000,000. He returns, to search for his wife and to buy a newspaper, that he may the better punish those responsible for his hasty departure.

In the meantime the judge has attempted the seduction of the wife of the leader and has failed. The judge, by the way, is about the worst type of unspeakable villain to be conceived; the sort that gives rise to a consuming desire to kick him. The action of the boss, who seems to be the official procurer for the judge, in trying to throw into the power of the judge a girl he has under false pretenses lured from an employment agency furnishes the returned leader with a club that accomplishes the destruction of the two men. Through a convenient coincidence Noland finds his wife; while he is consummating the purchase of a newspaper the wife, waiting in a machine, extends sympathy to the girl who has just escaped from the judge. To Noland she tells the story that provides Noland with the evidence he is seeking—another rather singular coincidence.

From this point the action is swift and the suspense is marked. The trapping of the two criminals is attended by exciting incidents, including an attempt to murder the new proprietor and the death of the slayer. It is assumed the two are arrested for attempted abduction, but when the paper appears in the morning great headlines set forth they are guilty of the murder shown in the beginning, although nothing has been revealed to indicate how the knowledge of it was discovered.

"The Call of the Cumberlands"

Dustin Farnum Gives a Thrilling Portrayal of the Character of Samson South in Five-Part Pallas Production.

Reviewed by Margaret I. MacDonald.

THE literary work of Charles Neville Buck needs no introduction. "The Call of the Cumberlands" is the second of his books to be picturized, and with success. Its types, not all of them virile, but well contrasted, present a characterization of strength. You can't fail to be pleased with the Samson South of Dustin Farnum, or the Spicer South of Herbert Standing, while the Tamarack Spicer of Dick Le Strange is as despicable a character as we could wish to see. Winnifred Kingston as Sally Spicer and Myrtle Stedman as Adrienne Lescott give pleasant portrayals of their respective roles.

And yet the production is not an altogether perfect one, in spite of the fact that there are in it scenes that could scarcely be excelled, of their kind. For instance, the night when with broiling blood the Hollmans trail the slayer of their kinsman with bloodhounds. Or the scene at the country club near New York where Samson, now a full fledged artist, passes a blow for the first time, and with blood streaming from a wounded lip pulls his gun on the men whom his keen perception singles out as the chief movers in a plot to bring about the murder of a political adversary with him as the murderer.

In the action of the picture the relationship between Samson

Scene from "The Call of the Cumberlands" (Pallas-Paramount).

South and Sally Spicer has not been brought out quite clearly, and more than once there is a feeling that the action is dragging somewhat. At the same time the production is one that will be thoroughly enjoyed as a truthful portrayal of a family feud in the Kentucky mountains.

"The Strange Case of Mary Page"

Episode No. 1 of Essanay's Film Serial Creates in the Spectator a Fever of Interest, and the Tragedy at the Close Leaves Him in Tense Suspense Over the Trial That Is to Follow in Episode No. 2.

Reiewed by James S. McQuade.

THE CAST.

Philip Langdon, attorney-at-law....Henry B. Walthall
Mary Page, as Nora.....Edna Mayo
David Pollock, who backs the show..Sydney Ainsworth
E. H. Daniels, the manager.....Harry Dunkinson

AFTER viewing the first Episode of Essanay's serial, "The Strange Case of Mary Page," I was impressed that it was one of the most compelling two-reel photoplays I had ever seen. This opinion was uppermost in my mind at the time, notwithstanding the fact that I was clearly aware the two reels were but the first installment of a film story that would require 28 more reels to complete it.

Naturally I felt, after witnessing on the screen the mysterious tragedy in which David Pollock lay dead in a room in the Republic Hotel, beside the unconscious form of Mary Page, and the equally strange disappearance of her body in the twinkling of an eye, I felt, I repeat, an overweening desire (which every other spectator of the opening films will experience) to see the sequel. And this sequel, no doubt, will also have its concluding thrill that, in turn, will create a further desire to peer into the great mystery, and so on until the latter is laid bare.

Scene from "The Strange Case of Mary Page" (Essanay).

But, apart from the desire referred to, there was a well-defined satisfaction in my mind that I had seen a photoplay that had held me with overmastering grip—a live, red-blooded photoplay in which men and women loved, lived and fought as real entities, and not the first installment of a mere serial film story.

The characters mentioned in the cast given above are powerfully drawn. Mr. Walthall radiates artistic strength in the part of Philip Langdon, the accepted suitor of Mary Page, the rising star in histrionism at the Covington theater. And Edna Mayo as Mary in these opening reels of the serial mystery does some of the best work I have ever seen her do before the camera.

The scene in Mary's dressing room at the Covington, when Pollock enters and attempts to force his attentions on her, is thrilling; and it becomes a whirlwind when her lover Philip Langdon rushes in to her defense. The David Pollock of Sydney Ainsworth in this and other scenes becomes so fervidly real that one is seized with a positive aversion for the man. The plaything of his passions, Pollock is on a level with the brute, and Mr. Ainsworth by means of highly sensitive and expressive facial changes shows transparently the evil workings of the man's heart and mind until our aversion is turned into horror and hatred. This is especially so in the scene in a room of the Republic Hotel, when Pollock succeeds in luring Mary there by using the name of her fiance, Langdon. And in this room he is found dead—murdered. By whom? is the question that the remaining episodes will answer.

Harry Dunkinson makes a capital manager of a theatrical company in the role of E. H. Daniels. He is "on" to all the artifices that are wont to mollify the real or imagined ills of the star of the company, or to touch the tender spots of her heart by an appeal to her vanity. Note that scene in Mary's dressing room when Daniels orders the maid to throw out the roses and buy orchids to fill the vase. What a seemingly lavish display of expenditure have we here, as Mr. Dunkinson carries it off! One has to smile at Mary's opinion of it all, as expressed by Miss Mayo, who gives Mary an attitude of amusement at the contemplation of the manager's extravagance.

The stage and the orchestra seats of the Covington theater are seen in full realism, on the opening night of Mary Page in her new play. The Bush Temple theater, on Chicago avenue, was used for the scenes, and the theater was packed by a real audience that attended to see the film in the making. All the other settings are worthy of praise, the banquet in the Republic Hotel among them.

The release of the first episode is Jan. 24 through the General Film Co., and the others, in succession, on the Monday of every week thereafter until the end of the serial.

"A Fool's Paradise"

A Six-Reel Melodrama, Written and Directed by Ivan Abramson, and Produced by the Ivan Picture Company.

Reviewed by Edward Weitzel.

THE opening episode of this six-reel photoplay is a stroke of genius. As an aged woman is on her deathbed her newly-born granddaughter is brought to her and the woman's last earthly action becomes one of the leading motives of the picture and is closely linked with the life of the child. The baby's grandfather does not possess anything like his wife's amount of virtue, and is the dweller in the abode indicated by the title. The gentleman, who is old enough to know better several times over, behaves himself for five years after his wife's death; then marries a fine figure of a woman, who, to quote her own words, will "make his life an earthly paradise." The lady is a clairvoyant, but the completeness with which her prediction is reversed should go far toward shaking her husband's faith in fortune-tellers. There may be a grain of truth, after all, in "Old Hoss" Hoey's remark anent ladies of her profession: "They'll see anything—for two dollars!" At all events, the marriage is not a happy one. It causes the infatuated old gentleman to turn his daughter, son-in-law and grandchild out of doors, and lavish his wealth upon a woman who carries on an intrigue with a younger and handsomer man. The son-in-law is a dreamer and, without assistance, can not provide for his family. His wife, dreading poverty, is about to take determined means of preventing an increase in her household, but her husband arrives home in time and throws the rascally doctor through the door. The old gentleman soon has his eyes opened to his new wife's true character, and, with a firmness of decision that sends him up several degrees in the respect of all beholders, he bundles her out pronto, and wisely concludes to spend the rest of his days making his grandchild and her parents happy.

The moral of Mr. Abramson's play is above reproach, and, aside from overemphasizing some of the scenes, he has constructed his material into an effective screendrama. The motives that actuate his characters never rise above the obvious and never depart from the bounds of probability. The picture will appeal strongly to a large and thoroughly respectable section of followers of the silent drama.

Scene from "A Fool's Paradise" (Ivan).

The cast, save in one particular, has been well chosen. Joseph Burke is competent as the foolish gentleman and does not make his weaknesses unnecessarily offensive. Chrystine Mayo as the fortune teller gives the character the right amount of physical charm, and indicated her pseudo refinement without becoming coarse. Paula Shay doubles the wife and daughter of Wilfred Morgan, with excellent results. Jack J. Clarke is miscast as Morgan's son-in-law. Mr. Clarke is a capable actor but too energetic of build and method to fit the part of the dreamer John Lansing. He proves this emphatically when he throws the abortionist through the door.

"A Circus Romance"

Story of Circus Life Is Produced by Charles M. Seay for Equitable—Muriel Ostriche Starred.

Reviewed by Lynde Denig.

DIRECTOR Charles M. Seay went to no end of trouble in securing proper people and surroundings for this story of circus performers. For five weeks the director and his players travelled with a carnival company touring the small towns of Georgia and it is only natural that the results, in so far as they pertain to the experiences of a circus troupe, are realistic. We meet many oddly interesting types among these wanderers and catch something of the spirit of their restless existence—here one day, there to-morrow, facing the joys and the sorrows born of their unstable life.

Scene from "A Circus Romance" (Equitable).

There is a distinct romantic appeal in the picturing of these modern gypsies and it is made stronger and more personal by focusing the attention on two youthful members of the company, Babette, a dancer and Petey, the dare-devil performer of the show. Early in the production we learn something of the antecedents of Babette, how her mother, deserted and penniless, became a fortune-teller with the troupe, and how Babette became a typical product of the nomad existence, without, however, losing her girlish gaiety of spirit.

In developing the story, the author causes the death of the fortune-teller and permits the daughter to discover the whereabouts of her father, who has married again and is an influential citizen in a small town, one of the towns visited by the company. The sympathy, of course, is all with the girl, and her case is strengthened by the emphasis placed on the hypocritical natures of the gossipy townsfolk. Butterworth does not acknowledge his daughter openly, but he makes a place for her in his home and immediately the deacons of the church and the deacons' wives are scandalized. The girl's one true friend is the young minister, who wants to marry her, but the hypocrisy of a village does not appeal to Babette. She breathes more freely among her easy-going companions of the circus and is relieved on returning to them and her dare-devil lover, Petey.

Muriel Ostriche, small, vivacious and pretty, is precisely the type for the role of the dancer. In recent months she has had no part that suited her so well. George Larkin is appropriately cast as Petey, and Edward Davis is sufficiently dignified as the father.

"A Knight of the Range"

Universal's Red Feather Feature a Wholesome Five-Reel Melodrama—Break-neck Riding One of Its Big Points.

Reviewed by Hanford C. Judson.

ESPECIAL sensational riding marks the newest Red Feature picture, "A Knight of the Range." It is five reels long and except in one or two short spaces, it carries the spectator along with a decided sweep and with many an uncontrollable gasp as he sees horse and rider escape death, so it seems, only by the grace of Providence. The picture is also marked by the amply vigorous way it registers its unexpected climaxes, holding them for just the time that is needed and passing on. The love story is the kind the average wholesome person wants. It has a good old plot full of unexpected turns and the whole stands out clear and effective. I feel absolutely sure that it will make an acceptable offering.

Harry D. Carey has the titular role and does that good old, but delightful stunt, plays big brother to the weakling, just because he is preferred by the girl, played by Olive Golden. The heavy villain (William Canfield) is the gambler of the cowboy village saloon. He, too, wants the girl and is the means of working out the destruction of the weakling (Hoot Gibson) whom first he fools with a stolen ring, then gets him drunk and finally persuades him to help raid the coach, setting a trap so that he will be caught. "The knight" sees through the scheme with the help of a senorita (Peggy Coudray), who loves the gambler and doesn't want him to get the heroine. The cowboy hero has trouble in misleading the posse, for the sheriff has an interesting Indian trailer and the chase is a hard one. Some of the scenes in the girl's home when the badly wounded "knight" has taken refuge there and the weakling also comes to prove finally to her how much of a yellow dog he is, are particularly good. And the way the girl turns to the "knight" will certainly please the romantically inclined—the big majority. The death of the weakling during a fight among the rocks, and helped by a rattle snake is sufficiently astonishing. The gambler's end, too, comes with a sensational punch. A big bunch of star rough riders who never give a thought to broken bones, gives verve to many a scene.

Scene from "A Knight of the Range" (Red Feather).

"The Writing on the Wall"

Splendid Five-Part Vitagraph Blue Ribbon Feature of Socialistic Trend.

Reviewed by Margaret I. MacDonald.

"THE Writing on the Wall" is an adaptation of a novel of the same name by William J. Hurlburt. The picturization by Marguerite Bertsch has been handled with skill by Tefft Johnson, with a cast consisting of Joseph Kilgour, Robert Gailord, Virginia Pearson, Naomi Childers, Bobby Connelly and other prominent Vitagraph players.

The story presents a peculiar mixture of human destinies, is broad in its scope, encompassing glimpses of several worlds within a world, in which appear of necesity a variety of types, similar and unsimilar, as they are affected by differences of environment or natural instincts.

Scene from "The Writing on the Wall" (Vitagraph).

The majority of the scenes of the picture take place in the luxurious home of Irving Lawrence, a prominent and wealthy man who owns considerable property in the tenement section of the city. At the request of his wife who is a tireless worker among the poor, he gives his private secretary orders to attend to the erection of new fire escapes in place of the rickety ones at present on his tenement houses; an order which he withdraws as soon as his wife's back is turned.

The old fire escapes reprinted work a deception that proves fatal, not alone to a score of poor children and their parents, but to the social criminal himself when he dies with his victims in a horrible tenement fire.

The picture is a splendidly produced one, and the names of the players are sufficient to assure the best in the way of dramatic action. Sometimes we were conscious of either a badly focused camera or a discrepancy in projection; but apart from this no fault could be found. The production presents a splendid characterization.

"The Iron Will"

Three-Part Adaptation of Hungarian Novel Is Made by the Biograph Company in the West.

Reviewed by Lynde Denig.

THE charming locations used in this three-part adaptation of Jokai's novel, "The Plutocrats" are a great asset to a frankly romantic story. There is little pretense of realism in the characters introduced, or in the situations con-

Scene from "The Iron Will" (Biograph).

fronting them, rather a simple appeal to the liking for a tale of love and adventure in which the author is not greatly concerned about probabilities. For a picture of its type, "The Iron Will" does very well, largely because of the artistic taste displayed by the director in his choice of settings, and partly because of performances given by a nicely balanced Biograph cast.

Vera Sisson makes an attractive heroine in distress. She is Henrietta, the daughter of a stern father who has no consideration for her love affair with a young army lieutenant when a baron, imposing in appearance and manner, asks for her hand. True to the practice of stern parents since time immemorial, the father locks Henrietta in her room promising to keep her there until she consents to the marriage. He carries his point never guessing that the pseudo baron is in fact a notorious bandit.

As a husband, the bandit-baron has few redeeming features. Not content with abusing his wife, he continues his unwelcome attentions to an earlier love, and remains a persistent trouble-maker until death removes him and there is nothing to prevent the union of Henrietta and the faithful lieutenant.

Raymond Nye has the commanding presence needed for a convincing interpretation of the outlaw, Jose Ruben makes a quite dashing lieutenant in the glittering uniform of a Hungarian officer and in lesser roles no fault need be found with Ivan Chrystie, Charles Mailes, Gretchen Hartmann and Jack Mulhall.

A Couple of "Bray" Cartoons

Paramount Gives Special Showing of Remarkable Offerings from the Bray Studios.

Reviewed by Margaret I. MacDonald.

DURING the past week press representatives were called by the Paramount Pictures Corporation to have a look at two particularly amusing contributions from the Bray studios. "Haddem Baad's Elopement," by L. M. Glackens, a well-known cartoonist, and "The Police Dog on the Wire," from the cartoon pen of C. T. Anderson.

The former shows in the most amusing fashion how Haddem Baad wooed and won the pretty daughter of Keepa Grouch, of his meeting with Gloom, under whose influence he labored until by sheer force of an indomitable will he shakes himself free from all abstract influences, and, taking advantage of a meiocene mail chute writes a love message to the maiden. The weight and numbers of the huge missives each bearing one letter in partial declaration of Haddem's love, falls with such force into Keepa Grouch's house that the occupants are lost to view. Following this comes the elopement, and the chase by the angry father, in a carriage drawn by an animal of the meiocene age.

"The Police Dog on the Wire" is also an interesting numbe This remarkable dog has been promoted to share the polic officer's desk and chair, and is kept appraised of what is goin on by his lady love who takes her stand at the door of th corner saloon where the flighty police officer hangs out.

On the same reel with each of these is an interesting zoo logical subject of the Ditmars series. With the first numbe appears a life study of an anthropoid ape of the Bronx Zo collection, and with the second an interesting and unusu treatise on the extraction of poison from the fangs of th snake.

Triangle Program

Five-Reel Fine Arts Film, "Acquitted," and Four-Re Keystone, "A Modern Enoch Arden."

Reviewed by Louis Reeves Harrison.

ACQUITTED," admirable adaptation of a short story b Mary Roberts Rinehart, presents Wilfred Lucas in a rol seldom portrayed on the screen, yet one bound to enli sympathetic interest if adequately interpreted, that of a kind hearted everyday man of family, whose whole life has bee one of unselfish devotion, who finds himself at the breakin point of human endurance through no fault of his own an attempts a last supreme effort for those he loves. Not heroic career in a theatrical sense, it is the more effectiv because readily recognized by those who know anything abou our common struggle for existence. It is truly of the li we are living.

Apparently a simple impersonation, it is really one of subt characterization, requiring a nice attention to small detail th the illusion may be preserved. Wilfred Lucas responds f fully to the requirements of his role that one forgets th beauty of his performance in the interest he arouses, th interpretation of an artist rather than that of an actor. Th story is unfortunately titled with one of those suspense destroying forecasts which placard the plot, but it is othe wise well handled and attains moments of affecting patho It is clean, forceful and well worth while.

"A Modern Enoch Arden."

"A Modern Enoch Arden" has an actual story interest th lifts it out of the realms of farce at times, almost unwittingl

Scene from "Acquitted" (Fine Arts).

to where the audience begins to take an interest in t leading characters and hope for compensating justice at t end. It is so crowded with sensational incidents that it mak lurid melodrama pale at times, there is even a little bit t much of this towards the end, as if the producers had wo themselves out in the effort to extend a three-reel story larger dimensions, but it is too generally amusing and thri ing to be disparaged on that account. It keeps the audien on edge most of the time and it provides plenty of amusi material. One incident convulsed the entire audience at t first showing, that of Joe Jackson as the returned Eno Arden and the child, a little girl, at the edge of a broo While he is leaning over the water she extracts a full whisk flask from his hip pocket, tastes it, makes a grimace she goes a few feet up stream and then pours it into t water just as he is scooping it up to drink. He tastes t liquor in the stream and imagines that he has discover a river of it with consequences to be imagined. The wo of the entire cast is good, that of Jackson predominatin especially in his athletic feats. A success.

De Mille Working on Sweet Production.

Mr. Wm. C. De Mille is at work on the second Blanche Swe production under his direction. Miss Sweet is supported Charles Clary, Ernest Joy, William Elmer and other me bers of the Lasky all-star stock company.

Three Mutual Masterpictures

"Lord Loveland Discovers America" (American), "Vengeance Is Mine" (Horsley) and "The Idol of the Stage" (Gaumont).

Reviewed by Louis Reeves Harrison.

THERE is challenge in the word "Masterpicture," a challenge of comparison with other five-reel products, whether by the same producer or by others, a claim of chief excellence which compels critical investigation, not only on account of the exhibitor, but on account of those who have set up a high ideal for themselves. In this day of good scientific work the reviewer gives attention to the quality of story portrayed, to the capacity of its interpreters and to the director's skill. Has the author provided a soul and structure; has the actor responded to his opportunities, and has the director treated the subject in accord with its requirements? Is the composite result such as will command the attention of a mixed audience, one composed of refined and intelligent people as well as those of immature minds and unformed tastes? To people of deformed minds and tastes no tolerated art of expression is addressed.

"Lord Loveland Discovers America" depicts the amusing adventures of an English lord so besieged by creditors at home that he visits America with the avowed purpose of marrying an heiress. An unpleasant complication ensues. His valet, impersonating Lord Loveland, brings about a widespread distrust of the real nobleman, rendering it impossible for him to obtain money from his letter of credit. The genuine Lord Loveland is thrown on his own resources and proves that there is a real man beneath the artificial creature he has hitherto been, and the character is admirably impersonated by Arthur Maude.

The play gives Arthur Maude a role which suits him in every respect, in fact, the opportunity is so overwhelmingly his that there is almost nothing for the rest of the cast. Faint line of love interest is that of a lady he meets aboard ship, but his comical experiences are those of being turned out of his hotel in a dress suit for non-payment of board, his baggage being retained, and his glimpses of hardship in attempting to make his own living. The comedy is one of amusing adventure; it is clean, and it will probably be well-received. It is not, however, superlatively great.

"Vengance is Mine" affords Crane Wilbur a chance to appear in the limelight almost constantly after the first reel is over. Mr. Wilbur is a highly intelligent and capable actor in roles suited to his appearance and temperament, and he is probably able to give a good account of himself in roles that are not, but he knows quite as well as a critic that an actor becomes great in the interpretation of a role for which he is cast, or a dozen such, but not in having a role cast for him. "Vengance is Mine" opens up with the attempted seduction of an innocent young girl in a hotel room by a blackmailing young villain. The villain's violent struggles with the girl result in his discomfiture, but he tears out the hotel register page on which HE wrote his name "and wife," proof of nothing whatever, and preserves it for future misuse.

Crane Wilbur in his impersonation becomes a rather arbitrary Governor, one who announces that he favors capital punishment and he marries the girl whose seduction was once attempted. The villain returns and demands three thousand dollars from the Governor's wife for the hotel register page on which HE wrote. The innocent wife promises to meet the villain in HIS room, an outworn theatrical situation. The Governor's younger brother overhears the plot and follows in truly theatrical fashion to the room. Struggle. Girl shoots villain. Younger brother enables her to get away, but he remains and permits himself to be arrested for the murder, thus forever compromising the Governor, and he is finally convicted of murder in the first degree where no motive was proven.

Now we know what to expect, the same old last-moment pardon when the telephone wires to the prison are cut and the Governor drives like mad in his car to save the innocent victim after the real culprit has confessed. It was done in another Mutual feature about a month ago, and it has long been the stock in trade of the amateur playwright. The Chief Executive arrives in the electrocution room just as a lever was about to be pressed which would end the innocent man's life. The high-minded Governor, who would not before pardon his innocent brother, condones the murder committed by his wife, and the play concludes with his resignation from office. There are a lot of irrelevant scenes throughout, such as that of prison torture, which should be eliminated in the final editing, and the whole trend of the story is morbid.

"The Idol of the Stage." The story of an actor of good family, who marries a girl of good family and finally neglects her and their child to revel in opium smoking. We are treated to several views of a vile den, where "The Idol of the Stage" drags down another woman who loves him. In the weary course of time he becomes the regular thing, an innocent convict, but he is to be pardoned when cured, the object of keeping him in restraint in a veritable school of dope fiends is to cure him of the habit. The stage convicts wear stripes and sleep in a dormitory instead of cells. One of them, a "trusty," attempts the seduction of the Idol's wife when she visits him, drags her to an old mill and subsequently induces a reporter to print the news that she is visiting her husband on mere pretext, her real object being that of meeting the "trusty." Through thousands of feet of such stuff the "Masterpicture" drags its way.

It is occasionally claimed by salesmen that such stuff sells better than any other kind of play, an unproven statement and one possibly inspired by the fact that several powerful plays by talented authors have painted a dark side of life and drawn well, attracted wide-spread attention because they dealt with some perilous economic or social problem, where there was strong sincerity of purpose back of the proposition. If it is true that commercial success depends upon the constant lowering of motive and treatment, the end of moving pictures as an art is already in sight. Who creates a demand for the morbid if it is not those who produce the morbid? Is it not true that the production of splendid stories, treated with skill and interpreted with intelligence, reaching out to all that is fair and just and merciful in human nature, will truly provide masterpictures for millions who would love dearly to see them?

"The Innocence of Ruth"

Five-Part Kleine-Edison Drama, Featuring Edward Earle and Viola Dana, Is an Interesting Story from the Pen of William Addison Lathrop.

Reviewed by George Blaisdell.

THE Edison company released on January 26 a five-part drama written by William Addison Lathrop. It is a good picture. The story is of Ruth, a girl scarcely more than a child, who by her dying and penniless father is confided to the protection of Carter, a single man rather young for so great a responsibility. The inevitable happens, to be sure, but the course of true love, even when undeclared, proves to be unsmooth. The dramatic situations are centered about the efforts of Reynolds, an acquaintance of the guardian, who proves a crook in the end, to seduce Ruth.

There is a bit of improbability attached to the attendance at the charity ball of Edna, who lives in the home of Reynolds and is supported by him—plainly his mistress. Nor was it likely that at the denouement a detective would grapple with a desperate man who had a revolver on a table near him when the policeman very easily could have covered the criminal with his own weapon. It paved the way for the killing of the detective and the shooting of the escaping man by the companion of the former, but it constituted an unnecessary as well as an illogical mess of bloodletting. It was a bully struggle, however, and probably that was Director Collins' object.

Viola Dana is a charming Ruth, whether as child or youth. It is refreshing to see a screen character attempting a dance as an incident in the unfolding of a story and find one who really can dance instead of making a painful effort. Miss Dana adds to the illusion of the drama by her skill and grace in the "dance of the flowers" and as "Yama Yama." She displays ability, too, in the portrayal of coquetry, gayety and the sterner moods. Edwin Earle as Carter is strong, finished. He fits the part. Augustus Phillips is Reynolds and makes of him a ruthless man of the world who will be properly disliked. Mr. Tamamoto as Togo, the butler, makes his part stand out.

Scene from "The Innocence of Ruth" (Kleine-Edison).

The picture is finely staged. There are large sets, as, for instance, the theater scene and the ball that follows. There are situations of strength. The picture is well played; and it will make a release that will be enjoyed.

Rupert Julian in One Reeler.

"Arthur's Last Fling" is the title of a one-reel drama which Rupert Julian is staging at the Universal City studio. The story was written by Julian and in it he, Elsia Jane Wilson, Hal Cooley and Rena Rogers play the leading roles.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

THE LITTLE SISTER OF THE POOR (Lubin), Jan. 17.—In this one-reel drama, written by Julian Louis Lamothe and produced by Melvin Mayo, the hero, becomes infatuated with a woman of the under world and gives up a pure young girl in order to make the Magdalene his wife. The good woman becomes a nun, meets the girl, who has now abandoned her old life, and helps her. The picture will please the very liberal minded. It is well acted by Francella Billington, Helen Wolcott, Donald Bradbury and Jay Morley.

THE SELIG-TRIBUNE NO. 5, 1916 (Selig), Jan. 17.—The feature item of this number is water sports at Isle of Jolo, P. I., on Thanksgiving Day. Chicago delegation at Washington; picking roses on snow-covered bushes, Portland, Ore.; crew of S. S. Thessaloniki, New York; Anchor line S. S. Perugia; exterminating moles and gophers, Salem, Ore.; laying corner-stone of American Federation Building, Washington; gas well, Corpus Christi, Texas; Representative "Cyclone" Davis, Washington; gale at San Francisco; Franklin Park Zoo, Boston; Black Hand explosion, Sacramento; cutting willow sapplings and repairing levees, Linwood Landing, Miss.; 17th U. S. Cavalry at San Antonio, Texas, completing the reel.

THEM WAS THE GOOD OLD DAYS (Vitagraph), Jan. 17.—Not the most humorous one-reel comedy from the typewriter of Mark Swan, but the picture has considerable merit, and is capably acted by John T. Kelly, Kate Price and Harry Fisher. The story contrasts the comforts of modern times with those of early Colonial days, and has been well produced by C. J. Williams.

THE TALE OF A COAT (Kalem), Jan. 18.—Sherlock Holmes is burlesqued in an amusing way during the action of this one-reel comedy. As a master cracksman, Bud Duncan employes his comic energy without restraint, and Ethel Teare, Charles Mulgro, Jack MacDermott and Gus Leonard do their best to keep pace with him.

CANIMATED NOOZ PICTORIAL NO. 4 (Essanay), Jan. 19.—The cartoons with which Wallace A. Carlson has supplied this number are surefire laugh-makers. The topics are all live ones and include conscription, Wilson, Ford, Bryan, baseball, etc. A Dreamy Dud episode and scenes in the Canadian Rockies and Victoria, B. C., complete the reel.

MISFIT BARON (MinA), Jan. 20.—As the title indicates, this one-reel comedy is founded on a case of mistaken identity. The usual complications take place, the valet being mistaken for the master. Spirited playing on the part of Bill Parsons, Carolyn Mitchell and the other members of the cast infuses the reel with a fair amount of fun.

THE SELIG-TRIBUNE NO. 6, 1916 (Selig), Jan. 20.—Ladies at Alamada, Cal., preparing supplies for war victims, opens the number. The feature item is fashion notes from Interior Africa. Death of Indian Chief Ogallala Fire; recruiting for "Continental" army, San Antonio, Tex.; prominent men of the U. S. and Mexico; Peruvian bark Callao at San Francisco; moving picture manufacturers at Washington; ice boating at Maldin, Mass.; accident in C. & N. W. yards, Chicago; revenue cutter Seneca at sea; pet animals, Boston; fancy skating, Chicago, complete the list.

THE SEALSKIN COAT (No. 13 of "The Ventures of Marguerite" Series) (Kalem), Jan. 21.—Otto Hoffman, the author of this number of the Marguerite series has devised a clever detective story and the producer has filled it with swift-moving "business." A diamond necklace and Marguerite's sealskin coat nearly get that young lady into serious trouble. Robert Ellis, Richard Purdon and Tom J. Evans are in Miss Courtot's support.

A TELEGRAPHIC TANGLE (Vitagraph), Jan. 21.—Maude Bonner has furnished the Drews with a one-reel scenario that is equal to the best of their material. The author shows a surprising familiarity with the failings of mankind and their petty sins, but presents only the humorous side of the question. The work of the stars and their support and the production by Mr. Drew are up to the old standard.

THE OPEN TRACK (No. 63 of the "Hazards of Helen" Railroad Series) (Kalem), Jan. 22.—A motorcycle and a wild leap to the handrail of a freight car supply the thrill in this number, and a band of counterfeiters supply the trouble, but Helen lands them in jail at the finish. R. Adams, Clarence Burton, Franklin Hall, George Robinson and Glen Gano are members of Miss Gibson's support.

INSOMNIA (Lubin), Jan. 22.—Mark Swan has written a one-reel comedy of errors that is vastly amusing. The mishaps that Billie Reeves goes through, in the leading role, are many and will prove the source of much laughter. Arthur Matthews, Charles Griffiths and Carrie Reynolds help Mr. Reeves to keep the reel moving at a lively pace.

General Film Company Specials.

THE MISER'S HEART (Biograph), Jan. 17.—This is good melodrama, a reissue, in which appear among the players at present prominent Robert Harron, Edward Dillon, Wilfred Lucas and Charles H. Malles. A child, played by Inez Seabury, has a place in the story, and does good work. The subject contains moments of marked suspense. Review on page 254 of the January 8th issue.

THE EVANGELIST (Lubin), Jan. 17.—This four-reel Unit Program photoplay was adapted by Clay M. Greene from the drama of the same name by Sir Henry Arthur Jones, and produced by Barry O'Neil. The scenes are English and the plot deals frankly with several vital phases of life. It has been made into a strong photoplay and staged with liberality and skill. The cast is an excellent one and contains the names of Gladys Hanson, George Soule Spencer, Jack Standing, Peter Lang, Ferdinand Tidmarsh, George Clark, Arthur Mathews, Rosetta Brice, and Eleanor Dunn. A review of the picture was printed in the issue of Jan. 22 page 621.

WHY LOVE IS BLIND (Selig), Jan. 17—The acting of Jack Pickford in this three-reel drama, written by Wm. A. McGuire, is worthy the tradition of the family. He plays a hunchback boy who falls in love with a blind girl, and finds happiness through the sacrifice he makes for her sake. The story is out of the ordinary and strikes an undercurrent of real sympathy. It has been competently directed by George Nicholls. The other members of the cast include Guy Oliver, Wm. Scott, Lillian Hayward, Frank Clark and Betty Nathan.

THE ANGEL OF PIETY FLAT (Biograph), Jan. 18.—This two-reel subject is a good story of outdoors—of the primitive west, with atmosphere well maintained. It was reviewed in the issue of Jan. 8.

THE BOOK AGENT'S ROMANCE (Essanay), Jan. 18.—The part played by G. M. Anderson in this two-reel drama has considerable light comedy. The story deals with a gang of crooks and their efforts to secure a valuable necklace. Mr. Anderson, as the book agent, accidentally gets mixed up in the affair, helps to foil the thieves, and wins a bride. The play gives the star's admirers a chance to see him in a different phase of his art and is an interesting screen drama. Ruth Saville, Lee Willard and Eva Heaziett are the leading support.

A LIFE CHANCE (Biograph), Jan. 19.—A three-part drama containing strong situations. There is a good cast, containing Louise Vale, Franklin Ritchie, Gus Pixley, Jack Drumeir and Jose Reuben. The subject was reviewed on January 8.

A DUEL IN THE DESERT (No. 9 of the "Stingaree" Series—Kalem), Jan. 19.—The duel in this number is between "Stingaree" and Inspector Cairns. The highwayman and his partner, after escaping from prison, are again retaken and again escape through a clever trick of "Stingaree's." The desert scenes are well screened and the two reels are full of action.

THE LAW'S INJUSTICE (Lubin), Jan. 20.—Edward Sloman is the producer of this three-reel photoplay, written by Julian Louis Lamothe. A young Italian girl, who gets into the clutches of a loan shark and is forced to serve a term in prison, is the heroine of the story. The plot commands attention, the leading roles being played by Helen Wolcott, George Routh and L. C. Shumway. A review of the picture was printed in the issue of Jan. 22, page 621.

HOUSE OF MYSTERY (Knickerbocker), Jan. 21.—In this three-reel Star Feature picture, Paul Gilmore plays the part of a U. S. Secret Service officer. Mr. Gilmore has no difficulty in meeting the requirements of his role and becoming a satisfactory hero in an exciting melodrama that deals with smugglers, and a mysterious house where some of the most vigorous of the action takes place. The picture is a good specimen of its class and was produced by the Hockhimer Brothers. Peggy Hamilton, Philo McCollough, Dick Johnson and Adelaide Woods are members of the cast.

THE WHITE ALLEY (Essanay), Jan. 22.—A mystery is the leading motive of this three-reel melodrama, written by Carolyn Wells. The plot is somewhat slow in getting under way, but, after the keynote is struck, the interest is maintained to the end. Most of the scenes take place in or near a country home, the owner being murdered in a mysterious manner. The picture is well played. Harry Beaumont, Ernest Maupain, Edward Arnold, Hugh Thompson, Elizabeth Burbridge and Peggy Sweeney have the leading parts.

SECRET SEVEN (Vitagraph), Jan. 22.—This three-reel photoplay lives up to expectations inspired by its title. It is a detective story, in which a band of Italian counterfeiters make things lively for the other members of the cast. If the play has a fault, it is an oversupply of plot. Adolph A. Thomas, the author, has put his material together skilfully, however, and William Humphrey has been faithful to his reputation as a producer. Carolyn Birch, William Humphrey, Leo Delaney, Templer Saxe, Harry Northrup and Rose Tapley lead the cast. Miss Tapley is especially excellent as Rita Bellona.

Fox Film Corporation.

THE FOURTH ESTATE (Fox), Jan. 17.—This story of newspaper and political life contains good situations and will make a popular release. The picture is reviewed at length in this issue.

Kleine-Edison Feature Service.

THE INNOCENCE OF RUTH (Edison), Jan. 26.—A Kleine-Edison feature in which Edward Earle, Viola Dana, Augustus Phillips and T. Tamamoto have the leading roles. It is a well-made and interesting picture, a review of which will be found on another page.

Metro Pictures Corporation.

HER DEBT OF HONOR (Columbia), Jan. 24.—The morbid tone of this picture will make it unsuitable for many houses, although there is no escaping the strength of a number of the scenes and the power of the acting of William Nigh, who also directed the production. He portrays a degenerate with remarkable skill. Valli Valli is a conspicuous member of an efficient cast. Settings for the picture are very good and they are well photographed.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 55 (Mutual), Jan. 20.—Running races in San Francisco, Federation building ceremonies in Washington, scenes during Youngstown strike, Pasadena rose tournament and views of the Ford peace expedition in Norway are shown in this interesting number.

A BABY GRAND (Vogue), Jan. 20.—This is not an especially commendable picture. It contains a good deal of slapstick business, and a considerable display of women's legs. The head comedian persists in trying to varnish the legs of the pretty young heroine in place of the legs of the baby grand piano.

THE GIRL OF HIS DREAMS (Cub), Jan. 21.—A fair sample of farce comedy with George Ovey featured. The comedian has a remarkable dream in which a beautiful young woman appears to him. The idea carried into real life has bitter mingled with the sweet.

MR. BUMPS, COMMUTER (Novelty), Jan. 21.—An escaped convict invades Mr. Bumps' home, steals his clothes and causes much trouble. There is no very definite plot and the situations are not very amusing. This is only a fair number.

SEE AMERICA FIRST, No. 19, "The Dells of Wisconsin" (Gaumont), Jan. 23.—"The Dells of Wisconsin" is the title of this excellent contribution to the scenic records of our country. On the same reel with "Keeping Up With the Joneses."

KEEPING UP WITH THE JONESES (Jan. 23).—In this number of these entertaining cartoons by Harry Palmer, the McGinnises go traveling. Pa McGinnis has his troubles in a Florida swamp.

SAMMY'S DOUGHFUL ROMANCE (Vogue), Jan. 23.—In this farce comedy which displays considerable dough slinging, the average audience will, regardless of this fact, find much to amuse them. Sammy is a baker who loves his employer's daughter, and has to resort to deceitful measures in order to gain the consent of the young lady's father.

A SANITARIUM SCRAMBLE (American), Jan. 28.—A comedy number, featuring Vivian Rich and Alfred Vosburgh. The girl, after being discharged as a nurse for paying too much attention to her lover, pretends her home is a private sanitarium. When the aunt comes unexpectedly, she has her guests pretending to be invalids. A familiar plot handled in quite an amusing way.

WALK THIS WAY (Beauty), Jan. 30.—A comedy number, by Jack Dillon, with Neva Gerber and Walter Spencer in the cast. There are some good contrasts between city and country types in this. The plot is light and quite entertaining. This makes a number of about average interest.

Mutual Film Corporation Specials.

THE BAIT (Mutual Masterpicture de luxe Centaur), Jan. 22.—A five-reel production featuring Betty Harte and William Clifford. The type of life depicted in this play is most unwholesome. Its types are interesting, and have been well portrayed by a competent cast. The majority of the scenes of the play take place in frontier gambling dens. A young girl is used as bait in one of these dens, and is afterward married to a trapper of good character. The element infused into this portion of the story is the saving grace of the production.

THE MAN IN THE SOMBRERO (American), Jan. 25.—A pretty love story told in two reels. The production is wholesome and not in any way inoffensive, but at the same time is not above the average in any other particular. Harold Lockwood and May Allison have the principal roles.

THE BURGLAR'S PICNIC (Thanhouser), Jan. 26.—A three-reel subject, with a pleasing juvenile interest, by Clinton H. Stagg. The Fairbanks twins are featured. They and their school girl chums go into the woods for a midnight picnic. The old professor follows, loses his glasses and gets into a deserted house where two burglars are making headquarters. The girls appear and the burglars are captured. The later scenes, on the wrecked train, contain more action and the close is satisfying. There is no effort at sensationalism, the pleasing results being obtained by a natural development of the story. The twins are very attractive in this.

LORD LOVELAND DISCOVERS AMERICA (Mutual Masterpicture de luxe American), Jan. 27.—A five-part production made by the American Film Co. Arthur Maude is featured and Constance Crawley plays opposite him. The picture is an adaptation of the novel by C. N. and A. M. Williamson, which has a plot well suited to screen purposes. Arthur Maude, the talented English actor, gives a splendid impersonation of the title role which is imbued with a delightfully refined vein of comedy. In the adaptation of the story to the screen there is evident a tendency to overload the play, a fact that interferes considerably with what should be an easy flow of circumstances.

VENGEANCE IS MINE (Mutual Masterpicture de Luxe Centaur), Jan. 31.—In this five-part Centaur production Crane Wilbur is featured. The picture has its points of merit, but it is a pity that more care had not been taken in the arrangement of the plot which has not the strength or consistency of development that could be desired. For instance, near the close of the story the governor refuses to pardon his brother for committing a murder of which he believed him guilty. But when it is discovered that his wife instead of his brother has committed the crime he makes a successful attempt to shield her.

THE BROKEN CROSS (American), Feb. 1.—A two-reel number, featuring Harold Lockwood, May Allison, Queenie Rosson, Rose Donnelly and Harry von Meter. This is a bright, well-acted picture, with a dash of adventure in the opening scenes, where the hero rescues the fisher girl from drowning. Later he finds himself between two strong affections. Propinquity leads him to take Helen, but on the eve of their wedding he tells her of his former love for Dora. Helen, recognizing the cross Dora had given him, sends him back to her. An unusually pleasing love story.

THE KNOTTED CORD (Thanhouser), Feb. 2.—A three-reel mystery story, by Clinton H. Stagg, featuring Bert Delaney, Mignon Anderson and others. The story is one that catches and holds the interest from the beginning. The appearance of a knotted cord means that the millionaire and the young detective are marked for death. The former is killed, but the detective outwits the gang after numerous adventures. This is well constructed and has several moments of melodrama which is enjoyable in this type of story. The ending contains a surprise. Altogether this makes a successful offering.

THE IDOL OF THE STAGE (Mutual Masterpicture de luxe Gaumont), Feb. 3.—In this five-part production there has been utilized a competent cast, with Malcolm Williams featured. The production is not in any way a commendable one. On the contrary, it is most unwholesome in theme, and contains more than one of those nauseating scenes which constitute the struggle of the male with the female too often presented in the present day film feature.

THE EXTRA MAN AND THE MILKFED LION (Mustang), Feb. 4.—A three-reel number, taken from one of the stories of Chas. E. Van Loan, featuring Art Accord as Buck Parvin. The offering as a whole is disappointing, as there is so much of the humor and general spirit of the story that does not get on the screen. It leaves too much to the imagination of the observer, and the scenes seem disconnected and lacking in meaning. The disappointment is the greater because the scenes themselves are extremely well handled and enacted by a large and pleasing cast. The boxing contest with the kangaroo and Tommy's blunder in the lion cage are the two best episodes.

Paramount Pictures Corporation.

HADDEM BAAD'S ELOPEMENT (Bray), Jan. 13.—An amusing animated cartoon from the Bray studios. This cartoon has been done by the well-known cartoonist, L. M. Glacken, and shows the remarkable incidents relating to Haddem Baad's courtship which happened in the meiocene age. On the same reel with "An Anthropoid Ape."

AN ANTHROPOID APE, Jan. 13.—An interesting study of one of the apes at the Bronx Zoo. In a dinner coat he sits at table and drinks from a bottle, into which at intervals he squints telescopic glances for the purpose of ascertaining just how much is left. This belongs to the Ditmar series.

POLICE DOG ON THE WIRE (Bray), Jan. 27.—C. T. Anderson is the artist of this cartoon which shows the police dog at his desk receiving the current news from his lady love, who takes her stand at the corner saloon to watch over the police officer. A very amusing number. On the same reel with "Extracting Poison from the Fangs of a Snake."

EXTRACTING POISON FROM THE FANGS OF A SNAKE, Jan. 27.—An intensely interesting contribution from the Ditmar series. This shows the poison being pressed from the sack above the fang, through which it is precipitated into a small glass bowl.

Pathe Exchange, Inc.

RAILROAD CONSTRUCTION ON THE DARK CONTINENT (Photocolor), Jan. 17.—An interesting industrial showing how railroads are built in Africa with unskilled native workmen, and without proper facilities of any kind. On the same reel with "The Lizard."

LUKE LOLLS IN LUXURY (Phunphilms), Jan. 19.—An elaborately staged farce comedy, in which Luke gets into a harem and rescues a young girl from enforced slavery. The picture will be found very amusing in spite of the fact that a good deal of slapstick business is resorted to.

RIDING THE GOAT (King Cole), Jan. 22.—This is an amusing farce comedy which introduces an Elks' parade in Los Angeles. The story centers around a couple of simpletons who are treated to an amusing initiation, after which they insist on marching in the parade, from which they are roughly extricated.

Pathe Exchange, Inc., Specials.

THE LOVE TRAIL (Gold Rooster Play), Jan. 21.—A five-reel adaptation of Richard Dehan's celebrated novel, "The Dop Doctor." The scene of the story is laid in South Africa in the time of the Boer war. The principal roles are played by Agnes Glynne, Fred Paul, and the play which abounds in fine situations will be a welcome offering to an intelligent audience.

THE HORRORS OF WAR (Pathe), Jan. 24.—This picture presents in three reels some of the horrors of the great European war. There can be no doubt as to the genuineness of these pictures, and the scenes of awful desolation and death have been culled from among others too horrible to exhibit. There can be no greater plea for preparedness than these pictures present.

Triangle Film Corporation.

THE CONQUEROR (Kay-Bee), Jan. 23.—A society drama of the old school with an entirely new interpretation. A fine story well handled.

THE GREEN SWAMP (Kay-Bee), Jan. 30.—A powerful story of deterioration in the character of a young and loving wife when jealousy begins to destroy her happiness, jealousy of a most primitive kind, one without the slightest justification, yet shown as a natural outgrowth of intense affection at a critical moment. One of the most perfect plays of its kind ever shown.

BECAUSE HE LOVED HER (Keystone), Jan. 16.—An amusing farce-comedy, with Sam Bernard in the lead. Well handled and offering some ingenious episodes.

A MODERN ENOCH ARDEN (Keystone), Jan. 16.—A big and thrilling story, a real story, with a line of amusing incidents well calculated to keep any audience in a good humor.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 3 (Universal), Jan. 19.—Views of the Rose Carnival at San Diego; a California chicken farm; Canadian cavalry in fencing exercises, and the Ford peace party in Norway are included in this.

WHEN AUNT MATILDA FELL (Nestor), Jan. 31.—A comedy number, in which Al E. Christie has revised one of his better plots. The two hobo makeups are very funny and the action is pleasing. One of the hoboes plays the count and wins Aunt Matilda's heart. An amusing number.

IN DREAMY JUNGLE TOWN (Rex), Feb. 1.—A pleasing number for little folks, featuring Violet MacMillen. The girl dreams she is a jungle maid and has all sorts of experiences with animals and birds. The animal characterizations are amusing. Fine offering for children.

SEA DOGS AND LAND RATS (L-KO), Feb. 2.—A knockabout number featuring Gertrude Selby, Fatty Voss and Reggie Morris. Two sailors join in the park flirtations and some rapid fire competition takes place. The humor is of a rough sort. There is a laugh at the close.

BUILDING UP THE HEALTH OF A NATION, LESSON 3 (Powers), Feb. 3.—Bernarr MacFadden in a new series of exercises and breathing movements. This has an instructive side.

CAGED WITH POLAR BEARS (Powers), Feb. 3.—On same reel with above. Views of a trainer in a cage with eight full grown polar bears. The bears do some amusing tricks.

THE SOUL MAN (Imp), Feb. 4.—This number features King Baggot as a wanderer returning home after ten years. He is unknown to anyone, including his former sweetheart, who fails to recognize him. The latter is married and he saves her child. The number has not enough drama in it to be called strong, but it is thought provoking and different.

WANTED—A PIANO TUNER (Joker), Feb. 5.—A good low comedy subject, featuring Chas. Conklin, Wm. Franey and Gale Henry. The makeups of the piano tuner and detective are good. This has a string of laughs in it.

UNCLE SAM AT WORK, No. 7 (Powers), Feb. 5.—A diversified number, picturing the patent office department in Washington, scenes on Ellis Island, and many views of native pastimes in the insular possessions of the United States. Photography uneven, but an interesting and instructive number.

Universal Film Mfg. Company Specials.

THE PATH OF HAPPINESS (Red Feather Photo-Play), Jan. 31.—The first offering of this new brand features Violet Mersereau as a girl of the woods, a part which fits her like a glove and to which she brings much freshness and charm. The development of the story is excellent throughout, with the exception of the bathing scenes which were overdone and are to be cut down. Harry Benham and Sidney Bracey play the city man and the hunchback. The plot is a trifle conventional, but the story has many excellent touches and the production as a whole unusually good. The photography and scenic effects are very good.

OLD KING COAL (Universal—Special Feature), Jan. 31.—No. 8 of the "Graft" series. In this instalment Tom Lanigan takes his brother and mother to the country. While away The Fifteen plan to blow up his apartments on his return. A mouse causes a premature explosion. Tom then carries out an investigation of the coal trust in the face of numerous perils. He finally brings about the death of the coal king, thus taking away another from The Fifteen. This is one of the best constructed of the series. The scenes attending the coal strike are particularly good.

THREE-FINGERED JENNY (Gold Seal), Feb. 1.—The third episode of "The Journals of Lord John" series. This reverts in the first reel to the episode of "The Grey Sisterhood" and goes over numerous scenes previously shown. The new feature is the reunion of Paul Teano with his wife, a member of the Sisterhood. This is a nice little mystery in itself, but does not greatly advance the main plot. The instalment closes with Maida again in the clutches of the Egyptian and his sister.

THE WISE MAN AND THE FOOL (Laemmle), Feb. 3.—A two-reel number, by Lynn Reynolds, featuring Myrtle Gonzales, Fred Church and Val Paul. This is a story of the eternal triangle and the plot has no great novelty. The introduction of the parable in the second reel makes a pleasing feature. His vision, after reading the parable, inspires the hero to go back just in time to prevent his rival from marrying the girl. This is an offering of average strength.

FLIVVER'S STILL ALARM (Nestor), Feb. 4.—A two-reel low comedy number, featuring Charles Evans, the English comedian. This is a burlesque, in which the fire chief's rival abducts the girl and sets fire to the house. The fire company responds, with great deliberation, the wagon hauling passengers and selling milk en route. Not as funny as certain others in which this comedian has appeared, but has flashes of good humor at times. The photography is uneven, but generally acceptable.

PHANTOM ISLAND (Bison), Feb. 5.—A two-reel number, by Grace Cunard, featuring Francis Ford, Bert Wilson, Dorothy Davenport and others. Two lovers and their servant are cast upon a desert island, inhabited only by an old man lost there in previous years. The characters of cook and fiance are not very strongly drawn until the closing scenes, when the cook proves to be a villain at heart. This is conventional, but has pleasing atmosphere and is quite entertaining.

V-L-S-E, Inc., Specials

THE MISLEADING LADY (Essanay), Jan. 3.—Henry Walthall and Edna Mayo play the leads in this fine drama. The story is interesting and the settings artistic. The stars are ably supported by a good cast. This film makes a good offering. For an extended review see page 618 of January 22 issue.

THE WONDERFUL WAGER (Lubin), Jan. 20.—Raymond Hitchcock has done nothing better on the screen than his work in this two-part comedy, constructed from a slight story by George V. Hobart. There is a quantity of humor in his experiences while driving a Ford car to Florida to win a wager. This picture is in all respects a high class offering.

THE ISLAND OF SURPRISE (Vitagraph), Jan. 24.—A picturesque, romantic drama, written by Cyrus Townsend Brady and directed by Paul Scardon, with William Courtenay, Eleanor Woodruff and Zena Keefe playing the principal roles. The most dramatic passages of the production are laid on an island where the hero is stranded with two women. They are attacked by savages and narrowly escape death before being rescued. The picture makes excellent entertainment.

World Film Corporation.

THE CITY (Shubert), Jan. 17.—Clyde Fitch's celebrated drama was made into a picture by Theodore Wharton, who had an able cast at his disposal, with Thurlow Bergen, William Riley Hatch, Elsie Esmond and Edith Edney in the roles of first importance. The photoplay lacks much of the force of the stage production, but probably will be well received, a number of shortcomings notwithstanding. Exhibitors may safely count upon the drawing power of the title.

A CIRCUS ROMANCE (Equitable), Jan. 24.—Scenes showing a circus troupe traveling through the South contribute largely to the atmosphere of this five-part picture, in which Muriel Ostriche gives vivacity and charm to the character of a dancer. The story was well handled by Director Charles M. Seay, whose company included Edward Davis, Jack Hopkins, Catherine Calhoun and George Larkin.

FRUITS OF DESIRE (Brady), Jan. 31.—Robert Warwick is the star in this five-reel adaptation of Henry Russell Miller's novel, "The Ambition of Mark Truitt." The picture is not especially dramatic, but is not without interest in the telling of the life story of a man who realizes his dreams of wealth after a severe struggle. Mr. Warwick is ably supported by Madeline Traverse and others.

The War Film Syndicate

Paul Bush Has Been Appointed Eastern Representative and Will Make Headquarters in New York.

PAUL H. BUSH, who acted as New York manager for the Indian Film Company during the exploitation of the Tribune war pictures in the east, has been appointed to act as eastern representative for the War Film Syndicate of Chicago.

Mr. Bush will visit all the principal cities in the east, in the interest of the War Film Syndicate, before establishing himself in definite quarters in New York City. He left Chicago Saturday, January 22, for Detroit, and from that city will proceed to Toledo, Cleveland, Pittsburgh, Philadelphia and Boston and will arrive in New York about February 1.

The War Film Syndicate owns the exclusive rights to the Wilbur H. Durborough German war pictures, the state rights for which are now being sold.

"NE'ER-DO-WELL" IN LITIGATION.

Phillip and Lillian Klein, executors of the late Charles Klein who was lost with the Lusitania, have sought to enjoin the release of the motion picture, "The Ne'er-Do-Well," made by Selig, upon the claim that the author, Rex Beach, had previously sold the dramatic rights to Klein and that a play was written and produced by him based on the book. The action has been brought in the Federal Court.

Manufacturers' Advance Notes

"THE EXTRA MAN AND THE MILKFED LION" (American).

"The Extra Man and the Milk-fed Lion" is a three reel comedy belonging to the Buck Parvin series, produced by the American Film Company, Inc., at Santa Barbara, Calif.

When the Buck Parvin Company started to make this unique picture it was discovered that a wild animal circus was needed, but not obtainable. A big one in Los Angeles offered the right opportunity, but neither money nor persuasion could induce the

Scene from "The Extra Man and the Milkfed Lion" (American).

owners to have their precious charges pose for the camera. Arthur Howard, who is a man of resource, undertook to steal the circus. He could not carry it off bodily, but he did take a lot of it away in film form. Mr. Howard rode in a taxi to the circus, taking his camera and camera man with him, cautiously concealed, and secured some capital scenes.

UNIVERSITY STUDENTS IN METRO PICTURE.

To obtain several big and exciting scenes for "The Blindness of Love," a forthcoming Metro production, in which Julius Steger is starred, the entire campus of the University of Florida was used, together with hundreds of the students. The Metro company, headed by Director Charles Horan, were making the exterior scenes in and around Jacksonville, Fla., and had intended using a small seminary nearby for the college scenes.

On a chance, Horan communicated with the University officials, and asked if it would be possible to make some pictures there. He was surprised and overjoyed when word came back that they would be delighted to entertain the Metro company, and as for pictures, they could go as far as they liked.

Horan had his entire company at the University gates, near Gainesville, the next afternoon. They spent the remainder of the day rehearsing, and the students were given two holidays in order to participate in the scenes. Two foot ball teams were put in action, and they staged a hotly contested game the next day while hundreds of students in the grand stands rooted, and the camera clicked away.

LESSER OPENING NEW YORK OFFICE.

Sol L. Lesser, who controls the United States rights on Selig's "Ne'er Do Well," will open offices in New York, where he will make his headquarters for marketing the "Ne'er Do Well" on a national basis. E. M. Asher will precede Mr. Lesser a few days to arrange for suitable offices and complete various details so that everything will be in readiness when Mr. Lesser arrives. Mr. Asher will also act in the capacity of publicity manager.

MAURICE COSTELLO IN A NEW VITAGRAPH.

The Vitagraph Company has completed a five-part Blue Ribbon Feature, under the direction of Van Dyke Brooke, that provides a splendid vehicle for Maurice Costello. It is "The Crown Prince's Double," a story of unusual interest in which Costello is shown in costumes that set off his figure admirably. Costello portrays both roles, and through trick photography of a high order, is shown talking to his double. In the cast are Anders Randolf, Thomas Mills, Anna Laughlin, Norma Talmadge and others.

CORRECTION IN CAST.

Moving Picture World.

Gentlemen: I desire to correct an error in the various reviews of "The City." Dick Stewart is credited with playing George Hannock, Jr., "The Dope Fiend." This part was played by Allan Murnane and Mr. Stewart played George Hannock, Sr. I make this statement in justice to Mr. Murnane, without desire to detract in any way from the work of Mr. Stewart. Both gentlemen were excellent in their respective parts as the screen will show. Sincerely yours,

THEO. W. WHARTON, Producer.

"DESTINY" (Essanay).

How a young man ultimately triumphs over the curse of drink which has cost everything he held dear—sweetheart and ambitions—and finally wins a place as judge of the supreme court is the timely story told in this three act piece. The play offers many opportunities to Bryant Washburn and Ruth Stonehouse for the handling of stirring situations. It comes at a time when so much is being written concerning the evil of excessive drinking, and while it is distinctly a story and makes no effort to point a moral, it carries something to interest those on both sides of the liquor question.

Bryant Washburn is the young attorney whose one weakness is drink. Edmund F. Cobb, as his rival, gets him into a state of intoxication and calls the girl, played by Ruth Stonehouse, to gaze upon the man she is going to marry. The attorney sees his engagement broken because of the

Scene from "Destiny" (Essanay).

trap and abandons his practice and leaves the country.

His despondency drives him lower, but he is snatched from the depths by a former client, who in hope of repaying a debt of gratitude, brings about a reconciliation with the boy's father and a renewal of his engagement. Some years after he is found happily married and a respected attorney who realizes the height of his ambition—a seat on the Supreme bench.

V-L-S-E Program

Big Four Offers a Number of Strong Productions for February and March Release.

NEW releases announced by the V-L-S-E from each of their companies for the present period, are noteworthy in the strong heart-interest which predominates all of them. Lubin's first February release, scheduled for February 14, is "Dollars and Cents," featuring Ethel Clayton, who made such a favorable impression in "The Great Divide," and Tom

Scene from "Thou Shalt Not Covet" (Selig).

Moore, whose initial appearance on the V-L-S-E program will occur in this production. "Dollars and Cents" is an adaptation of the novel which has recently appeared in one of the prominent magazines, by Albert Payson Terhune. The play was directed by Joseph Kaufman, and in addition to being built upon a powerful story, is said to be replete with many novel effects. Following this release, Lubin will present, "Her Bleeding Heart," featuring Richard Buhler and Rosetta Brice, another story of intense sentimental carrying powers. It will be ready for booking February 28.

"Thou Shalt Not Covet," which is Selig's February release, scheduled for the 7th, is a story built on the old Biblical quotation, "Thou shalt not covet thy neighbor's wife," which, in itself, gives some conception of its possibilities as a heart interest play. One of the startling scenes of this production is the wreck of a large ocean liner. It features Tyrone Power, Kathlyn Williams, Eugenie Besserer, and Guy Oliver.

On March 6, Selig will release "Unto Those Who Sin," with Fritzi Brunette in the principal part. This is a drama written by James Oliver Curwood and directed by William Robert Daly.

Essanay's offering on February 14, is a five act feature, "Vultures of Society," written by Richard Goodall. The types of the under-world from the cocaine fiend, to the genial colored porter, have been well selected from the slum districts of Chicago by E. H. Calvert who is directing the picture. The principals of the production include Lillian Drew, Marguerite Clayton, Ernest Maupain and E. H. Calvert. For their second release in February, Essanay will present a modern day drama called "The Discard," by Charles Michelson. It is one which holds the attention from title to tail piece, picturing an exceedingly interesting side of life.

Vitagraph have re-arranged their V-L-S-E releases so that the schedule for February begins with "The Crown Prince's Double", released on the 7th, and is followed by "The Writing on the Wall" on the 14th; "Kennedy Square," on the 21st; and "One Night" on the 28th.

In March, beginning with the 6th, Vitagraph will put out through the Big Four, "The Hunted Woman," "Colton U. S. N.," on the 13th; "The Two Edged Sword," on the 20th, and "The Supreme Temptation" on the 27th.

More than seven hundred people are used in one of the big scenes of "The Crown Prince's Double," when the story pictures a movement to dethrone the king. Maurice Costello is seen in this production and Norma Talmadge.

"The Writing on the Wall," which follows "The Crown Prince's Double," was Olga Nethersole's starring vehicle, and is a psychological drama of greed. Virginia Pearson, Joseph Kilgour, Naomi Childers and Bobby Connelly are its principals. "Kennedy Square," next on the schedule, is an echo of the days when Baltimore was the social center of the South. It was written by F. Hopkinson Smith, and presented by S. Rankin Drew. It is noteworthy for its delightful southern atmosphere and lovable southern types.

"One Night," said to be an especially strong vehicle for Robert Edson, for whom it was especially written, is being produced under the direction of Mr. Harry Davenport.

Lumley Hare, the English leading man who has been seen in so many successful Broadway plays, is under contract with the World Film Corporation. His first screen appearance will be in support of Kitty Gordon in "As In A Looking Glass."

WORLD FILM OBTAINS HOUSE PETERS.

An acquisition of big importance is announced by the World Film Corporation in securing the services of House Peters as the star for the next picture to be made at the Paragon studio in Fort Lee. Mr. Peters is admittedly one of the screen's most brilliant and deservedly popular stars and in contracting with him for the new feature the World Film directors feel that they have scored a veritable triumph.

Mr. Peters will appear in a five reel drama written by Arthur Stringer, entitled "The Hand of Peril." Maurice Tourneur, the versatile World Film director who has become general manager of the reorganized Paragon studio, will direct the picture in person. Work will start this week. Mr. Peters' leading woman is to be Miss June Elvidge, whose work in the World Film productions of "The Rack" and "Love's Crucible" has convinced the heads of the organization that in this charming actress they have a player of stellar possibilities.

Under the direction of Edwin August, "The Yellow Passport" a new Russian picture in which Clara Kimball Young will make her next appearance, is rapidly nearing completion. Only a few minor interior scenes remain to be taken at the Peerless Studio. The picture has exceeded everyone's fondest hopes. Director August has built up scene upon scene of tremendous drama and his efforts have been highly successful.

"PEACE AT ANY PRICE" (Vitagraph).

Two Ford automobiles race at one another with every prospect of a head-on collision, in a new Vitagraph comedy, produced by and featuring Mr. and Mrs. Sidney Drew. Just as the collision seems inevitable, a bearded figure rises from a trench between the machines and announces, "Boy, there ain't no war; the soldiers all went home last Christmas."

As may be guessed, the plot is founded on a nightmare of a man whose brain cells had been wearied by newspaper notices of the wonder the Ford Peace Expedition was to have accomplished by Christmas. The film is called "Peace at Any Price," released on January 28.

"AROUND THE WORLD" (Cub).

For the Cub Comedy "Around the World," to be released January 28 through the Mutual, a line reading something like "a comedy with thrills" well describes the basis of this one reeler in which George Ovey is featured. The comedy part is very much in evidence throughout the one thousand feet, while the thrills are supplied through a real aeroplane flight by George Ovey.

The story evolves around Jerry (George Ovey), who, buf-

Scene from "Around the World" (Cub).

feted about by the police, switches a white and a colored baby to avenge his wrongs. When the change is discovered the miscreant finds himself in a ticklish position, and to escape the pursuing policeman he jumps into a conveniently placed biplane and sails away.

His flight is of long duration and eventually lands him in a cannibal village. It is a queer looking place. The natives are cannibals of the story book type, but they are not far behind the times in other respects, for their village is equipped with telephones, wireless and other devices of the present era. They hold as captive a pretty white girl and, falling in love with her, Jerry contrives to effect her escape. He has a hard time putting his schemes into being, but at last luck favors him and he sails back home with the girl of his choice by his side.

The biplane flights were made by Ovey himself and have been done in a fashion of his own which is to say the least was a daring undertaking.

Miss Belle Bennett plays "the girl," and among others in Ovey's support are George George, Jefferson Osborne, Louis FitzRoy and a host of others.

"UNDINE" (Bluebird).

Bluebird Photoplays, Inc., offer as the third release in their new series "Undine," a spectacular production, in five reels, inspired by the fairy tale of the same title, written by De La Motte Foquet. The producer, Henry Otto, found that the scenario submitted by Walter Woods did not follow the written tale very closely; a fact that was greatly to the advantage of the screen production, for the original story could not well be exactly translated to pictures.

There is enough of the tale appropriated, however, to keep the theme intact.

Director Otto took his large company, headed by Ida Schnall, who plays Undine, to Santa Cruz Island, California, where beautiful and natural settings of forest, seashore and ocean were at hand to provide scenes for some wonderful photography.

The incidents in the realm of Queen Unda will be found particularly attractive. There are a score of maidens, clad mostly in wisps of seaweed, when they are not encased in nature's bathing suits, disporting themselves in the sea and upon the sands. Fancy swimming and diving feats are among the "close-ups," the most sensational plunge being made by Miss Schnall who precipitates herself into the sea from a measured height of 130 feet.

Beautiful spectacular effects are accomplished by photographing the dancing nymphs among the grottos and fantastic arches formed by the rocks of the rugged coast; the

Scene from "Undine" (Bluebird).

scenes in the enchanted forest are beautiful with another grandeur, and as a composite of land and water picturing "Undine" is sure to be an artistic success, independent of the various sensational features in which the fairy-photos abound.

"SEE AMERICA FIRST"—No. 18 (Mutual).

Milwaukee's real charms and picturesqueness have been overshadowed, perhaps, by the great industry which has made it famous. The pretty Mutual Traveler will attempt to bring some of Milwaukee's wonder spots to the eyes of motion picture spectators in the Jan. 11 release of the Gaumont split-reel "See America First" in the Mutual Program. The marvelous harbor, with its tremendous facilities for handling the freightage of the great lakes, the drives, parks and residential section, picturesque Water street, the Soldiers' Home and the new court house are among the places visited. A sight seeing trip would not be complete, of course, without a glimpse of the breweries, so the Traveler takes her spectators with her to see the production of Milwaukee's greatest commodity.

In the second half of the reel, Harry Palmer, the cartoonist, puts "Pa" McGinnis through his paces for "Ma" and "Julie" in the animated comic, "Keeping Up With the Joneses."

MANY ARC CONTROLLERS IN USE.

It is obvious that the merits of the Speedco Arc Controller, the machine manufactured by the Speed Controller Company of 259 William Street, New York, are rapidly being appreciated in all sections of the country. Some of the theaters that have recently been equipped with Speedco Arc Controllers are the following: Park, Columbus Circle, New York; Loew's Columbia, Washington; Loew's St. James and Loew's Globe at Boston; B. F. Keith's Boston; Coliseum, Seattle; Orpheum, Grand Rapids; Pantages, Winnipeg; City, Newark; Duplex, Detroit; City, Brockton; Strand, Akron; Alhambra, Utica; Auditorium, Baltimore; Gertrude McCoy, Baltimore; Cambria, Johnston, and Triangle, at Brooklyn.

"DIAMONDS ARE TRUMPS" (Selig).

"Diamonds Are Trumps" is a Selig multiple reel feature drama produced by Wm. Robert Daly. "Diamonds Are Trumps" is a detective story of an unusual type in which the sleuth does not occupy the center of the screen on all occasions, and is not the hero of the story. An all-star cast, including Fritzi Brunnette supported by Lillian Hayward, Frank Clark, Edward

Scene from "Diamonds Are Trumps" (Selig).

J. Piel and others contribute to the excellence of this production.

A clever crook is engaged in smuggling diamonds across the border, and is never detected. Tom Roach, a detective, in love with Kitty Randolph, is assigned to obtain incriminating evidence against the crook, but fails. Then it is that Kitty Randolph takes the case into her own hands and completes the undoing of the shrewd smuggler.

The photography, scenic investure and acting are all of high class. "Diamonds Are Trumps" will be released Monday, January 31st, through General Film Service.

LESSER RENEWS RIGHTS OF "THE SPOILERS."

Sol L. Lesser, president of the All Star Features Distributors, Inc., bought the California rights for Selig's new edition of "The Spoilers." In its original form "The Spoilers" was one of the most sensational pictures ever made. It has been expanded by the edition of many scenes serving to make clearer the action in this great production.

"THE HEARTBREAKERS" (Vim).

Owing to the great demand for comedy, the Knickerbocker Star Features will release on January 28, a Three-Part Feature comedy-drama. Far from the slapstick order, it is a comedy, carrying with it a bit of heart interest as well as fun. Indications are that the demand for this comedy will be great.

In this drama, Jackie Saunders, the famous screen star, takes

Scene from "The Heartbreakers" (Vim).

the leading part of the Heiress, and does herself great credit. She is supported by the well-known Fred Whitman, while other members of the cast are strong supports. Andrew Arbuckle, as the father; Frank Erlanger as the Count and suitor, with other suitors, Robert Grey, Daniel Gilfether and Eddy Peters.

"PIQUE," A BIOGRAPH FEATURE.

One of Broadway's greatest successes, by the most famous of all American dramatists, will become a picture feature on February 16, when Biograph releases its superb three-reel production of Augustin Daly's society drama, "Pique."

The piece is admirably cast, with Thomas Jefferson, Betty Gray, William Russell and Gretchen Hartman in the leading roles. The action of the drama provides opportunity for sharp contrasts in scenic effects, the exteriors including the

Scene from "Pique" (Biograph).

Brooklyn Navy Yard and the deck of a battleship, and the interiors ranging from a spacious cathedral nave to a thieves' kitchen. For the scenes preceding the embarkation of the hero on his mission in the Spanish war, a full corps of U. S. bluejackets was assigned by the Secretary of the Navy.

Completing the Biograph program for the week of February 14 are a spectacular single reel drama directed by D. W. Griffith, and a two reel thriller. "Just Gold," the re-issue, will be remembered by exhibitors as one of the most electrifying dramas of the Great Desert. Lillian Gish and Lionel Barrymore head a characteristic cast. "His White Lie" is the title of the two reel mystery drama, founded upon a man's assumption of the apparent guilt of his sweetheart, whose guardian is found murdered after an attack upon her. Claire McDowell, Gretchen Hartman, Charles Perley and Charles H. Mailes have the leading roles in an unusually strong cast.

"THE TRAGEDY IN VILLA FALCON" (Great Northern).

Announcement is being made by the Great Northern Film Company, 110 West 40th street, New York, that they are going

Scene from "The Tragedy in the Villa Falcon" (Great Northern).

to release a series of detective dramas of heretofore unprecedented action and interest.

Alfred Hertel, the well-known Great Northern actor, whose interpretation of the famous "Gar-El-Hama" pictures is known all the world over, plays the leading role in this series, the title of which is "The Man with the Missing Finger." On about January 25th the first episode, entitled "The Tragedy in the Villa Falcon," will be released. This, as all the other episodes, is a complete, independent story in four parts, and is replete with the most unusually thrilling scenes and daring feats.

"MARTYRDOM OF PHILIP STRONG" IS EDISON'S MASTERPIECE.

"The Martyrdom of Phillip Strong," an Edison feature, founded on the Rev. Charles M. Sheldon's famous work "The Crucifixion of Phillip Strong," scheduled for release through Kleine-Edison Features, February 9, is, in the opinion of the George Kleine forces, the most extraordinary production the Edison Company has ever made.

It was reviewed last week at the Kleine Studios before a representative audience of Kleine branch managers and prominent New York exhibitors, and, at the close of the performance, was unanimously declared the strongest subject of its kind they had seen. The subject features Robert Conness and Mabel Trunnelle who fairly covered themselves with glory in the respective roles of the minister and his wife. Lovers of Sheldon's beautiful story will remember the many situations offering a wealth of opportunity for the strongest kind of dramatic work. The death of the minister's child, his renunciation of a life of luxury, and all hope of material reward in his chosen calling, his battle against the organized forces of riches and vice, and his final defeat at the hands of death itself, are elements of a drama unrivaled for soul-stirring, tear-compelling power.

CLARA KIMBALL YOUNG IN "THE YELLOW PASSPORT."

The long expected forthcoming feature of the World Film Corporation starring Clara Kimball Young is announced for release on February 7th. It has now been definitely decided to call the picture, which was directed by Edwin August "The Yellow Passport." "The Yellow Passport" provides for Miss Young in the character of Sonia Sokoloff, one of the strongest

Scene from "The Yellow Passport" (World Film).

characterizations in which this beautiful emotional actress has appeared.

The World Film Corporation has provided for "The Yellow Passport" a most effective production both scenically and to the point of dramatic values. The scene showing the massacre of the defenseless Hebrews in the Russian village by the Black Hundred and the remarkably vivid and impressive character of the entire photo-drama bid fair from all accounts to make this one of the most worthy productions of the season.

The cast in support of Miss Young is also worthy of mention including as it does, Edwin August, John Sinpolis, Mrs. Edward Kimball, Florence Hackett, Nicholas Dunaew, Edward Kimball, Robert Cummings, Alec B. Francis, Adolph Lestina, John Boyle and others quite as well known.

UNIVERSAL STOCK CHANGES.

Joe Brandt, general manager of the Universal Film Manufacturing Company, has announced the following additions to the Western Universal companies:—Guy Hedlund, general stock; Lillian Peacock, C. Conklin and M. Morante, Curtis Company; Harry Morris, Thomas Jefferson, Thelma Francis, Billy Human and W. F. Musgrose, general stock; Bess Meredith and Galder Johnstone, scenario department, and Gilbert Warrenton, cameraman.

The following discontinuances have been announced: Barney Furey, Worthington Company; Walter Rogers, Jane Walle, Dixie Carr, Sydney Ayres, general stock; Edythe Sterling and E. B. Jackson, Hunt Company; W. H. Carer, Helen Reaume and Rex Hodge, Smalley Company; B. A. Molter and Joe King, Madison Company; L. T. Clapham, Ford Company, and Robert Rose of the McRae Company.

NEWMAN'S NEW CHICAGO ADDRESS.

The Newman Manufacturing Company, which manufactures a complete line of brass poster frames, easels, railings, ticket choppers, and other theater equipment, with factories in Cincinnati, New York and Chicago, report that its Chicago plant, located at 108 West Lake street, suffered a total loss by fire on January 14. Temporary quarters have been obtained at 68 West Washington street, Chicago. All of the contracts of its Chicago plant are now being executed by the Cincinnati factory of this company, where additional force has been put on in order to take care of the emergency, so as to cause no undue delay in filling their orders.

Mr. Walter J. Newman, who has charge of the temporary quarters in Chicago, states that there positively will be no interruption to business. He will be glad to receive his friends at the new location. The company reports an excellent business at its New York factory, located at 101 Fourth avenue, and at its Cincinnati plant, 717 Sycamore street, and the outlook for the year 1916 as more than encouraging.

LUCAS THEATER SUPPLY OPENS.

The Lucas Theater Supply Company is the name of a newly formed wholesale and retail supply house of Atlanta, Ga., which has taken over the entire business and holdings of Harry K. Lucas, better known as "The Supply King," who for the past ten years has been prominently identified with the motion picture industry of the South. Mr. Lucas has operated an exclusive supply house for several years, and will be actively at the head of the new organization, having been elected secretary and general manager. The Lucas Theater Supply Company has been appointed exclusive Southern distributor for the Simplex projector and is now making arrangements for territorial dealers. A tremendous stock of motion picture equipment and machine parts is carried, including an initial shipment of fifty latest improved Simplex machines, which is possibly the largest single order ever shipped to that section of the country.

HELEN HOLMES COMPANY IN NEVADA.

Helen Holmes and Director J. P. McGowan have taken their "Girl and the Game" company to the arid desert regions at Las Vegas, Nevada, where the work of producing Frank H. Spearman's thrilling railroad film play will be continued without interruption by unfavorable weather. This precaution has been taken to prevent delay.

For three weeks Los Angeles has been shadowed by dull-gray clouds. Sunshine has only been intermittent. Under these conditions, brilliant photography has been impossible. Rather than wait for good light, which is uncertain at this time of the year, the entire work of producing "The Girl and the Game" was moved across the Sierra Mountains on two hours' notice.

ARROW MAKES "THE WOMAN'S LAW" FOR PATHE.

The first Pathe Gold Rooster Play to be made by the Arrow is "The Woman's Law" in which Florence Reed, who has starred in Pathe's "At Bay" and "New York" will be featured. Supporting members of the cast are Duncan McRae, brother of Bruce McRae, the Pathe player, who appears in a dual role, and Anita Scott, Lora Rogers and Master Jack Curtis. "The Woman's Law" was adapted from the well known novel of American society life by Mrs. Maravene Thompson. The scenario was written by Harvey E. Thew and Albert S. Levino. Lawrence B. McGill is directing the picture. It is worthy of note that Miss Reed, Director McGill and Duncan McRae unite in saying that the scenario is the best they have ever seen or played.

PIONEER HAS BUFFALO BRANCH.

Announcement is being made by Nathan Hirsh, president of the Pioneer Feature Film Corporation, 126 West Forty-sixth street, New York, that the volume of their business has increased to such an extent that they found it essential to establish a branch office in Buffalo, at 39 Erie street. This branch will be supplied with new prints of all features purchased by Mr. Hirsh, thereby furnishing the up-state exhibitors with an unexcelled service.

MACHINE TRANSPORTED BY DOG TEAM.

G. A. Metcalfe, well known on the Pacific Coast as a distributor of motion picture supplies and located in San Francisco, California, recently sold a Power's motion picture projecting machine to a mining camp located 150 miles inland from Seward, Alaska. This machine will be sent to Seattle and from there by boat to the Far North. After reaching Seward it will be transported by an Alaskan dog team and sled over the snow and ice to its destination.

ROSENBERG SECURES "NE'ER DO WELL" FOR NORTHWEST.

A chance meeting at the Sherman House in Chicago between Sol. Lesser, who controls the United States rights on the "Ne'er do Well," and M. Rosenberg, manager of the Northwestern Feature Film company, with offices in Seattle, resulted in a deal whereby Rosenberg acquires the rights for Washington and Oregon on the "Ne'er Do Well."

NOVEL PUBLICITY STUFF.

The last word in newspaper display advertising is offered by the Triangle Film Corporation in the form of the so-called "Triangle Ad Sheet" which has just been issued. This is a sheet about the size of a newspaper, which contains 10 model ads. They are distinguished from the usual type of theatrical ads by these characteristics: (1) The characteristic Triangle border around each advertisement and a Triangle displayed somewhere in the ad; (2) plenty of white space; (3) the upper part a 65 screen half tone of two or three attractive characters in the play; (4) the name of the play in large type followed by a few paragraphs in 10 or 12 point type; (5) blank space at the bottom for name of local theater and address. The ads will attract because of the exceedingly lively pictures at the top. Then the name of the play is firmly impressed on the mind of the reader, following which he is drawn to see the attraction by the convincing short argument that follows, and finally the address tells him where to go.

BIG CABARET SCENE A FEATURE OF "THE DEAD ALIVE."

It will seem as if an entire restaurant had been requisitioned by the Gaumont company when its production of "The Dead Alive" is seen on the screen. In this five-reel feature Miss Marguerite Courtot makes her bow as a Gaumont star. She is being directed by Henry J. Vernot, the author of "The Dead Alive." Over a hundred diners are seen grouped about the tables, and a cabaret performance is in progress. For this Gaumont secured a women's orchestra from one of the Jacksonville leading hotels, as well as four professional couples for ball room dances and four professional classic dancers. In the cast of principals appear Sydney Mason, W. J. Butler, and Henry W. Pemberton. There is a great deal of confetti throwing, and at the end of the scene the restaurant has a carnival air.

NOTES OF THE TRADE

OTIS TURNER has concluded his production of F. McGrew Willis' film version of "The Pool of Flame," a novel by Louis Joseph Vance, and the last of the Terrance O'Rourke series. J. Warren Kerrigan plays in the stellar role of this with Lois Wilson opposite. The supporting cast consists of Bertram Grassby, Wadsworth Harris, Maude George and a number of the best known of the western Universal stock players.

* * *

Billie Reeves' latest comedy release, entitled "Insomnia," was written by Mark Swan. Billie is capitally supported in this comedy by Carrie Reynolds and a capable company.

* * *

Margaret Turnbull is now working on a story for Fanny Ward, in which the latter will be supported by Jack Dean, Sessue Hayakawa and his wife, Tsuru Aoki.

* * *

Henry Kolker, who created so favorable an impression in "The Warning," a Triumph-Equitable production, was to have begun work at once on his second feature. However, previous to his joining the Equitable forces he had entered into a contract which called for his association with Miss Billy Burke, and President Spiegel of Equitable, rather than embarrass him, has suspended his contract until May 15th, at which time Mr. Kolker will become an exclusive star for the Equitable.

* * *

Lynn Reynolds is completing a two-reel drama written by himself under the title, "The Wise Man and the Fool." Myrtle Gonzalez, Frank Newburg, Val Paul and Alfred Allen appear in the leading roles.

* * *

Posters issued with the first number of the Selig Tribune, the twice-a-week news film issued by the Selig Company and the Chicago Tribune, have caused much favorable comment. The posters are prepared to resemble the first page of a metropolitan newspaper. There are the headlines, text, etc., just like a newspaper with the exception of course, that the lay-out is greatly magnified.

* * *

The Signal Film Corporation is entering into negotiations with one of the best writers of rag time in America, for a musical number, "The Girl and the Game," to be played in every theater where this picturized novel by Frank H. Spearman is shown.

Cleo Madison is nearing the conclusion of her five-reel Universal feature entitled, "A Soul's Crucible." The story was written by Miss Madison and Kathleen Kerrigan and in its production the former is supported by Edward Hearn, Ray Hanford and William Mong.

• • •

William Robert Daly, the Selig director, is at present working on a Selig multiple reel feature entitled "His Brother's Keeper." Eugenie Besserer and Fritzi Brunette have very strong parts.

• • •

Burton King, recently of the directorial forces of the Famous Players Film Company, has joined the producing staff of the Equitable Motion Pictures Corporation, and has begun work on the feature, "Man and His Angel," in which Jane Grey and Henri Bergman are co-starring.

• • •

E. J. Le Saint has begun the production of the fourth episode in "The Journal of Lord John," which Harvey Gates is adapting for the screen from the story by C. N. and A. M. Williamson. William Garwood is featured with Stella Razeto, Laura Oakley, Albert MacQaurrie and Carmen Phillips supporting.

• • •

"Celeste of the Ambulance Corps," the three-reel war drama lately produced by the Edison company, was made under the direction of Burton George. The material used in the picture is out of the ordinary, and Mr. George has transferred it to the screen in a very creditable manner.

• • •

Los Angeles, Cal. (Special).—With the closing of the Edendale studio of the Selig Company the developing and projecting departments have been re-established at the Selig Zoo studios.

• • •

Harry Handworth, the latest acquisition to the Equitable directing roster, is at work on Marguerite Leslie's first screen effort, "The Pain Flower." George Anderson, Fritzi Scheff's husband, is supporting Miss Leslie.

• • •

Robert Leonard is at work on the production of a two-reel comedy drama written by himself under the title, "The Winning of Miss Construe." Leonard, Ella Hall, Mac Robbins and Kingsley Benedict appear in the leading roles.

• • •

Frank Sheridan, Arthur Ashley, eighteen other principals and the directorial staff, headed by John Ince, will go to Buffalo, New York, shortly to work out on the ice of Lake Erie several of the scenes in "The Struggle," Sheridan's first Equitable vehicle.

PICTURE THEATERS PROJECTED

HUNTSVILLE, ALA.—W. T. Hutchens will, it is reported, erect a modern moving picture theater at the corner of Jefferson and Clinton streets to be leased to C. L. Hackworth.

ANGELES CAMP, CALIF.—The Angeles theater has been taken over by J. L. Davis.

EUREKA, CALIF.—R. Kerby has taken over the management of the Sequoia theater.

LOS ANGELES, CALIF.—The Alhambra theater at 731 South Hill street, has been leased by Frederick Miller.

LOS ANGELES, CALIF.—J. C. Quinn, who recently purchased the interest of Edward Millard and Barney Cavanaugh, in the Isis theater, has made a number of improvements to the house.

SAN DIEGO, CALIF.—The Alhambra theater at 815 Fifth avenue is now being conducted by John R. Carlisle.

SAN FRANCISCO, CALIF.—Edward M. Evers has remodelled the moving picture theater at 2774 Diamond street.

ALBION, IDAHO.—A modern fireproof moving picture theater is being erected on the site of the Lewis property by Benjamin and James Mahoney.

BLOOMINGTON, ILL.—Lyons & Schnepp have opened their new moving picture theater, the Castle.

BLOOMINGTON, ILL.—Fred Wolkau has decided to erect a two-story moving picture theater, 66 by 125 feet, with foundation for four additional stories.

EAST ALTON, ILL.—A new moving picture theater has been opened by Thomas Vanpreter, with seating capacity of 300.

HAVANA, ILL.—A new addition has been built to the Castle theater and the seating capacity increased.

MACOMB, ILL.—L. L. Butterfield & Son have disposed of their interest in the Gem theater to J. P. Wilson.

GOSHEN, IND.—A pipe organ, costing $5,000, has been installed in the Jefferson theater.

MICHIGAN CITY, IND.—The Willard theater has been thoroughly renovated.

SIOUX CITY, IA.—Work has been started on the erection of a one-story moving picture theater, 50 by 125 feet, to cost $10,000. Those concerned in the project are A. Ortzon, Klaas Brothers and I. Wigodshy Co., 1576 Dale street.

AGENTA, KANS.—A new moving picture theater has been erected here by Frank Yates and George Smith. It cost $7,000.

DODGE CITY, KANS.—The Beeson is the name of a new moving picture theater opened here.

ELLIS, KANS.—A new moving picture theater has been opened by Robert Maxwell.

EUREKA, KANS.—A new moving picture theater has been opened by W. S. Shively. It has been named the Princess.

STERLING, KANS.—The Empire theater has been leased by J. T. Peters.

BASTROP, LA.—C. J. Goodwin, who operates the Princess theater, has made extensive improvements to the house. New exits have also been constructed.

SACO, ME.—The Maine Theaters, Inc., is erecting a new moving picture theater, with seating capacity of 800.

BALTIMORE, MD.—William Freitag, Jr., 918 North Bond street, has the contract to erect a one-story moving picture theater for George Kusenhofer, 1517 East Eager street. The structure will cost about $10,000.

BALTIMORE, MD.—Henry Pfeil Manufacturing Company, 559-65 Robert street, will erect a one and three-story brick moving picture theater and apartment building, 60 by 70 feet, on Robert street, near Pennsylvania avenue; tin roof, wood floors, steam heat; cost $10,000.

BOSTON, MASS.—Grove Hall Theater, Inc., will commence work about April 1 in the erection of a $70,000 moving picture theater.

BROAD BROOK, MASS.—Max Black has opened a new moving picture theater here. It will be known as the Strand.

LAWRENCE, MASS.—The Star theater has been remodelled.

CARO, MICH.—Charles Montague is erecting a two-story fireproof moving picture theater, 48 by 1[illegible] feet, to cost approximately $30,000.

DETROIT, MICH.—Frank Farrington Company have the contract to erect a brick fireproof moving picture theater on Michigan avenue for Jacob Cohen and William Burnstein.

KALAMAZOO, MICH.—The Kalamazoo Amusement Company, which recently took over the Orpheum theater, plan extensive improvements to the house.

MORENCI, MICH.—C. F. Matthes & Son, of Adrian, Mich., have the contract to erect a fireproof moving picture theater on Main street, 20 by 120 feet, for M. L. Gay.

HARRISONVILLE, MO.—A new opera house is being erected here by Charles Schnell, to cost $10,000.

PALMYRA, MO.—Plans are being considered by the Commercial Club for the erection of a modern fireproof moving picture theater, to cost about $10,000.

ST. LOUIS, MO.—Edward J. Carroll and William T. Findley are erecting a two-story moving picture theater, store and office building at the corner of Hamilton terrace and Hodiamont avenue. There will be three stores on the ground floor. The cost will represent an investment of about $35,000.

NEW ROCHELLE, N. Y.—Benjamin von Ottinger contemplates erecting in the early spring a modern fireproof moving picture theater, 75 by 160 feet, to cost approximately $60,000.

NEW YORK, N. Y.—Estate of James McGuire are considering plans for a one-story moving picture theater, 63 by 160 feet, to cost $15,000.

SCHUYLERVILLE, N. Y.—The Olympic is the name of a new moving picture theater opened on Main street by T. Capron.

SYRACUSE, N. Y.—The store property at 117 Pond street has been converted into a modern moving picture theater. It is being operated by C. W. Allen.

POUGHKEEPSIE, N. Y.—More than $30,000 will be expended in the construction of a handsome four-story moving picture theater and office building by local interest. The theater will occupy the ground floor.

CLEVELAND, O.—Metter, Lloyd & Co., Hippodrome annex, have the contract for the erection of a one and two-story moving picture theater, 130 by 66 feet, to cost $30,000, for Prame Realty Company.

BEND, ORE.—W. P. Murphy is erecting a two-story concrete moving picture theater, to cost about $6,000.

CONDON, ORE.—The American theater has been leased by W. D. Ingles.

SALEM, ORE.—Stewart & Engstrom have the contract for alterations and improvements to the Grant theater. About $2,500 will be expended on the work.

MILWAUKEE, WIS.—Kroenig Construction Company, 708 Majestic Building, have the contract to erect a one-story moving picture theater, 50 by 115 feet.

Send for catalog of Niagara Gem Slides, any sample 10c., any dozen $1.75. Now is the time you need slides. Why not take advantage of this offer and order today?

Niagara Slide Co., Lockport, N. Y.

Trade News of the Week

Gathered by Our Own Correspondents

MONTREAL NEWS LETTER.

By G. Gallagher, Montreal Correspondent of Moving Picture World.

"Cabiria" Comes Back.

The Montreal public has been given a treat these last few weeks, when "Cabiria" was brought back to this city to play at more popular prices. This massive twelve-reeler played last year at the Princess theater in this city at prices equal to those demanded for large legitimate shows. The film is being handled in Montreal through the Kleine-Edison office, the man on the job being Mr. J. A. Darnaby. Mr. Darnaby states that the picture is meeting with fine success in this city. He further states that the subject has been booked solid for several months to come. We are not afraid to say that it is the finest film ever shown in this classic burg.

W. B. Naylor in Charge at Casino.

The Casino theater is now under the management of W. B. Naylor. Mr. Naylor is a newspaper man and showman combined. At one time he edited a local Sunday sheet. His theatrical activities have been seen in the Northern Ontario mining district, and in the city of Manchester, England. Mr. Naylor says that already the Casino has shown signs of improvement.

Maurice West Not Fox Booker.

The various friends of Maurice West, formerly manager of the Family theater, Montreal, will be interested to know that he is now connected with the Fox Corporation in the capacity of traveler. Mr. West is very popular and everybody wishes him success in his new sphere of activities.

IN ONTARIO.

Advance Deposit for Light.

Every moving picture theater manager in Toronto was visited recently by a representative of The Toronto Electric Light Company who notified the managers that all would have to make a deposit in advance for future service from the company. No reason is apparent for this move which is surprising in view of the fact that nearly every theater in the city also has wire connections for service with the Toronto Hydro-Electric Corporation which is a municipally-operated concern.

Two Hundred Long Distance Calls.

A very unique advertising feature for the Ontario Mutual branch with headquarters at Toronto, has been arranged by Manager Jack Harris. He has contracted with the Bell Telephone Company for two hundred long distance calls and he purposes having a personal conversation over the wire with that many moving picture theater exhibitors throughout the Province. The calls will be limited to fifteen minutes each and twenty calls will be made each day.

Toronto Theater Changes.

Mr. S. Fine, formerly with the Mutual Exchange at Toronto, has been made manager of the New York and Royal theaters in Eglinton, a Toronto suburb. These houses are owned by Mr. R. McClelland.

Ontario's New Theater Law

Makes Patriotic Shows Legal on Sabbath—No Restriction on Kind of Pictures Shown—Nothing Said About Terminating Privilege—Vaudeville in Picture Theaters—New License Schedule.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

A NUMBER of important regulations embodied in "The theaters and Cinematographs Act" which govern the operation of moving picture theaters in Ontario have been straightened out through changes which were announced by the Provincial Government on Thursday, January 12.

Sunday Shows Made Legal.

A startling innovation is the legalizing of Sunday shows, but in every instance these must be for patriotic purposes only. The nature of the films to be exhibited at a Sunday performance is not restricted in the slightest, however. Nothing is said, either, as to the necessity for patriotic shows after the termination of the present war.

Vaudeville With Film Shows.

Another important amendment restricts the amount of vaudeville which may be included as a part of the regular program at a moving picture theater. Under the old regulations, a theater manager was permitted to stage one vaudeville act and some, it is declared, took advantage of the general wording of the clause by putting on an "act" which occupied periods up to fifty minutes and which required changes of scenery and relays of principals. Under the re-worded clause, no vaudeville act in a moving picture theater can exceed fifteen minutes and the number of people in the act allowed is limited to a team of two. No change of scenery is permissible.

Censors May Recall Films.

Power is given to the Board of Censors to recall any film which they have approved and the recall can be made at any time and for any reason. An exception is made in the case of films which have been examined and passed by the Theatrical Board of Appeal, whose decision with regard to any reels is to be considered final and binding upon all parties. This rule has been adopted, undoubtedly, through the mix-up in connection with the authorizing of the showing of the Johnson-Willard fight pictures in Ontario last fall. These pictures were never exhibited because the films were "recalled." A question as to the legality of this move was made at the time.

New License Schedule.

A change in the schedule of license fees which greatly benefits the moving picture theater proprietors in small centers has been made. Under the former regulations the cost of a theater license in a town of 10,000 population or less was $50 per year. The new schedule is as follows: For theaters in municipalities of 8,000 to 10,000 population an annual fee of $50 is required; 6,000 to 8,000 population, the fee is $40; from 4,000 to 6,000 population, $36; from 2,000 to 4,000 population, $20, and the theater fee in a place having less than 2,000 people is only $10 per year.

Electric Inspection.

The electric inspection department of the Provincial Hydro-Electric Commission is given absolute control over inspection of electrical appliances and wiring before and after building construction.

Moving picture men of Ontario, in general, consider these changes to be just and reasonable in practically every respect.

NEW WORLD FILM MANAGER.

Another announcement contains the information that W. A. Campbell is to become the new Toronto manager of the World Film and Mr. Wright has left to assume control of the World business in the Canadian West.

TORONTO'S FILM BALL.

Academy Hall, Toronto, was crowded on Friday night, January 21, for the occasion of the Moving Picture Protective Association's ball, which was generously supported by many of Toronto's moving picture theater managers. It was the first event of its kind in Toronto.

STARFILMS OPENS NEW OFFICES.

Starfilms, Ltd., controlling Metro releases in Canada and formerly trading under the name of Metro Features, Ltd., have opened fine new headquarters for Canada at 7 Phillips Square, Montreal. The entire building is occupied by the company and the fittings throughout are elaborate as well as practical. One convenience is a private projection theater with a seating capacity of thirty-five. Outside a fifty-foot electric sign flashes the names of the latest release.

S. LOTZ TO MANAGE ONTARIO GENERAL FILM.

All the branch managers of the General Film Company in Canada met in Montreal recently for an important conference when a number of changes in the Canadian personnel were made. Among those who attended were Messrs. H. Law and W. Fenton, of Toronto. As a result of this conference Mr. Law continues as Toronto manager of the General Film Company, but Mr. Fenton relinquishes his position as manager of the Ontario district and is succeeded by Mr. S. Lotz, formerly Montreal manager of the Mutual, it is understood.

HAVE CLUB HEADQUARTERS.

The moving Picture Protective Association of Toronto decided recently to open office and club headquarters on the second floor of the Mary Pickford theater building, Queen street and Spadina avenue. The President of this association is Mr. W. J. Liscombe; the secretary, W. Westcott and the treasurer, Mr. Appleton. The association formerly held its meetings in Occident Hall, Queen and Bathurst streets. Advance deposits for light 8pt caps and lc

Films on Steamboats

Maine Exchange Men Worried by Notice That the Federal Regulation Against Carrying Films on Steamboats Will Be Enforced—No Danger in Film Packages As Now Shipped—Will Cut Off Many Places.

By John P. Flannagan, Maine Correspondent of Moving Picture World.

BANGOR, ME.—Maine exchanges are considerably exercised over the Federal regulation which went into effect last June and is now to be enforced, forbidding the shipment of moving picture films on steamboats. Up to the present time, this regulation has not been carried out by the powers that be, but the exchange men were notified last week that it is going to be carried out at once. Shipments by water is the chief reliance along the Maine coast and many inhabitants live on islands.

The exchange men assert that films, as they are now packed for shipment, are not dangerous by any means. They are packed in two containers, one within the other, and each fireproof. It is quite different from the old days when films were carelessly shipped with only a paper wrapper.

If the law is enforced, or if it cannot be modified, residents of the islands along the coast are going to be deprived of much amusement. Motorboats may be called to their assistance, it is true, but they are not dependable in rough weather and arrangements could hardly be made by the express companies for the use of small craft to deliver films. In some cases, stage lines may be used, especially for places not wholly isolated by water.

Places along the coast that will be affected by the law are Bar Harbor, Boothbay Harbor, Brooklin, Castine, Dark Harbor, Lubec, North Deer Isle, Seal Harbor, Sedgwick, Southwest Harbor, Sorrento, Southport, Squirrel Island and Sullivan, also inland points such as Kineo and Naples.

[Many of these coast towns are places of importance even in winter. Many more important towns might be named to which the direct and natural express and freight routes are by water. The regulation is another instance of half cocked official action. Legislators who don't like their work well enough to keep awake on it are a deadly nuisance to the people who honor them with positions of responsibility and pay them to be on the job. Well packed film is no more dangerous than a couple of barrels of kerosene on a ship.]

EXHIBITORS HONORED BY ELKS.

Moe Marks and Allen Newhall Presented with Life Membership.

By William Flynn, Boston Correspondent of Moving Picture World.

LYNN, MASS.—Moe Marks, proprietor of the Strand theater at Lynn, and his manager, Allen Newhall, were presented with life memberships in the Lynn lodge of Elks during the Elks' Night celebration at the theater on Wednesday, January 19. The affair was one of the most brilliant of its kind ever staged in Lynn and the two guests of honor were taken completely by surprise.

Members of the Lynn lodge of Elks bought 1,400 seats in the house on the night of the presentation and what few seats were left went to those of the public who discovered that something unusual was going to take place. A special show was put on in addition to the regular attraction and the house was packed. Prominent Elks from all parts of Massachusetts and New England were guests in box parties or attended on invitations extended by members of the Lynn lodge.

Manager Newhall and Miss Mary Perrault sang a song as a part of the special performance and they had just finished when Mr. S. Walter McDonough, past exalted ruler of the Lynn lodge of Elks, stepped upon the stage and walked toward Mr. Newhall. The latter, not knowing what was going to take place, stood motionless and awaited developments. Mr. Marks was called to the stage and in the presence of both men, Past Exalted Ruler McDonough made a speech in which he praised both men for what they had done for the lodge and for the city of Lynn, for the willingness they had always exhibited in offering the use of the theater for charitable purposes and for their all round good fellowship.

When Mr. McDonough concluded those in the audience burst into a riot of applause which lasted several minutes. Both Mr. Marks and Mr. Newhall responded briefly. They were too surprised to make an extended speech, but what they said filled the bill and when they were through they were greeted by more applause. Mr. Theodore Cuthbert, another member of the lodge, was presented with an Elk's tooth and a gold chain. It was the second time in the history of the Lynn lodge of Elks that the lodge as a body had ever presented a life membership to one of its members. After the show Mr. Marks and Mr. Newhall were given a reception at the Elks' Club, which was largely attended.

OPENING OF LOEW'S ORPHEUM.

Mayor Curley of Boston Attends—Interesting Details.

Mayor James M. Curley and a host of other notables attended the opening of Marcus Loew's new $2,000,000 Orpheum theater on Thursday evening, Jan. 20. The house was sold out a week in advance and thousands of persons who applied for admission at the opening performance were turned away.

The new house stands on the site of the old Orpheum and is a triumph in moving picture auditoriums. It has a seating capacity of 3,200, the lower floor seating 1,750, the balconies 1,250, and 200 seats in the boxes. The theater is also equipped with a library and reading room.

The new Orpheum theater is a combined picture and vaudeville house and exceptional beauty has been obtained in the decorating of the interior. Ivory and white combined with pastel shades of rose and blue make up the color scheme. The decorations are of an Adam period, which have been carried out under the supervision of artists from Paris.

Solid columns of white Alaskan marble divide the mirrored walls of the Washington street entrance, which are further relieved by the sparing use of gilt and blue on the ceiling. Marble valued at $78,000 has been used in the decoration of the theater, which is under the direction of Manager Victor Morris and his staff of assistants.

The rotunda and mezzanine promenade in the rear of the first balcony is copied from that of the Paris opera house. Gold boxes filled with vines and flowers surround the rotunda, and a marble fountain splashes in the rear. A small rest room opens off the promenade.

The proscenium is entirely of glass, set in small golded panes, behind which thousands of lights twinkle. The hangings are of rose damask silk, which blend with the general color scheme. The mural decorations suggest spring with fresh green tints in grass and trees with blue sky and sunlight in every scene.

The mechanical part of the theater has been designed and elaborated in keeping with the beauty of the decorations. One of the largest operating booths has been installed for the weekly motion picture features. The old Orpheum theater was always a favorite with Bostonians and Manager Morris predicts that the new house will be even more popular.

V-L-S-E EMPLOYEES PLEASED.

The second annual profit-sharing period of the "Big Four" recently closed and all the employees of the Boston office received their checks last week. The checks this year are about the same in amounts as they were last year and the Boston crew are very much pleased. George Balsdon, New England manager of the V-L-S-E, says the new Hearst-Vitagraph news weekly is going big in this territory. He has taken on forty-eight new accounts since the first of the year and says that the Emory Brothers, at Providence, R. I., have just closed a contract to take the entire output of the V-L-S-E for a whole year.

James Moore Goes to Portland.

Manager James Moore, who formerly directed the affairs of the Modern theater at Providence, R. I., will hereafter manage Keith's, at Portland, Me., according to reports received in Boston last week. Mr. Moore is well known in New England and his many friends wish him success in his new berth.

J. SNELLENBERG TAKES CHARGE OF CRITERION THEATER.

Special to Moving Picture World from Philadelphia News Service.

J. Snellenberg, proprietor of the Virginia theater, Atlantic City, N. J., has recently assumed charge of the Criterion, at that place, and has added considerable new equipment to the former supply. He was a recent visitor to Philadelphia and while here paid his respects to the Calehuff Supply company, 1301 Race street, and purchased several Simplex projecting machines before leaving. Mr. Snellenberg is a live wire and is an experienced exhibitor.

CHAS. SEGALL IN WASHINGTON.

Charles Segall, president of the Philadelphia Exhibitors' League, headquarters 1339 Vine street, has been in Washington, D. C., attending the censorship hearings. His brother exhibitors in Philadelphia are anxiously awaiting his return in order to hear the full details of the proceedings in the Capitol City.

Bad Storm Cuts Off Light Service.

During a recent storm in Philadelphia moving picture theaters in the vicinity of 52d and Market streets suffered considerable loss on account of the failure of the electric lighting system, which was totally disabled from 7 o'clock in the evening until 10 o'clock. The Nixon theater was the only house to show, this on account of having their own power plant. The Locust, the Fifty-second, the Grand and the Belmont theaters were all forced to remain closed and a large loss was suffered accordingly.

BUFFALO UNION INSTALLS.

Officers and Trustees of Local 229 Take Office.

(By Billy Bison, Buffalo Correspondent of Moving Picture World.)

BUFFALO, N. Y.—The Moving Picture Operators' Protective Union, local No. 229, has installed the following officers for the year 1916; Henry deVerneuil, Sr., president; J. Smith, vice president; M. Ostrowsky, treasurer; Leo Hager, financial secretary; Max J. Affachiner, recording secretary; Henry de Verneuil, Sr., business agent; H. Potter, sergeant-at-arms. The trustees chosen are M. Affincher, A. A. Geddis, Leo McGuire. The delegates to the central council are M. Affachiner, Leo Hager and DeWitt Martin.

New Rochester House Rumored.

Rumors have been current in Rochester, N. Y., that an option has been secured on the Second Baptist Church, at North

and Franklin Streets, that city, by men interested in the erection of a moving picture theater. Further details have not been given out.

Ticonderoga Theater Burns.

Dolbeck's Union Opera house in Ticonderoga was recently destroyed by fire. The loss on this and adjoining buildings totaled $40,000.

Against Federal Censorship.

The Buffalo Enquirer has printed interviews opposing the appointment of the national board of censors to pass on moving pictures. Among those interviewed were G. H. Christoffers, manager of the local Mutual Film, James K. Morgan, manager of the Pathe exchange, and George H. Verbeck of the Queen City exchange.

Dennis Shay Dies.

Dennis Shay, 70 years old, who for several years was employed at the Hippodrome theater, Oswego, N. Y., is dead.

Western New York Briefs.

In Ogdensburg, N. Y., Fred W. Gilroy, proprietor of the Star theater, has leased the Hippodrome theater to John J. Livingston, who has opened the house with moving pictures and vaudeville.

It is proposed to have the Crescent moving picture theater in North Aurora Street, Ithaca, completed by next September.

The Hudson theater in Schenectady has been sold to Charles F. Veeder for $13,714, to satisfy a mortgage.

An attempt was recently made to break into the safe in the office of Keith's moving picture theater, 261 Main street, Buffalo, but the intruder obtained no booty.

"BATTLE CRY OF PEACE" A HIT IN WASHINGTON, D. C.

The Strand theater is more or less noted for its unique entertainments and pleasing features, but Tom Moore somewhat outdid himself during the showing of "The Battle Cry of Peace," when he engaged Captain "Jack" Crawford to appear on the stage and give lectures on "preparedness." Captain Jack is a great hit. He was present at the premier of this film at the Vitagraph theater in New York.

At the right of the stage is a large tent in front of which there is what appears to be a campfire. The whole auditorium is draped with American flags. Another feature is the costumes worn by the attaches of the theater. Each of the eight girl ushers is dressed in a war nurse's uniform, while the male members of the force are dressed in army and navy uniforms in a most striking manner.

This production has been decidedly popular in Washington. So much so that Mr. Moore has extended his bookings so as to cover a full two weeks. Although Washington has a white population of only 245,000, it is a hard matter to get a seat in the Strand at this time.

The Lafayette Changes Hands.

The Lafayette theater, formerly operated by J. and W. S. Wickham, on E street, near Thirteenth street, Northwest, was closed recently.

F. C. Jackson, who recently purchased the Alhambra theater, at Seventh and F streets, Northwest, has taken over the active management of that house. The theater was formerly managed by Billie Airie, who is now at the Hippodrome theater, on New York avenue.

Books Four Houses in One Week.

Manager Frank B. Spurrier, of the V-L-S-E, is very much elated at having been successful in placing the productions of those companies in four of the large downtown theaters at the same time last week. He had booked the Cosmos, Garden, Strand and Crandall's and at each the attendance was very satisfactory.

Honest Business Bills

House Committee on District of Columbia Has Three Interesting Bills—A Bad Check Bill With a Prison Penalty—A Fake Auction Bill—A Fraudulent Advertising Bill—These Measures May Help Business.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—While Washington has had about all the contemplated legislation it desires for some time to come, and has not yet gotten over the strenuous hearings on the censorship bill, the members of the film industry here are very much interested in three bills which are soon to be introduced by Chairman Ben Johnson of the house committee on the District of Columbia. These bills are to curb the issuance of "bad checks," to eliminate "fraudulent advertising" and to eliminate "fake auctions." The last of these are not of such great interest, although the exhibitors along Ninth street would be very glad to have all auction sales prohibited along that thoroughfare. There is at this time one where free vaudeville shows are given to attract passers-by, and when the people get inside they remain there instead of visiting the theaters.

The Retail Merchants' Association is back of all of these measures. The "bad check" law which they favor would provide for the imprisonment of any person who passes a bad check within the District of Columbia, providing that payment on the check is not made good within five days after notice to the maker of the check. The exchangemen and others have had some little experience of late with checks which come back from the bank marked "insufficient funds," and it is believed that such a law would prove to be a deterrent to the man who unconsciously or otherwise overdraws his account and through carelessness perhaps fails to make good within the specified time.

The exhibitors are in favor of the fraudulent advertising bill, as it would tend to curb much in the way of extravagant statements which, although not so intended in many instances, work to the detriment of those who stick to the short and narrow path of truth. "The Greatest Show on Earth" would soon pass into oblivion unless such be a positive fact, and in the summer time "The Coolest Theater in Town" would have to keep up to the desired reputation.

In commenting upon these measures Harry M. Crandall, president of the local league of exhibitors, stated that he favored any sort of legislation that would improve conditions in this city. If there are men that sidestep their bills they should be made to pay for, for if they do not others in the same line of business are made to suffer and probably pay through increased charges the money that occurs as a loss to the seller, or in the case of the film business, to the exchanges. He also favored the fake advertising law, saying that it would place all exhibitors on a more equal footing without working a hardship on any.

Joseph Morgan, of the Princess theater, on H street, Northeast, proclaimed his advocacy of the fraudulent advertising law in no uncertain terms and pointed out a number of instances where matters were misrepresented in advertising, declaring that with such a law in force the sponsors of such advertising would be much more careful in their assertions than they have been. He stated that he hoped that the bill would be introduced and enacted at an early date.

EXPRESS COMPANY'S RULE 9.

Of Special Interest to Film Shippers by Southern Express Company.

In a letter addressed to the National Exchangemen's Association General Agent G. H. Killian, of the Adams Express company, informs the members of that organization of the adoption by the Southern Express company of a new rule regarding the transportation of motion picture films over the lines of that company which reads as follows:

"9. Moving Picture Films.

"Shipments from moving picture film exchanges generally bear printed instructions the shippers desire observed if the films are refused, or for any reason prompt delivery cannot be made.

"Every package of moving picture films has a schedule itinerary which, if interrupted, has a serious effect not only on the revenue which the film is expected to bring to the film exchange, but to the persons who have advertised it for display.

"If a package of films is refused or, for any other reason cannot be delivered the day of its arrival, it must be carefully examined and shipper's printed instructions, if any, must be complied with.

"If telegraphic advice of non-delivery is desired the message must be sent charges collect."

The non-compliance with instructions contained on the film cases by receiving agents of the express companies has caused a great deal of inconvenience to both exchange managers and exhibitors. The matter was taken up with the express companies in the hope that something could be done to bring about a remedy.

MADE EMPTY PLACE VALUABLE.

J. and W. S. Wickham, the brothers who operate the Dixie theater, at Eighth and H streets, Northeast, recently arrived at a very novel yet profitable way of utilizing a bit of waste space. The side wall on Eighth street as originally constructed extended outward for a distance of eight feet. This was blank and of absolutely no use except for retaining wall purposes and perhaps to shelter patrons at the entrance from winds and storms. Beyond this for some little distance to the street line is a grass plot. While the wall did not exactly constitute an eyesore, yet there was little or no need for it, so the brothers got together on a scheme to tear it out and build in its stead a sort of display window.

A glass box about eight feet square has been built with a base of marble and within it has been placed a motor-driven popcorn and peanut roasting machine. A display case has also been installed and shelves have been put in for the display of candies, tobacco, cigars and cigarettes. In addition to all of these things there is ample space for the showing of popular magazines, and the Moving Picture World is given a place of prominence. A door has been built in and arrangement has been made whereby a portion of the side can be opened in the summer season. There is a cash register and the store is presided over by a very attractive young lady.

In what was heretofore waste space a thriving business is now being carrier on. The stock consists of popularly known brands. In addition to adding to the attractiveness of the theater, it constitutes a convenience to patrons.

BOWLING DOWN DUCKPINS.

Tom Moore has become a duckpin fan and weekly he and his friends spend many pleasant hours on the duckpin alleys. He has organized what he is pleased to call the "Movie Duckpin League," and with Mrs. L. Trudy and C. Wylie represents the Garden theater, while L. Trudy, Mrs. Tom Moore and C. Plunkett hold up the honors for the Plaza theater. Garden beat Plaza to a standstill in last week's contest.

New Club Committees

Pittsburgh Screen Club Appoints Three New Committees—Arrangements for Coming Ball Promise a Brilliant Affair—Actors' Fund to Get Ten Per Cent. of Proceeds—Herrington Made Honorary Member of Club.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—The Pittsburgh Screen Club Ball, which is to be held Feb. 14, will be a most successful affair if enthusiasm counts for anything.

Co-operation on the part of manufacturers, who promise to send their stars, has been assured, and arrangements are being made to make the forthcoming event one of the most elaborate and comprehensive demonstrations of the importance of moving pictures it has been her lot to witness. It is expected that the capacity of 6,000 persons of the Motor Square Garden will be taxed to the limit.

A special meeting of the Screen Club was held Sunday afternoon, Jan. 16, in its headquarters, 406 Cameraphone building. At this meeting committees were appointed and much other preliminary work was done in connection with the forthcoming entertainment. It was decided to donate 10 per cent. of the net profits to the Actors' Fund of America. The following committees were appointed:

On Concessions—M. Feitler, M. J. C. Kornblum, C. W. Eckhardt, Chas. Seltzer, David Simon and Mr. Ehrlich, manager of the General Film company.

Entertainment—Chas. Seltzer, G. E. Ainsworth, C. W. Eckhardt, A. W. Cross and John McAleer.

Reception—P. Antonoplos, I. Aronson, H. Goldberg, H. C. Simeral, Louis Sitnek, M. Feitler, John Smith, J. G. Long, W. A. Kay, H. V. Grelle, M. Teplitz, R. Solz.

Mr. Herring, official organizer, reported that he had received thirty applications for membership since the last meeting.

Mr. Patterson presented a proposition to assist in getting out the official program and souvenir of the entertainment, also a plan to handle life membership for the club and to increase the sale of tickets for the ball. His proposition was accepted on motion of Mr. Kornblum, seconded by Mr. Long.

On motion by Mr. Kornblum, seconded by Mr. Smith, the photoplay editors of the various Pittsburgh papers were elected honorary members of the Screen Club.

On motion of Al. W. Cross, seconded by Mr. Aronson, the club voted unanimously to elect Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, an honorary member of the Pittsburgh Screen Club.

TROUBLE IN DUPLICATE TITLES.

Exchanges Lose on Films When Censors Ban Others With Same Name.

The Pennsylvania Board of Censors last week issued a circular designating a list of subjects which had been rejected since the board was formed and in this list are included the titles of many which were approved. It appears that there are many duplicate names in this state and several owners of pictures which have been approved by the board have suffered accordingly.

"The Italian Austrian War" and "Shackled Souls," owned by the Liberty Film Renting company, of Pittsburgh, Pa., have both been approved by the censors, and can be used by exhibitors, in spite of the fact that these titles appear in the list of condemned subjects. Mr. Silverman, the manager, will guarantee protection to any exhibitor running the above subjects, providing, of course, that they exhibit on their screen the state seal thereon, as required by law.

"The Mixup" and the "Kreutzer Sonata," handled by the Specialty Film company, of Pittsburgh, are also placed in the same predicament. Mr. Teplitz, the manager, states that he has written the board of censors for a letter showing that the two questions have been passed by the board and that the pictures of similar names, when presented by other companies, had been rejected.

M. BROWARSKY HAS ANOTHER PICTURE THEATER.

M. Browarsky, manager of the Rex, in East Liberty, and the Victoria, in Center avenue, Pittsburgh, Pa., will add another theater to his chain in the early summer. The house is now in course of erection at Forbes and Murray avenues, by E. M. Diebold. It will be a $30,000 proposition, with a capacity of 400. A policy of high-class pictures with a daily admission of 10 cents will be inaugurated and special attention will be paid to music, the intention being to install a high-grade organ.

A. H. McClelland Heads Exchange.

Alfred H. McClelland, a well-known Pittsburgh film man, is now manager of the New Film Corporation, succeeding Leo F. Levison. Mr. McClelland is well known and popular among the exhibitors of western Pennsylvania and should make a success of the new firm.

Interesting Business Notes.

The Liberty Film Renting company, of Pittsburgh, Pa., has received another consignment of twenty single-reel Keystone comedies from abroad. These are different from anything they have heretofore had in stock and they are all accompanied with paper.

Charles F. Miller, manager of the Blue Bird Photoplays, Pittsburgh, Pa., has issued a comprehensive little booklet announcing the Blue Bird feature program. The book consists of 8 pages and cover and presents in compact form the policy of the new firm, the first four releases and a hint as to the future releases of the company.

A. A. Weiland, of the Weiland Film company, Pittsburgh, Pa., has just returned from the East, where he made arrangements for the handling of a lot of exceptionally high-class feature productions in this territory. These include well-known subjects in five and six reels, played by very prominent stars.

The report has been circulated that F. J. Dion, of Franklin, Pa., will tear down his Orpheum theater at that place in the spring and build a 1,000 seat up-to-date picture theater.

John Hoffman, for seven years treasurer of the Grand Opera House in Pittsburgh, Pa., has joined the forces of the Hudson Feature Film company as a road man. He started on his new line of work last week.

GOOD BUSINESS AT CRESCENT.

New Orleans House Recently Converted to Films Entertains Big Audiences.

(By George Cheney, New Orleans Correspondent of Moving Picture World.)

NEW ORLEANS, LA.—The Crescent K. and E. house recently converted to the pictures entered its second week January 13 with increasing popularity, indicating permanent success for the venture. The Crescent seats nineteen hundred people and at night the house has been uniformly well filled. At the matinees the crowds, except on Saturdays and Sundays, have not been so large, but, according to the management, profitable.

A great part of this popularity is credited to the excellent balance of the bill. In the opinion both of picture men and average film fans the Crescent management has not only put on the highest class productions in a first class manner, but has achieved a greater degree of balance than has any picture house in the Crescent City before.

The setting of the stage is proving a novelty, and a pleasing one to New Orleans. The lighting effects, disposition of the orchestra, etc., similar to that at the Strand in New York, have proven especially acceptable. W. F. Bosner, with a record of successful experience elsewhere, particularly in New York, is in charge.

The prices, 10, 15 and 25 cents, have not proven a deterrent to the crowds as was expected by some of the local picture men. Twenty-five cents has been charged on only a few occasions in New Orleans before. The management is advertising liberally.

The present program, the third offered at the Crescent, is typical of what may be expected, Mr. Bosner said. The show begins with two selections by the ten-piece orchestra, first the National Anthem and then "Poet and Peasant." Follows an educational, "Animal Movements Analyzed," then a travel picture. Then comes a soprano solo and a Nestor comedy. Then the feature, Mary Pickford in "The Foundling."

The matinee performances open at 2 and 4 o'clock, the evening performances at 7 and 9.

The following pictures with the dates on which they will be shown have been announced by the management: Marguerite Clark in "Mice and Men," Cleo Ridgley and Wallace Reid in "The Golden Chance," Blanche Sweet in "The Rag-Muffin," John Barrymore in "Nearly a King," Hazel Dawn in "My Lady Incog," Pauline Frederick in "The Spider," and Dustin Farnum in "The Call of the Cumberlands." This bills the house through February 5.

The Greenwall Becomes Triangle.

The Greenwall, some time legitimate house, but for the last several years given over to burlesque and cheap vaudeville, has been announced as the Triangle theater, to show first run of the Triangle pictures in New Orleans.

The Columbia Amusement Company, as told previously in the world, has launched the second big house in New Orleans. Announcement of which one of the old theatres would be used for the purpose was withheld for some days, though it was expected that this would be the house selected.

The pictures, it is believed, will change the luck of the house and bring it back to its old time good name.

It is one block off Canal and near the business center, but toward the bright light section, and its neighborhood is not above reproach.

The house is being refurnished and remodelled throughout and will, it is stated, be operated on the most modern plan. W. S. Hart and House Peters are to open the house January 16, with "Between Men."

V-L-S-E OPENS NEW ORLEANS OFFICE.

V-L-S-E has opened a New Orleans office at 316 St. Charles Street, R. King Evans, manager. The present office, it was announced, is only temporary. The firm will move as soon as a location with the necessary vault can be secured. New Orleans has been served from Dallas previously, but it was decided that New Orleans more central position made it more available for serving this territory.

BLUE BIRD'S LOCAL NEST.

The Blue Bird Photoplays, Inc., has opened a New Orleans office at 912 Gravier street, Maurice F. Barr, formerly local manager for the World Film, in charge. Sarah Bernhardt in "Jeanne Dore" will be the first release under Mr. Barr's management, it was announced. This picture will be seen on Canal street January 31.

Helen Ware in "The Secret Love," Ida Schnall in "Undine," the Smalleys in "The Devils' Brew," and Marie Walcamp in "The Flirt" will follow.

Start New Film Company.

The Southern Film Corporation, organized under the laws of Mississippi for the purpose of manufacturing and selling motion pictures, has begun business, headquarters at Biloxi. The corporation is the successor of the Dixie Film Company, which was organized a year ago, and which was unsuccessful. A number of officers of the former company will be connected with the new concern. D. W. McKinney, of Chicago, will be directing manager of the new concern, which will have a capital stock of $100,000 and offices and studios in Biloxi.

Visited Film Row.

E. V. Richards, Jr., general manager of the Saenger Amusement Company, of Shreveport, La.; William Oldknow, of Atlanta, president of the Consolidated Film and Supply Company, and C. A. Meade, manager of the V-L-S-E in Dallas, were prominent visitors in exchange row this week.

Gulf State Notes.

W. A. Pons has been named temporary manager of the local Fox office to succeed S. T. Stephens, who has become manager for Mutual. A permanent manager will be announced within a short time, it was stated.

Karl A. Bugbee, Metro manager, has announced that first, second and third run of Metro pictures has been contracted for by Josiah Pearce and Sons. The pictures will be shown in the Pearce houses, several of them in Canal street. Mr. Bugbee has recently returned from a swing through the Southern territory and reports himself enthusiastic.

The Nola Film Company, formerly the Coquilla Film Company, left last week for Gadsden, Ala., to make waterfall and mountain scenes. The picture is almost completed, most of the scenes having been made at its studios here.

"The Birth of A Nation," Griffith, repeated in Birmingham, Ala., its great record of popularity established in other Southern cities. It played past schedule. In Atlanta, Ga., it was to have spent one week, it remained three. In Richmond, Va., it also stayed longer by request. The picture ran for twelve performances in Birmingham, and according to advices from that city, it has created the greatest furor to date.

VIRGINIA NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of M. P. W.

Buys Grand at Salem.

SALEM, VIRGINIA.—Harry Webber, proprietor of the Grand theater, in Salem, Va., has recently sold out his interests in that house to C. E. Crockett and is now looking for a good location in a larger city in Virginia where he can exercise his wide awake and ambitious ideas to better advantage. Mr. Crockett will continue the operation of the Grand under the same policy as has heretofore prevailed with respect to service, etc.

Wells Take Another House.

The Wells' interests in Richmond, now controlling the Lyric, Isis, Bijou and Colonial theaters and the Academy of Music in that place, have taken over the Superior theater, located at 211 Sixth street, formerly operated by Mr. Turner. The new management will change the name of this latest acquisition and will also install a feature program with an admission charge of ten cents.

Norfolk Theater Change.

The coming of the new year saw the closing of the Photoshow which, for the past seven years, has been located on Main street, in Norfolk. This place is to be remodeled into a five and ten cent store. Markell and Johnson, former operators of the Photoshow, have taken over the management of the Wonderland, located on Granby street, which was formerly owned and operated by L. S. King.

Business Good Near Hopewell.

The continued activities at the Dupont Powder Works in Hopewell have had the effect of booming business both in the place and in Petersburg which is but a few miles away. It is said that the latter city is soon to have three new theaters for negotiations are known to be under way for suitable locations therefor. It is rumored that John A. Korman, of Washington, D. C., secretary and treasurer of the International Amusement Company, and conencted with enterprises in his home city, has leased a storeroom on North Sycamore street, opposite the Chesterfield Hotel, which he will have turned into a modern up-to-date theater. It is expected that it will be possible to seat about 350 people in this house as projected.

The Henry Pannill Company which was recently incorporated in Norfolk for the manufacture of motion picture projection screens reports that it is extremely busy at this time filling orders for a number of theaters in this section.

F. C. CARROLL SENTENCED.

LEXINGTON, N. C.—A couple who styled themselves Mr. and Mrs. F. C. Carroll, who left here about a year ago after going broke while running a picture show have submitted to a charge of grand larceny in Washington, D. C. Carroll gets 18 months in Levenworth and Mrs. Carroll will serve a like term in the Federal prison in Baltimore. Officers have been on their trail for a year or more and it is understood that they have been charged with stealing several moving picture films.

It is also reported that they are wanted in Clayton, N. C., and in several other places on charges of several kinds of fraud. Local attorneys have judgments aggregating several thousand dollars. Carroll is said to be originally from Lenoir, and his real name is alleged to be Phillips. During 1913 he operated the Art theater at East Radford, Va., under the name of F. K. Phillips.

To Educate Ohio Patrons

Cleveland Club Women Have Scheme to Boost Better Films—May Ask League to Lend Theaters for One Night a Week in Different Parts of the City—They Will Choose Programs, Managers Will Get All the Profits.

By Hurbert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—Club women of this city are about to embark in the motion picture business. They propose to operate a motion picture theater in a different section of the city one night a week for eight weeks in furtherance of what they characterize as the "better film" movement.

The civics committee of the Federation of Woman's Clubs, representing nearly half a hundred organizations, submitted their proposal to the executive board of the Northeastern Ohio Motion Picture Exhibitors' League at a meeting Friday, Jan. 21. The club women ask the exhibitors to give them the use of a different theater once a week for an eight-week period, they to select and pay for the films shown, the house owner to furnish the theater, lights and operator. The owner of the theater used is to keep the gross receipts of the day.

Members of the civics committee, of which Miss Bertle Lyttle is chairman, declare they hope to show the exhibitors that the so-called educational films can be made more profitable than others and to educate the public up to a better standard of pictures.

According to Miss Lyttle the Federation of Woman's Clubs will take the matter up at its bi-monthly session on Wednesday, when it is hoped to draft a definite program for the entire eight-week period to submit to the exhibitors. The latter will then be asked to designate the houses the club women will be permitted to use. Miss Lyttle admits that the organization she represents is depending largely on newspaper publicity to make the experiment a success.

BENJAMIN J. SAWYER ILL.

Benjamin J. Sawyer, attorney and president of the Northeastern Ohio Motion Picture Exhibitors' League, has been confined to his home for a fortnight by snow blindness. He had been in poor health from overwork and his eyes were seriously affected from sun glare after a heavy snow fall two weeks ago. He is expected to be back in his office in a few days.

SPECIAL SHOWS IN SUBURB.

Mrs. W. C. Moore, of Lakewood, a Cleveland suburb, has started a movement for special Saturday morning children's programs in picture theaters. Jack Greenbaum, manager of the Alhambra theater, has instituted children's matinees Saturday afternoon with films such as "Rumpelstiltskin," or "Robin Hood," combined with comedies and educational features.

"The reason we do not continue these fairy tale pictures for the children," says Manager Greenbaum, "is because we cannot get them. The supply does not appear to equal the demand."

Reserve Company Begins.

The Reserve Photo Play company has commenced the making of motion pictures in its studio at 717 Superior avenue. It will produce comedies until spring, when a location in Rocky River, a western suburb, probably will be chosen for permanent work.

Feature Hits.

The Triangle film "The Missing Link" was the feature the first four days of this week at the Metropolitan theater. "The Beckoning Flame" was featured during the remainder of the week.

The Fox drama, "The Fourth Estate," has been attracting good audiences to the Standard theater this week.

The pictures "Germany on the Firing Line," claimed to be the official German war pictures taken under the direction of the Kaiser, were shown last week at the Colonial theater under the auspices of the Cleveland News. By reason of the cosmopolitan character of Cleveland's population unusual interest is being displayed in the pictures and the theater was crowded at every exhibition.

The Reel theater has announced that it will show Paramount travel pictures every Monday and Tuesday as added features of the regular bill. A special appeal is being made to school children.

A private exhibition of three features of the new Blue Bird service, soon to be released, was given before the films were sent to the state censors. The exhibition was at the Alhambra theater.

Three new photoplays are "Undine," a picture similar to Annette Kellerman's "Neptune's Daughter;" an English mining story, "That Lass o' Lowries," and "Secret Love," starring Helen Ware.

While Wilton Lackaye is appearing in person this week at the Hippodrome he is also being seen in the photoplay "Trilby," at the Cleveland theater.

Grow Warm Over Zoo

In Cincinnati, a Difference of Opinion Over Disposition of the Zoo Develops—Two Local Film Companies Want It—Andreas Burkhardt Patriotically Resists Commercialization of the City's Exhibit of Animals.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, O.—The offer of the Highland Film Corporation to purchase the Cincinnati Zoo, as reported in these columns last week, was in itself a sufficiently interesting matter to both the general public and the film world in these parts; but the Zoo question, in connection with the possible use of the famous institution by a producing moving picture company, has since developed into a rather remarkable three-cornered fight, in which not only the Highland Film Corporation, but the Veritas Photoplay Company, another Cincinnati concern, and the Zoo Commission appointed to consider ways and means of preserving the Zoo in its present form, are all involved.

The Highland Company and the Cincinnati Traction Company, which controls the Zoo, were reported to be approaching an agreement regarding the purchase price and other terms, when the Veritas announced that it had been considering a similar plan for some months, and had finally determined to make a bid for the property. Hard upon this followed an announcement by Andreas Burkhardt, president of the Veritas company, who also happens to be a member of the Zoo Commission, that he would resign from the moving picture company if it persisted in its proposed plan to acquire the Zoo, as he was unalterably opposed to any attempt to commercialize the property. Mr. Burkhardt, who is a leading merchant of Cincinnati, stated that when his company, the Veritas, first suggested the plan of taking over the Zoo, several months ago, he fought the proposal as being, in his opinion, inimical to the best interests of the city, and that he will continue to fight any attempt by a moving picture company to acquire the property for business purposes.

However, the directors of the company have announced that they intend to secure the Zoo, if possible, as they believe it can be used to splendid advantage in the production of animal and other pictures. The Zoo Commission, as a body, has tentatively approved the proposed sale of the Zoo to the Highland Film Corporation, with proper safeguard to keep the property in its present condition and accessible to the public. And there, at present, the matter rests, with new developments extremely probable.

OPEN SUNDAY IN CINCINNATI.

Cincinnati exhibitors are not worrying in the least over the recent pronunciamento from a Cleveland judge to the effect that under the still existing blue laws of Ohio, moving picture shows cannot legally be operated on Sunday. Amos Foster, the attorney for the local league, pointed out that the statute in question applies specifically to theatrical performances, and that if it is to be strictly enforced, a strict construction will not permit it to apply to moving picture shows, as they are not theatrical performances. However, as a matter of fact, ordinary theatrical performances are shown regularly on Sunday in every theater in Cincinnati, as well as in other cities of the state, and no suggestion has ever been made that such performances should be stopped. Like censorship, it appears that special measures must be applied to photoplay houses in the matter of Sunday shows, but nothing of this sort is as yet looked for in Cincinnati.

Will Test Air in Theaters.

Chemical and other tests of the air in moving picture houses will be made by the health authorities of Cincinnati, as a measure in the fight against the spread of the grip and other diseases. Few complaints have been received on this score, however, as most of the houses are equipped with modern ventilating systems, which keep the air perfectly pure as well as comfortably warm.

The Lubin theater management is meeting with pronounced success in its exhibition of Triangle and Triangle-Keystone plays, houses being uniformly large during the first week's run of the program. The Family and the Lubin, it is announced, will have a monopoly on the Triangle releases in the downtown district, the Family getting the first run, and no other house save the Lubin having them in the business section thereafter.

The management of the South Side theater, of Ironton, O., started off "The Girl and the Game" by a clever advertising stunt, which had a peculiar appeal. At the first performance all children were admitted for the unusual fee of two potatoes, which were contributed to charity for distribution among the poor. Several bushels of tubers were piled up, and a big crowd of juveniles interested in the serial at the same time.

ATLANTA'S NEW LYRIC TO BE MUTUAL HOUSE.

Manager Wells Intends to Reach High Level in Exhibiting Good Pictures.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—As Manager Jake Wells announced Jan. 14, the Lyric theater was thrown open Monday, January 24, with a permanent policy of moving pictures; on the opening night a number of the Mutual Corporation's noted stars, including Marguerite Courtot, were present.

Two new machines, a new screen and unique scenic set have been installed, and the lobby is fashioned into an indoor palm garden.

The Lyric will be known exclusively as the Mutual picture house. The new Mutual franchise (a system of bookings, producing and advertising), has been awarded to it, and here will be shown the first Mutual masterpictures, de luxe edition. The performance lasts an hour and forty-five minutes. The admission is 5 and 10 cents. An eight-piece orchestra furnishes music.

NEW PIEDMONT THEATER.

Pete Mion announced Jan. 15 that the new theater he is erecting at Luckie and Forsyth streets will be named "The Piedmont," and will be opened the first week in March with a select program of vaudeville, drawn from the Marcus Loew circuit.

High class feature pictures will also share the Piedmont program. It will seat 1,200 persons and has been patterned after the most modern New York theaters.

MUSIC AT THE GEORGIAN.

The growth in the demand for music with amusements had led another Atlanta theater to install an up-to-date orchestra. Hank G. Cassidy, the newly appointed manager of the "Georgian" moving picture theater, has announced that an eight-piece orchestra will play at all performances of his theater in the future.

The Georgian organization will compare favorably with that of any other picture theater in the city. It will be under the direction of Whitney Hubner, one of the city's best known musicians, and programs embracing both classical and topical numbers will be rendered daily.

The Georgian is successful with its newly adopted feature-a-day policy. Last week's patronage was greater than that of any previous week in the house's latter day history.

Charity Show at the Alamo.

The woman's patrol, composed largely of members of the Order of Eastern Star, were in charge of Alamo No. 2 theater, Sunday from 10 to 10 o'clock. The proceeds are to go to charity.

R. G. Smith Takes Theater in Eastman.

The Princess theater in Eastman, Ga., which has been dark, opened January 10, under new management. R. G. Smith has taken charge and promises patrons a first class program of moving pictures.

CHATTANOOGA NEWS LETTER.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

Giving Sunday Benefit Shows.

CHATTANOOGA, TENN.—The moving picture theaters of Chattanooga, Tenn., were again open on Sunday, Jan. 16, when benefit performances were given in the afternoon and evening for the benefit of the Labor Temple Fund. During the past few weeks the theaters have managed to stay open nearly every Sunday by handling benefit plays of some kind. In this way the exhibitors do not violate the so-called Sunday closing laws and manage to obtain a part of the overhead operating expense of the week. The Sunday closing law case is now awaiting trial before the higher courts and it is hoped that a satisfactory decision will be handed down shortly.

Using Much Local Space.

The Chattanooga theaters are among the largest advertisers the local press has at this time, and are using full and half-page advertisements in announcing their bookings. The Lyric theater recently used a full-page spread in announcing "An Alien," and the "Battle Cry of Peace." The Picto theater used a half page in announcing "Camille," and "Tongues of Men." At the Lyric the two big productions divided a week, admission prices being 15 cents for children and 25 cents for adults at both afternoon and night performances.

Advertise Definite Programs.

The Strand and Royal theaters, of Chattanooga, make a practice of publishing the full week's program to be shown on Monday, giving the public choice of nights and plays, instead of merely advertising the plays to be seen in the next day or two. Among the poorer classes of people only a certain number of dimes can be spent each week on pictures, and if the program is advertised in advance they may wait to see their favorites instead of going to some other theater.

IN LOUISVILLE.

Levi Klineline Takes the Gem at Lagrange.

A. W. Vaughan, of Lagrange, Ky., recently sold the Grand theater to Levi Klineline, Jr., who has arranged for better film service and expects to put the house on a paying basis. Arrangements have been made whereby a high class feature will be shown each week.

G. H. Whittemore, of Louisville, recently sold his moving picture theater at 28th and Dumesnil streets, to Charles M. Knott, formerly of Hillsborough, Fla.

The management of the Alamo theater, of Louisville, has changed its policy in booking the serial "The Strange Case of Mary Page," at the playhouse. This is the first time the theater has shown a serial. The story will be run in installments by the Louisville Herald.

BLUE LAW UNCERTAINTY IN LEXINGTON.

At Lexington, Ky., the moving picture men have about decided to pay the $10 fines assessed against them by the jury which tried indictments returned against four of the theaters by a grand jury last summer. It is generally thought that the technical violation of the old blue laws will not be brought up again nor the laws enforced, and that the theaters will be allowed to operate in peace on Sunday. A number of picture houses now operating on Sunday were not open at the time the indictments were returned.

The four theaters fined were the Ada Meade, the Colonial, Orpheum and Gem. The indictments charged the theaters with violating the old Blue Law statutes forbidding the conduct of places of amusement or work on Sunday. It was at first thought that the theater men would appeal the cases and get a state ruling on the matter. However, it is far better to let a sleeping dog alone.

The authorities at Lexington, however, are trying to enforce the Sunday closing ordinance, and recently issued orders to all of the grocers that they must close on Sunday, and fruit stands handling canned goods or groceries on the side have received similar orders.

SMALL PICTURE HOUSE CLOSES.

The past week saw the passing of the second regular moving picture theater of Louisville when the Columbia, formerly the Bijou, went out of existence. The building has been closed for several months under orders of the city building inspector, as the theater failed to provide rear exits, which could not be arranged for. The theater was small, seating only about 200 people. The Bijou shortly followed the Dreamland theater, which was the first of the city, and one of the first in the country to have a regular "moving picture" entrance. This theater at one time was controlled by O. T. Crawford, of St. Louis, who operated a string of theaters in Louisville.

MAYFIELD'S PRINCESS BEGINS.

After numerous delays on account of scarcity of structural iron, etc., the new Princess theater, of Mayfield, Ky., has finally been completed and opened to the public. The opening was held on Jan. 6, and in spite of a downpour of sleet and rain every seat in the house was taken for the opening show, which was held at 7 o'clock in the evening. "Carmen" was the attraction, and delighted the audiences. A high class pipe organ orchestra has been installed to furnish music. The interior is handsomely fitted up with expensive lighting fixtures, mirrors, etc.

W. F. Grau, formerly manager of the Dixie, is running the new playhouse. Others interested in the management are Oscar George and M. J. Wright. The house was built and is owned by W. A. Usher and Edward Gardner.

Mayor for Sunday Shows

Mayor Rupert of Frankfort, Ky., Writes Letter to Councilman Declining to Act in Matter of Closing Sabbath Shows—Takes Up the Question from Standpoint of Reason and Accord With Public Opinion.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

FRANKFORT, KY.—Determined to take a stand that will have a tendency to put an end to the frequent controversies over the question of Sunday picture shows in Frankfort, Ky., Mayor Rupert, after a careful observation and inquiry convinced himself that a majority of the residents of the capital favor the Sunday show, and addressed a letter to Councilman C. F. Strassner as leader in the City Council on the fight against Sunday shows, in which he declines to take any action.

The letter to Councilman Strassner follows:

"Dear Sir:

"The agitation relative to the Sunday picture show again has become prominent. Antecedent events in police court and the county court are well known, and without entering into a discussion of past events I will take up this matter from the standpoint of reason, based upon my observation of public opinion.

"I have been waited upon by delegations favoring Sunday picture shows and also have given audience to those opposed. I have endeavored to give the matter earnest consideration and have, after mature deliberation, become convinced that a majority of the people of Frankfort favor the Sunday picture shows.

Why the Mayor Favors Sunday Shows.

"Arguments of many persons favoring the Sunday show urge that the pictures now being exhibited at all of the local theaters are of high class and tending to elevate the morals of the community. If pictures that point a moral and furnish elevating amusement are shown six days a week, why should they be prohibited on Sunday?

"Among the delegations that have visited me in behalf of the open Sunday show were many persons compelled to work throughout the week with only the Sabbath as a period of rest and recreation. Worn out with the days' labors, these persons cannot go out at night to seek their pleasures, but must respond to the demands of nature, and after a short evening in their homes retire that they may be restored for the next day's efforts. It therefore becomes imperative that they find their pursuits of pleasure confined to their only holiday.

Needed by the People.

"The man who works with the pick and shovel, no less than the man who bends over his desk, needs surcease from the daily grind; his physical and mental development demands recreation, else his intellect becomes stunted. Naturally he will spend his leisure in some manner calculated to enhance his mental activities. It may be a religious devotion, a ride with the family or a visit to the picture show.

"And that sounds the keynote. Constant attendance at religious exercises throughout the day, if such were possible, necessarily would become a monotonous grind. And how many of the people of Frankfort—the majority of whom are counted in the middle class—could afford to spend the afternoon or evening driving or riding about on the street cars with their families?

"It follows that if the doors of the picture shows are closed to them they must seek some other form of amusement. The result would be that men gradually would drift away from their homes and find amusement somewhere; somehow more than likely in a place far worse than a picture show.

Blue Laws Are Out of Date.

"The old Blue Laws long since have been abandoned. The people of Frankfort in many instances have registered their objection to closing Sunday picture shows. The law regulating labor on the Sabbath in my opinion was not designed to put a barrier in the way of innocent amusement. The law in Frankfort will be enforced, but with due regard to reason and justice. To enforce the law against Sunday picture shows would be to close up every drug store, soda fountain, livery stable, garage and many other conveniences necessary to the public welfare.

"The Sunday picture show in my opinion is as necessary to a majority of the people of Frankfort as any of these things.

"I trust that in the foregoing I have made myself clear, and I assure you my only interest now and during the remainder of my term of office will be for the interest of the masses.

"Most respectfully,
"JOSEPH RUPERT,
"Mayor City of Frankfort."

Mayor Rupert later expressed the hope that his position had been made so clear that agitation anent the picture shows would cease.

SMITH & NIXON BUILDING TO BE A PICTURE THEATER.

Local Capital Interested in Making a Fine Theater on Fourth Street.

T. J. Morrow, a local real estate man, and a number of local capitalists, are behind a new moving picture theater shortly to be constructed in the old Smith & Nixon building, 516-18 South Fourth street.

According to Mr. Morrow the plans have been completed for an edifice to cost about $100,000, and provide a seating capacity of something over 1,000 people. The building is a large one, substantially built, and the location is one of the best in the city. It was rumored a few months ago that the Keith interests were about to close a deal for the building, but the project did not materialize.

It is a question at this time as to whether or not the city can support another moving picture theater, some of the present houses barely making two ends meet, and it may be a question of the survival of the fittest. Some of the smaller houses will undoubtedly be doomed in event the new theater is built.

Kentucky Exhibitors Watching Two Bills

State Legislature Has Two New Measures—And Film Men Are Not Asleep as to the Dangers—Fire-Regulating Rule and Race Prejudice Measure.

LOUISVILLE, KY.—Kentucky exhibitors will probably be busy for the next few months in watching the activities of the State Legislature which is now in session. Hundreds of bills of one form or another have been introduced, including two bills aimed directly at the moving picture industry.

One of these bills seeks to make it unlawful to present plays based upon antagonism alleged formerly to exist between master and slave or such plays as have a tendency to excite race prejudice. This bill was introduced by Representative Hobbs.

Another bill introduced is for the purpose of regulating public safety in places of amusement and providing for the powers and duties of the state fire marshal in enforcement of its provisions. It was stated several weeks ago in the Moving Picture World that such a bill would be introduced, and the general provisions of the bill were given at that time. This bill was introduced by Representative Greene, of Carrollton, Ky.

The exhibitors have made arrangements to obtain copies of this latter bill and will take steps to have some of the unduly drastic provisions eliminated. It is said that some of the provisions of this bill would work a great hardship on the smaller exhibitors.

To Amend Building Code

In Detroit, Chief Building Inspector Dupont Has Prepared an Amendment to Present Ordinance—Creates Third Class of Theaters, Seating Between 400 and 600—Building and Fire Requirements.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—Chief Building Inspector Henry A. Dupont of this city has prepared an amendment to the building code, which will go before the ordinance committee of the city council, and which he says will simplify the regulations as to moving picture theaters. It provides that assembly halls, without movable scenery, used for motion pictures, may be built to accommodate as many as 600 people. They must, however, be of fireproof construction and comply with many of the regulations heretofore not imposed on assembly halls, in which no moving pictures could be shown. Formerly all play houses were classed as theaters and as minor theaters, the former seating more than 400 people, the latter less. Mr. Dupont's amendment would create another class, a theater which has no movable scenery, and is used for moving pictures alone, seating between 400 and 600 people. Theaters of this description would be built of brick, stone, concrete, terra cotta, tile or cement blocks. Minor theaters may be built of any material.

Under the proposed amendment moving picture theaters now erected to seat 600 people, without being of the specified type of construction, would not be compelled to close up. No minor theater wishing to increase its capacity to 600 could do so, however, if it were already of non-fireproof construction. The main exits of this new class of theater would be computed on a basis of 20 inches for every 100 seats, and there would also be two additional exits three feet wide or more apiece. No standing room tickets would be allowed. Axes, water pipes, hose, chemical fire extinguishers and one fire alarm box would be required. All theaters seating between 400 and 600 now erected would be forced to comply with these requirements in 60 days.

LOCAL 199 ELECTS OFFICERS.

At the annual meeting of the Motion Picture Machine Operators Protective Union of Detroit, Local 199, the following officers were elected for 1916: President, John A. McDonald; vice president, Sam Johnston; Corresponding and Financial Secretary, A. M. Booth; Recording Secretary, William G. Kennedy; Treasurer, Max Ruben; Sergeant-at-Arms, Abe Feldstein; Business Manager, Jack Edwards; H. G Brewer, press representative. The Detroit Local maintains permanent headquarters at 202 Sun building, and meetings are held on the first and third Wednesdays of each month at the Musicians hall.

WYANDOTTE'S MAJESTIC OPENS.

The new Majestic theater in Wyandotte, owned by the Caille & Guthard interests of Detroit, was formally opened on Thursday evening, January 20, to immense crowds, hundreds going from Detroit to see the new house. In the first ten days booking the following companies have been considered: Paramount, Metro, Big Four, Equitable, World, Pathe, Triangle and Blue Bird. The opening picture was "The Whirl of Life" with Mr. and Mrs. Vernon Castle, which Caille & Guthard control for Michigan. George P. Wilbur is the manager of the New Majestic, having come from the Grand in Columbia, Ohio. The Marx theater in Wyandotte closed Jan. 23. It will be entirely remodelled, redecorated and refurnished and re-opened sometime in February. This theater is also owned by Caille & Guthard. Mr. Guthard announces that the firm will also control a third theater in Wyandotte.

SUCCEEDS A. A. CAILLE.

At a meeting of the board of directors of the Ferry Field theater, Grand River avenue and the Boulevard, Thomas P. Penniman, a Detroit lawyer and former assistant corporation counsel, was elected president to fill the vacancy caused by the death of A. Arthur Caille. Work on the construction of the theater delayed owing to the sudden death of Mr. Caille, has been resumed and the building will be rushed to completion.

NO INJUNCTION IN TRIANGLE SUIT.

Every motion picture exhibitor and exchangeman in Detroit was very much interested in the suit filed by H. I. Garson in the circuit court of Detroit asking for a temporary injunction to prevent the showing of any Triangle film in Detroit. It consumed practically all of the week ending January 15, and which involved Harri I. Garson, of the Broadway-Strand theater, P. P. Craft, The Duplex theater and the Triangle Theater Corporation, as well as the Triangle Film Company, of New York City. On January 15 Judge Davis refused to grant a temporary injunction feeling that to do so would involve too many parties in a loss and would disorganize the theaters already showing Triangle films. The regular trial will now proceed without delay.

At the present time three theaters in Detroit are showing Triangle films: the Duplex, Grand Boulevard and Woodward; Forest, Woodward near Forest avenue and Triangle theater, Woodward and Jefferson avenues.

THEATER TAXES ARE DUE.

Collector of Internal Revenue James J. Brady, of Detroit, says that returns from special taxpayers under the emergency revenue law are coming in very slowly. Taxes are now due for the period January 1 to June 30, 1916, as follows: Theaters seating not over 250, $12.50; seating from 250 to 500, $25; seating from 500 to 800, $37.50, and seating over 800, $50.

Atlas Company Moves.

The Atlas Motion Picture Company, of Detroit, has moved its offices to 709-710 Peter Smith building, but will retain its laboratories in the Liggett building. This concern which started in business about a year ago is meeting with unusual success, and is the only one of seven film producing companies starting in Detroit that has survived. The Atlas produces comedies, two and three reel features and commercial film. The officers are: P. R. Upton, president and general manager; F. J. Schaffer, vice president and laboratory superintendent; F. L. Upton, secretary and treasurer; H. G. Brewer, manager commercial department; George Earle, director general; L. Earle, scenario editor, and E. J. Taylor, assistant scenario editor.

Tickets for Triangle, One Cent.

The Liggett Drug Stores of Detroit on January 19, announced that it had purchased 50,000 admission tickets to the Triangle theater and would sell them for one cent each. The announcement made was as follows: "We have made exclusive arrangements with the Triangle Theater of Detroit to offer our customers an admission ticket for one cent. Come to any of our stores, pay us the regular price for any 15, 25 or 50-cent Triangle theater ticket and we will sell you another, duplicate of the one you buy, for one cent—that, is two 15 cent balcony tickets for 16 cents, two 25 cent orchestra tickets for 26 cents, and two 50-cent box tickets for 51 cents. The sale will last for one week only. The tickets are good any time." There are three Liggett Drug stores in Detroit.

Name New House the Madison.

The new theater which John H. Kunsky will erect at Broadway, Witherell and Grand Circus Park, Detroit, is to be called the Madison, this being an easy sounding name, easily remembered and because of the location being just a stone's throw from Madison avenue. A company has just been organized with a capital stock of $20,000 and the principal incorporators are John H. Kunsky and George W. Trendle. We might add in this connection that Mr. Kunsky and Mr. Trendle are financing the construction of this building without the sale of one share of stock to the public.

Briefs and Business Notes.

Frank Rutledge, special representative of George Kleine, of Chicago, and the Kleine-Edison productions, is making many friends in Detroit and Michigan, where he spends considerable of his time.

Architect C. Howard Crane, Dime Bank building, Detroit, is taking figures on a theater to be built on Russell street, near Frederick avenue.

Mayor Marx of Detroit says that motion pictures are the only kind of amusement he will permit in the Folly theater, which license he recently revoked.

PRAIRIE STATES NEWS LETTER.

New Policy at York's Dean Theater.

YORK, NEBR.—The Dean theater at York has adopted a new policy with which it thinks it can please all its patrons. It does not want an all-feature program every night nor does it want to eliminate the multiple reel productions. One night there will be a feature and a one-reel comedy at 10 and 15 cents, and the next night, a mixed program at 5 and 10 cents. This plan of alternating will be followed and it is believed will insure a steadier and increased patronage.

An Omaha Studio?

Reports from Omaha say that J. de Labertouche, late of Pathe Freres of Paris, with I. W. Warren and A. Durran were in that city looking for a site for the erection of a moving picture studio.

Nebraska Changes, Etc.

Frank W. Jones has opened a moving picture show in the Opera House at Trenton.

The Garden theater, formerly the Elite, at 1418 Farnam street in Omaha, has been re-opened by J. H. Thornton, of Fort Worth, Tex. He has redecorated the place and installed an orchestra.

The Casino theater at Wymore will be open only on Saturday nights. H. H. Dummitt and R. W. Small have consolidated their interests.

IN THE DAKOTAS.

Dakota Changes, Etc.

GRAND FORKS, N. D.—A. L. Zacherel has announced the Royal theater at Grand Forks, N. D. He will operate it as a ten-cent house.

H. P. Blasdell has sold the Grand theater at Carrington, N. D., to H. E. Poole.

The Empress theater at Garfton, N. D., is now under the management of O. N. Vista.

Dakota Brevities.

Three reels of film and a machine were destroyed in a film fire at the Princess theater in Fargo, N. D.

Kronchnabel & Flury of the Dickinson Opera House at Dickinson, N. D., have installed projection equipment and added

noving pictures to the Sullivan & Considine vaudeville program.

The immigration department of South Dakota will start a moving picture and lantern slide show of scenes showing the resources of South Dakota, in towns of eastern Iowa and in Illinois for the rest of the winter.

The Lyceum theater at Fargo, N. D., has a bowling team which represents the theater in local contests.

I. B. Greengaard has sold his moving picture theater at Milbank, S. D.

L. L. Devereaux, who has completed a new theater at Rockford, N. D., will call it the Blackstone.

Melvin Pederson has purchased the moving picture theater at Hatton, N. D., from Joseph Anderson.

Benson Brothers have been preparing to open a moving picture show in their hall at Trent, S. D.

MICHIGAN NEWS LETTER.

Special to M. P. W. from Midwest News Service.

Preparedness Film Helps in Michigan.

GRAND RAPIDS, MICH.—"The Battle Cry of Peace" is proving a mighty attraction in Michigan. One of the advantages is the ease with which local aid may be interested for publicity purposes. A regular army instructor was at Grand Rapids with two machine guns to teach national guardsmen their use. He loaned the pieces to Gilligham & Smith to help exploit the films. The guardsmen in Grand Rapids attended the show at the Majestic Gardens two companies one night, another company and the band the next night, and another company and the field corps the next. As they paraded the streets considerable advertising was secured. Manager McLaren of the Majestic theater at Jackson had the film for Jan. 27-28-29.

Features at Escanaba's Delft.

The Delft theater at Escanaba, Mich., has a new policy of nothing but features. The following schedule will be used—Monday, Paramount; Tuesday, Triangle; Wednesday, Triangle; Thursday, Paramount; Friday, Fox; Saturday, Metro; Sunday, bookings from open market. Mondays, Tuesdays, Wednesdays, Thursdays and Fridays the price of admission will be: Matinee, 5c. and 10c.; evening, main floor 15c., balcony 10c., children 5c. Saturdays and Sundays: Matinee 5c. and 10c.; evening 5c. and 10c.

Got 'Em All to Holler.

Manager Thompson of the Alselum theater at Northville had a "yell festival" at a recent show for children and gave a prize to the youngster who made the most noise.

Owosso Theater Progress.

Three theater projects were rumored for Owosso, Mich., and one of them has taken definite shape. At an expense of $15,000 the old Owosso theater will be remodeled into a ground floor house. Eugene Brewer and Dr. Gaylord N. Finch who will take a lease on the house will book about fifteen theatrical attractions a year and the rest of the time will use principally moving pictures.

The Paul J. Schlossman Amusement Company of Muskegon, having just opened a new $75,000 vaudeville and dramatic theater, The Regent, in Muskegon, Mich., is contemplating replacing the Majestic theater of that place with a modern moving picture theater seating between 750 and 800 persons. The plan is to use part of the site of the Majestic as a foyer for the proposed theater and to cut off forty-four feet from the rear of the stores adjoining the film house and use the ground obtained for the body of the new playhouse.

Michigan Changes and Business Notes.

William C. Caldwell, one of the moving picture pioneers in Battle Creek, Mich., has sold the Majestic theater to Charles A. Brocens, A. Agarman and William Boget.

W. T. Kelly, who has leased the Empress theater property at Ironwood, Mich., from O'Donnell & Nolan has made a number of changes. The building has been remodeled and hereafter will be known as the Temple theater. Triangle service will be used on Mondays and Thursdays, Paramount service on Wednesday and Saturday and other high class features the rest of the time. Admission will be ten and twenty cents. A twelve-piece orchestra will be used in connection with the Triangle films. Manager Kelly has renamed the former Temple theater of Ironwood the Strand and will operate a five and ten cent show there.

Michigan Brevities.

The new Isis theater on Monroe avenue in Grand Rapids, Mich., which opened Jan. 22 will use Universal Film service and Sullivan & Considine vaudeville.

"Trilby" played a return date at the Wenonah theater in Bay City, Mich.

The Majestic theater at Jackson, Mich, has booked "The Birth of a Nation" for February 10-12.

The Butler theater at Ishpeming, Mich., will give bargain matinees—eight reels for five and ten cents every Saturday, Monday and Thursday.

More Children's Shows

Illinois State Normal School Teachers Organize Special Shows in Bloomington—Local Civic and College Organizations Help the Idea Along—Notes on the Movement in Other Cities of the State.

By Frank L. Madison, Illinois Correspondent of Moving Picture World.

BLOOMINGTON, ILL.—Thirteen hundred children saw "The Wizard of Oz" at the first Saturday morning "Children's Hour" at the Irvin theater in Bloomington and others cried because they could not secure admission. A second show was given at 1.30 to please the left-overs. Miss Minerva C. Hall of the music department of the Illinois State Normal University and Miss Nellie C. Thompson of the Illinois Normal Training School are behind the plan which was conceived last summer. They corresponded with cities in which the children's hour has been tried and in the course of the Christmas holidays paid a visit to the now-famed children's show at the Strand theater in Chicago and also visited twelve film exchanges. A number of civic and college organizations in Bloomington are aiding in the work. Miss Hall tells the stories of the pictures. Future attractions are "Little Lord Fauntleroy" and "Alice in Wonderland."

The Eagle theater at Princeton is using a special program on Saturday afternoons for children.

The Gem theater at Edwardsville invites bringing children to the Sunday matinee.

Manager D. A. Beston of the Court theater at Kankakee is co-operating with the Woman's Club of that city by giving special children's shows at 10 o'clock Saturday morning. The idea of the Strand in Chicago is followed, and talented local youngsters are used on the program. A five-cent admission is charged.

NEW EXCHANGE AT QUINCY.

The B. H. N. Film Service Company has been formed at Quincy to buy, sell, rent and exchange films, machines, etc. The concern will be incorporated with capital stock of $50,000. Headquarters will be at 236½ North Fifth street in Illinois.

Charles Kindt Back at Rock Island House.

Charles Kindt, owner of the Illinois theater at Rock Island, Ill., has resumed the management of the house following the departure of Jay Cox, representing the Metropolitan Amusement Company.

Illinois Changes, and New Houses.

Two young men of Highland, Illinois, J. Rickli and N. Nichlen, have opened the Opera House at Troy, Ill., and are running the Mutual program which they are enthusiastically boosting as "the standard of all programs." These young exhibitors are well thought of and, probably this is the beginning of two successful careers.

W. W. Watts, president of the Vaudette Amusement Company of Springfield, announces he will erect a $10,000 moving picture theater at Petersburg to replace the Rex theater, which recently was destroyed by fire. The new house will seat 700. Arthur Simons, who managed the former Rex, will be in charge.

Wallace Howell, who has been pianist at the Gem theater in Macomb, has assumed the management of that house, succeeding Jay Wilson, who has returned to Astoria.

The Million building at Springfield, in which the Savoy theater is located, and which was damaged by fire early in December, will be restored.

Charles T. Smith, former manager of the Star theater at Elgin, is said to be contemplating a lease on the Clark building at Spring and Division streets for use as a moving picture theater.

The local film, "The Dedication of the Madison County Courthouse," proved a profitable repeater at the Gem theater in Edwardsville.

The first anniversary week of the "K" theater in Clinton was observed by Manager Sudduth with a special feature program.

The Pastime theater at Homer did good business with home-made pictures.

The Majestic theater at Peoria had an extra Saturday morning matinee of "The Birth of a Nation."

The Wm. Fox "Sampson" was shown at the Isis theater in Roseville as a benefit for the Merchant's Band.

The Gem theater at Macomb is now using two pianos in connection with the pictures.

The Bijou theater at Mattoon has been remodelled. The improvements include a new floor and ventilating and lighting systems.

The Princess theater at Manteno has cut its operating schedule to three nights a week—Wednesday, Saturday and Sunday.

Patrons of the Star theater at Evanston were so insistent that the management returned "The Campbells Are Coming."

"The Pretty Sister of Jose" was used as a feature by the Majestic at Belvidere as a benefit for the high school basketball team.

Harry Meyer has named the new moving picture theater, which he opened at Mt. Sterling, the Majestic.

The Majestic theater at Peoria had "On the Firing Line with the Germans," January 16 to 23, in co-operation with the Peoria Star.

In order to assist in the control of an evident small-pox epidemic, Manager W. B. Sudduth of the K theater at Clinton voluntarily closed his house for several days.

"Carmen," with Geraldine Farrar, was sponsored at the Illinois theater in La Grange by the Young Women's auxiliary of the Congregational church.

Takes in Eleven Shows

St. Louis World Representative Stays Downtown for an Evening and Calls at Eleven Prosperous Theaters—Could Have Got into Four More Without Paying—Finds a Lot of People Enjoying Themselves.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—We went out on Delmar and Kingshighway two weeks ago and wrote a piece about the theaters out there, and when that letter was printed a downtown manager took us to task. "Looky here," he said, "you'll make a lot of folks get corns on their feet walking way out there to look at picture shows, when we've got eleven of 'em right down here in a bunch and if you count the Grand and the Hippodrome, that serve a sort of cocktail mixture of pictures and vaudeville, there are thirteen. There may not be as many silk hats and automobiles as there are out on High Brow Hill, but there are a whole lot of people downtown. Drop around and take a look at our thirteen shows that are humming for a twelve-hour stretch every day of the year."

Calls on William Sievers.

We did. We went downtown and took in eleven shows in one evening. We stopped first at the Central on Sixth and Market. The Central was one of the first downtown picture houses, and was opened by William Sievers. Mr. Sievers gained the experience at this house that made him see the possibilities of the business in St. Louis, and prompted him to build the New Grand Central, one of the most magnificent picture theaters in the west Mr. Sievers has become a national figure in moving picture circles and is one of the most tireless workers for the upbuilding and dignity of the business. The Central is under the management of J. J. Sweeney, an old-timer in the moving picture game. "Damaged Goods" is in its fifth week at the Central, and there was a crowded house when we were there.

The Downtown Triangle House.

After the Central we took a hop, step and a jump to the American, the downtown Triangle house, managed by David E. Russell, the fellow we caught with 73 automobiles out in front of his theater two weeks ago. There were not so many automobiles in front of the American, but there was a nice big crowd indoors, and when the American looks crowded it means something, because it is a big house with double balconies, and you can stow away a thousand people in it and hardly see them. Sam Bernard, Mae Bush, Norma Talmadge and Jos. Jefferson were among the stars that formed the fourteen reel program at the American.

Hears Big Orchestra at the Lyric.

After the American, we dropped in at the Lyric, J. W. Cornelius's downtown house. The Lyric is always crowded, but a bigger audience than usual was looking at Clyde Fitch's comedy, "Captain Jinks," and listening to the fine music of the orchestra. The Lyric claims to have the biggest and best orchestra downtown, and the reputation of its music, under the leadership of Dave Silverman, has spread until it is considered an attraction in itself and billed as a feature of the house. A word or two of praise may also be said for the attendants of the Lyric. Claire Keller, the superintendent, and his force of ushers work about as noiselessly and efficiently as any body of theater attendants in the country.

Finds Ritz Nice and Warm.

Half a block from the Lyric is the Ritz, the newest and one of the handsomest houses in the downtown district. The Ritz is a cosy theater, with flowers and Japanese dwarf trees in the lobby, and is as warm as toast. A Metro subject, Gail Kane in "Her Great Match," was being shown to a big audience. The Ritz uses a diversified program, showing General service as a rule, with an occasional big feature.

Pay-as-You-Enter at the Gem.

After the Ritz, we went down to the Gem. The Gem is one of the theaters that helped to make moving picture history in St. Louis. It was opened by Frank Talbot, and was the first house to show independent pictures in the west. The Gem fell into evil ways when the Hippodrome opened across the street, and has been dark off and on for two or three years, but was opened recently by Bromley and Goll, who operate the Duchess on Grand avenue. The Gem has a novelty in the way of a pay-as-you-enter system. Mr. A. D. Branham, vice president of the Automatic Register Company, who controls the invention, was at the Gem and explained the working of the system.

When a coin is paid at the box office it is dropped in a receiver. This immediately sets up an electrical connection and registers the money in the manager's office upstairs, and the usher is notified by a flashlight. The registering device records anything from five cents to $500. There is a large globe suspended over the street and at the same time the coin is registered in the manager's office upstairs, the globe lights up and a bell is rung. This part of the scheme is a novel sort of advertisement and will serve to attract attention to people up and down the street. Mr. Branham says the registering device can be carried anywhere the manager may sit, even in another building, and count the money coming in at the door.

Films at the Hippodrome.

We stepped over to the Hippodrome, which was reopened in December, and which is doing a nice business with its diversified program. The Hippodrome is a vaudeville house now, playing Kurt Jones attractions, but they run several reels of pictures in connection with the show.

Grand Was Crowded.

The Grand, on Market street, was crowded, and was entertaining the big audience with a bill of vaudeville and pictures.

Dixie a Fine House.

We were half way to Broadway when we stopped at the Grand, so we kept on going and dropped in at the Dixie, which opened on the first of December. The Dixie used to be the Sun, and was closed for a year, when the present manager, J. H. Kientzle, rebuilt the place and made a fine house out of it.

The Dixie opens at 9 in the morning and runs until 11 at night, and the manager says he is considering making an all-night show of it.

Business Humming at the Astor.

Down the street a few steps is the Astor. The Astor is a house that has been humming along at a good steady gait for a number of years, and was doing the usual amount of business when we got there. After the Astor we got to George Angelich's Rainbow, in the next block on Broadway. This is another of the all day run houses. The Rainbow gives a big program for five cents and enjoys a fine patronage from the railway and bank clerks in the neighborhood.

Manager Schwartz's Houses.

The Broadway, which is not on Broadway at all, but on St. Charles street, was our next stop. The Broadway and the St. Charles, diagonally across the street from each other, are both of the W. J. Flynn circuit, and are under the personal care of Manager Schwartz. These two houses are right in the heart of the big store district, and have a fine tired-shopper patronage. "The Angel of Poverty Flat" was on at the St. Charles when we left.

Neat and Cosy Strand.

Just around the corner brought us back to Sixth street again, and face to face with the Strand, the only downtown theater with a Paramount program. The Strand is smack up against its big neighbor, the Columbia, a Keith and Proctor vaudeville house, and it is under the management of Henry Buckley, who also manages the Columbia. The Strand is one of the neatest and cosiest little houses in the country, and is one of the few downtown houses that does not change program daily.

Chosen Items of Interest.

An item in the Searchlight, a paper published by the Lears Theater Supply Company, says that every building in St. Louis that has ever operated as a moving picture theater is now open, with the exception of a small house on Kingshighway and Page Blvd. Mr. Sam Lears, president of the supply company, is in a position to know about the closing and opening of show houses, as he furnishes supplies to a large number of theaters in St. Louis, as well as through the entire middle west, and his statement may be regarded as authentic.

C. A. Maberry, manager of the Delmar theater, 4936 Delmar avenue, has been suffering from appendicitis for the past two weeks. Mr. Maberry has just recently been reappointed manager of the Delmar, when it was sold to P. Stromberg by the Crawford interests.

S. W. Hatch, manager of the V. L. S. E. Exchange at 3630 Olive street, has been absent from the office for several days owing to an attack of ptomaine poisoning. Mr. Hatch had an attack of the same kind last summer, which laid him up for a couple of weeks.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

Change in Management at Princess.

DENVER, COL.—An important change in the management of one of Denver's biggest and best motion picture theaters has been announced. As a result this district is robbed of one of its best liked and most capable exhibitors, while it reclaims the services of a beloved native son, who has made his mark in more than one branch of the photoplay industry.

On January 20, H. E. Ellison, manager of the Princess theater, resigned his post to take up the more important duties of executive head of the new Paramount theater at Salt Lake. He was succeeded here by S. Barrett McCormick, former newspaperman, film exchange man and scenario writer.

Doesn't Believe in Mixed Programs.

H. E. Ellison, recently appointed manager of new Salt Lake City house, has been identified with the exhibiting end of the Denver photoplay industry for four years, first as owner of the Colonial theater and later as manager of the Princess. It was in the latter connection that he won his greatest success. He made Paramount pictures "Go" in Denver. He was the first to introduce the "harmony" plan in this city. The Princess gets the highest standard admission price of any theater in Denver and under Mr. Ellison's management it has consistently played to full houses.

Mr. Ellison lays his success to the fact that mixed programs have found no place on the Princess screen. He believes that the moving picture patron either wants high class stuff or slapstick. None wants both. When he took charge of the Princess he chose the high class field and comedy has been completely barred except where it was of the high class society variety.

The best evidence of Mr. Ellison's success is found in the fact that L. M. Marcus has recruited him to take charge of his big Salt Lake Paramount theater.

"Billy" Ireland Gets Big Job.

Denver lost for the time being one of her oldest and best known theatrical men. It was announced this week that William A. "Billy" Ireland will become western manager of "The Birth of a Nation." For 20 years Ireland has been a familiar figure in the theatrical life of Denver. He started his career as an usher in the Tabor Grand under Peter McCourt. Later he became an office assistant, then treasurer and finally manager of the Broadway theater.

Clifford Boyd of Cincinnati has come to Denver to succeed Mr. Ireland as manager of the Tabor Grand, which will be operated as a ten-cent moving picture house.

Prohibition Helps Film Business.

Prohibition has proved a boom to the motion picture industry in the Denver district. One month of the dry era has passed in Colorado and almost, without exception, exhibitors of the photoplay throughout the entire state report an increase in business. And this, despite the fact that zero temperature has prevailed in all sections and weather conditions have been anything but favorable to the industry.

Victor Opera House to Show Films.

The photoplay has triumphed over the legitimate theater in another notable battle in Colorado. As a result of its victory, the Victor Opera House at Victor, Col., will be remodelled at once and turned into a motion picture theater. Hall Bros., former owners of the Fox theater in Victor, are back of the enterprise. They have sold the Fox to Jesse E. Jones, formerly of Canon City.

The Victor Opera House is one of Colorado's most famous playhouses. Some of the world's most famous stage stars have appeared there. In the early days of the gold excitement in this camp fabulous prices were paid for seats at the best attractions.

A Little Mountain Theater.

Milton Cohn, Denver exchange manager of the Notable Film Co. claims the distinction of knowing the smallest exhibitor in the world. He is D. D. Dodge of Vanadium, Colo. Vanadium is so young that it is not even on the map. It is the home of the rare mineral of the same name. It has one theater which is a makeshift affair with a seating capacity of only 75. Two Paramount pictures a week are shown there. Vanadium is located near Telluride in the mountains of Southwestern Colorado. It is not even a station on the railroad line and its films are thrown off on the mountain side while the train is in motion. To return the films it is necessary to carry them to the express office at Telluride by horseback.

Business Notes—New Theaters.

Harry Cassidy, travelling representative of the Mutual Film Corporation for the Denver district, has just returned after an extensive trip through Nebraska, Kansas and Eastern Colorado and reports a theater building boom.

W. H. McDonald of Terrington, Nebr., has broken ground for a $12,500 theater to be opened in the spring.

Nathan Desky of Brush, Col., has just completed work on his new $15,000 theater and will open with a high class motion picture show on February 1.

At Scott Bluffs, Kan., T. A. Bucy, who owns the Crystal theater, has completed plans for a new $25,000 playhouse. Work on the building will begin as soon as the weather permits and it is expected to be completed by early summer.

WISCONSIN NEWS LETTER.

Special to M. P. W. from Midwest News Service.

Suit Set for Spring Term.

CHIPPEWA FALLS.—The case of the Casino Feature Film Company of Milwaukee against the Elliott Sherman Film Company of Minneapolis, will be tried at the spring term of Circuit Court in Chippewa county at Chippewa Falls. The plaintiff brings suit to restrain the Minnesota company from exhibiting the "Unbroken Road," a five reel film, in Wisconsin.

Chosen Notes.

The Grand theater at Green Bay, Wis., is going after box party business by inviting societies and persons who are given to entertaining to reserve a box for Triangle plays several days in advance. Reports of these on the society page of local papers are good advertising.

Crushing and jammed business for motion pictures still continues at the Grand Opera House, Oshkosh, Wis. Riots calls for police to hold crowds back from breaking down doors for second shows is not a common occurence. Building next to theater has been rented for a rest room for patrons waiting for second shows. The "Birth of a Nation" recently played here to $6,619.50 in one week. Following one night stand attractions, "Mutt and Jeff," October 10, and "Seven Keys to Baldpate," October 11. Large advance sales.

Picture Show Zones

Minneapolis City Council Passes Ordinance Providing for Zones in Each Ward and Restriction of Shows to Them—No License for Outside Will Be Considered—Limits the Number of Theaters to 100.

By Grace L. Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—An ordinance has just passed the city council of Minneapolis providing for zones in each ward to which motion picture houses must be confined. The ordinance was introduced by Alderman Williams and met with no opposition. Beside creating zones within which houses may be established it further provides that no applications for locations outside these zones will be considered, it limits the number of show houses in the city to 100 and provides that all applications for transfers must be advertised so as to give anyone who desires to do so an opportunity to object. There are at present 75 motion picture theaters in Minneapolis.

As several of the wards had not set their zone limits the limits on these are left open to be established later. The ordinance is indirectly the result of agitation in certain of the school districts in the residence part of the city to keep theaters from being established within certain limits of the neighborhood schools.

THE EXCHANGE ASSOCIATION.

Benjamin M. Goldman has been retained as attorney by the Associated Film Exchange Managers of Minneapolis. A circular letter was recently sent out to all exhibitors by the managers asking their co-operation in assuring protection against unscrupulous and unreliable exhibitors.

W. H. Stafford, president, Mutual Film Corporation.
D. D. Lederman, first vice president, Universal Film Exchange.
J. T. Van Meter, General Film Co., second vice president.
A. A. Hixon, secretary, Metro Pictures Service.
Bert Barnett, treasurer, Famous Players Star Features Film Service.
J. E. Moore, Nelson & Moore, sergeant-at-arms.
C. W. Sawn, V-L-S-E.
Fred S. Meyer, Western Kriterion Film Service, Inc.
E. A. Westcott, Fox Film Corporation.
J. A. Salter, World Film Corporation
J. E. Cubberly, Zenith Feature Film, Duluth.
Chas. Thall, Kleine-Edison Co.
Wm. Merrill, United Film Service.
Nelson & Moor, Independent Feature Film Co.
S. B. Sampson, Pathe Exchange, Inc.
Wm. A. Lochren, Northwest Weekly.
Benj. M. Goldman, counsel, Suite 509-14, 311 Nicolett Avenue, Minneapolis.

Van Meter to Manage Exchange.

J. T. Van Meter has become manager of the Minneapolis branch of the General Film Company. Mr. Van Meter succeeds H. H. Buxhaum, who was recently transferred to the Philadelphia branch. He has been with the General Film Company for more than five years, coming here from Milwaukee, where he was manager of the branch office. Previous to his Milwaukee experience he acted as booker for

J. T. Van Meter.

the same company in Chicago. One of the early improvements that Mr. Van Meter plans in the office system here will be unique in the city. This will be the regular showing a week beforehand of all film releases for the convenience of exhibitors. All film companies in the cities make occasional showings when requested, but so far none of them have regularly exhibited releases in advance. This will also give committees from the new censor board a chance to see films if there should be any question about them, and Mr. Van Meter says such committees will be welcomed at any time.

Will Show Local Post Office at Work.

A motion picture film showing the Minneapolis post office at work is to play a part in an educational campaign, which is shortly to be opened in the schools of the city to make school children acquainted with the work of the government. Lectures are to be given and the film shown in the eighth grade and high schools and in the night schools. Various branches of the work are to be set forth in the film which will be shown and explained by P. E. Foss, president of the Mail Clerks' Association. The association is paying for the making of the film.

Elaborate Stage Effects at New Strand, Indianapolis

Beautiful Settings and Music Add to the Effect of Films Shown at the Newest Picture Theater—A Credit to the City.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—The Strand theater, Indianapolis, opened with the Paramount photoplay, "Mice and Men" featuring Marguarette Clark. An audience that packed the house witnessed the photoplay and musical entertainment.

No attempt has been made to present photoplays in Indianapolis on as elaborate a scale as was seen at the Strand. Persons who saw the presentation of "The Birth of a Nation," at English's theater recently were given an insight of how interpretive music by a large orchestra enhances the value and pleasure of a photoplay entertainment. Indianapolis photoplay patrons have had an opportunity to witness the best photoplays that are being produced. Nothing new to them was offered at the Strand. But those who witnessed the performance Saturday evening realized how interpretive music with a novel stage setting, improved and added to the ordinary presentation of photoplays.

The first picture was "Seeing Panama," followed by a solo by Viva Ethella. A reel of curernt event pictures followed, and Albert E. Short, cornet soloist, played "A Dream." The program concluded with a comedy film.

One of the innovations at the Strand is the way the picture screen is handled. The audience sees the screen only just before time to present the pictures. Plush curtains in the rear of the stage setting draw together, the picture screen is dropped in place and the curtains are opened. At the end of the picture the curtains are drawn together the screen is taken up and the curtain open again.

A large delegation of Chicago business and professional men witnessed the first performance Saturday evening, and several hundred of the leading citizens of Indianapolis were guests of the management.

The Strand Theater Company, Indianapolis, has increased its capital stock by an issue of $50,000 preferred and an increase of $125,000 common stock, making the total capitalization $200,000.

BUY THE ROCHESTER THEATERS

Clyde and Sidney Wilson, brothers, Knoxville, Indiana, have bought the three motion picture theaters of Rochester, Ind. They bought the Paramount theater from Ray Blausser, and the K. G. theater from Roy Shank for a consideration said to be more than $7,000. The Shank theaters will be taken over Feb. 7th and the Paramount theater is now being run by the Wilson brothers. Both of the brothers will move to Rochester shortly. Clyde Wilson is an experienced picture theater operator having had a house in Argos, Indiana, for several years.

AGAINST FEDERAL CENSORSHIP.

The Evansville (Ind.) Journal News has come out in a strong editorial against the bill in Congress to create a Federal censorship of motion pictures.

The editor says, "The moving pictures are, in fact, a pictorial press performing in a modern and entertaining and instructive manner all the functions of the printed press. We base our objections to this censorship bill upon the wholly sufficient ground that such a censorship is a direct violation of the guarantee that every American citizen has a right to publish anything he pleases, either by speech, or in writing, or in print."

J. E. Whitely Buys Colonial.

J. E. Whitely, manager of the Colonial theater, at Kokomo, Ind., has bought the house from Charles Lyons. Mr. Whitely will make no changes in the theater. When Mr. Lyons bought the house it was not considered a paying proposition. He employed Mr. Whitely as manager and under his direction the house has been making money.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Indiana Business Notes—New Houses.

George L. McClaine and other west side merchants at Laporte, Ind., contemplate the erection of a $35,000 theater.

W. C. Meloy, Shelbyville, Ind., plans to open the Strand at that point on Feb. 14. A $5,500 organ is being installed.

Gilbert Cuthbert and Sam Floyd have bought the Irwin theater, Goshen, Ind., of William C. Burridge.

B. J. Vought and W. L. Pracht, Defiance, Ohio, have bought the George Brookins house at Columbia City, Ind., of Mr. Brookins. The new owners formerly ran houses at Defiance, Ohio and Hillsdale, Mich.

The Washington Theater company, Marion, Ind., has incorporated with $35,000 capital stock. The directors are J. R. Beaver, Frank B. Metcalf and Ed. Coolman.

Ray and Hobart Bishop have taken over the Victoria theater, at Lafayette, from Mrs. S. Remington. Ray and Hobart Bishop are sons of G. W. Bishop, owner of the building in which the theater is located. The new management will take over the bookings made under the Remington management, and will add such others as they think desirable from time to time.

The New Forrest theater, Boonville, Ind., was opened with "Camille." The New Forrest theater will run Fox, Paramount, and Metro releases regularly and in addition to this the output of other film corporations.

Wisconsin Brevities.

The Civics Club in Madison will discuss moving pictures at its meeting on February 6.

The Odeum theater, 707 Tower avenue, in Superior, was damaged by fire. Loss, $1,000. Five reels of "The Roundup" were destroyed.

DALLAS NEWS LETTER.

Private Showing of "The Girl and the Game."

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, TEX.—For the purpose of introducing "The Girl and the Game," to the exhibitors, advance showings were made for exhibitors only at five points over the state. Neat invitations were mailed out and the house managers invited to witness the showing. Charles M. Tetrick, special agent for the picture, was present at each showing and acted as personal host in conjunction with the managers of the house where the films were shown. Showings were at Dallas, Houston, San Antonio, El Paso and Amarillo. Mr. Tetrick is very much pleased over the results. Also, at San Antonio the Queen had a "Helen Holmes Day" with a free exhibition of the opening episode, and although it rained, the house was packed.

Accepts Road Job With Mutual.

Jas. G. Tomlin, an exchange manager, of the early days, who for the last few months has been local manager of the United Branch at Houston, leaves to take a road job with the Mutual in the Houston territory. Mr. Tomlin is widely known in the south and west, having had similar places with the Laemmle exchange and the Wagner Company at Memphis, Evansville, Salt Lake City and Shreveport, New Orleans and Houston. Mr. Tomlin boasts of always telling the exhibitors the truth and winning their confidence. He is looking forward to meet with big success in his new position The United customers were sorry to see him leave, but "what some lose, others gain."

Two Dallas Houses Becoming One.

Two adjoining theaters on Elm street, Dallas, the Palace and the Candy, are being overhauled and reconstructed into one house. These houses are among the several controlled by W. D. Nevills, and are in a group of 5-cent houses, and this break will certainly improve the appearance of that block. Mr. Nevills expects to make a strictly up-to-date combination house, which will be called the Folly, and will use pictures and vaudeville. A building permit was issued calling for the expenditure of $2,200, and it is understood that this does not include electrical and other special installations.

New House in Argenta, Ark.

Louis Rosenbaum is building a new house at Argenta, Ark., and it is reported will expend $75,000 on the building and equipment. He has purchased from H. K. Barnett, Dallas, equipment which includes two 1916 Motiographs, a motor-generator and a Minusa screen.

Fine Temple Theater Opens at Mishawaka, Ind.

Manager O. J. Lambrotte Opens New House With World Film, "Camille"—Seats 600 Persons—Some Interesting Details.

MISHAWAKA, INDIANA.—The Temple theater, Main street and Lincoln highway, Mishawaka, Ind., opened last week with "Camille," the World Film photo play with Clara Kimball Young in the leading role. The new theater is a great improvement for the busines district of Mishawaka. It is located on what was formerly the old post office site.

O. J. Lambrotte, former manager, is an experienced picture man and has a chain of theaters in Indiana.

The main street front of the building is of ornamental stucco with relief ornamentations. The entrance floor is of mosaic tile of black and white with a mosaic border. In the tile is the word "Temple." An electric sign over the entrance also carries the word "Temple." The selling booth is equipped with an automatic selling machine.

The interior of the house is finished in mahogany and cream. There is a beam ceiling finished in cream. In front of the screen to the right and left are electric fountains and from the basins emerge artificial fire-proof vines which climb up the sides of the screen. The seating capacity is 600, 100 of the seats being in the balcony.

The Lambrotte saxaphone orchestra of five pieces will provide music. On special occasions singers and musicians of ability will be engaged to help fill out the program. The orchestra pit is large enough for a much bigger orchestra and at times, it is expected to use more music. The Temple has contracts with the Triangle, the Fox, and World film exchanges.

Mention of Prominent People in Dallas Territory.

Paul Ginsberg, known as the "Universal Walker," who is walking from Kansas City to Dallas under the auspices of the Universal company, has passed Oklahoma City and is expected in Dallas this week (week of January 17-22.)

William Oldknow, general manager of the Consolidated Film and Supply Company, the Southern branch of the Universal is making an extensive business visit in Dallas.

C. R. Baxley, of the Dallas Fox offices, has returned from a holiday tour and is back at his old desk.

O. V. Randall is now traveling representative for the V-L-S-E, Dallas office, vice R. K. Evans, recently placed in charge of that company's New Orleans branch. J. E. Huey, formerly booking clerk here for the same company, has been advanced to the road work also.

E. J. Farrell, district representative of the General Film Company, headquarters at Atlanta, has just been in Dallas. Mr. Prince, Dallas manager, met him at Oklahoma City and accompanied him south. Mr. Farrell goes from here to Houston and other points in this business tour.

Dr. John W. Ruskin showed his "Close-to-Nature" pictures at the Dallas opera house week of January 9-16, and while he had to buck an unusually cold spell, the results were not unsatisfactory. The pictures were decidedly pleasing to those who did see them, being wonderfully educational as well as novel.

Mrs. J. Reed Finley has been appointed amusement censor by the Dallas City Commission. Mrs. Finley has been acting as censor for some time and has shown a very liberal attitude toward all kinds of amusements. She has as yet outlined no policy under the new consorship law, but it is expected she will display the same sensible broadmindedness as has characterized her work heretofore. Mrs. Finley has promised to expound her system to the Moving Picture World representative as soon as she has her plans formulated.

R. K. Cross of Cumby, Texas, has purchased a 1916 Motiograph to be added to the equipment of his house at that place. Barnett made the sale.

The Hippodrome Theater at Tyler, Texas, is now under the management of Emmett & Emmett.

Fred W. Pearce, of the firm of Josiah Pearce & Sons, New Orleans, is visiting in Dallas.

MAKING VILLAGE THEATER PAY.

Interesting Account of Manager Shean's Methods at Gardner, Kan.

Special to Moving Picture World from Kansas City News Service.

GARDNER, KAN., is a town of 500 population, and J. C. Shean has the only picture show there, his house seating 200. Mr. Shean is making a success that many of his brothers in the large cities might well envy. And he does it by careful service—and "pulling stunts." In the small towns there are always a goodly number of patrons who can be depended upon for the regular programs, and who, so they say, pay the expenses of the usual offerings. The profits of the business are made on feature nights, when the prices of 5 and 10 cents are boosted to 10 and 20 or 25 cents. The managers have a full week to advertise the features and prepare for them—the town has a week to talk about the coming pictures and work up enthusiasm. Because of this centering of local attention on the big night, it is possible and profitable to sell reserved seats far ahead, the buyers of such reservations becoming boosters for the show.

Mr. Shean has a fertile imagination in respect to working up his feature nights. An example of his ideas was his booking of five big features as a series, to be run one a week. Reserved seats for the series, the purchaser getting the same seat each week, were sold at $1 for the five shows. Mr. Shean sold $110 of these reserved seats before the first of the series was put on, and so was in the clear on his film rental. As usual the box office sales more than equaled the reservations, taking care of miscellaneous expenses and giving a very nice profit.

EMPRESS AT PAOLA OPENS.

Paola, Kan.—Fred C. Smith, the "magnate" of Paola, Kan., has opened his new Empress theater, a moving picture house, but is continuing to operate the Mallory opera house with road shows. Mr. Smith had been presenting pictures at the opera house while his theater was in process of preparation. The Empress building was entirely remodeled for his purposes, at an expense, including equipment, of about $10,000. There are fresco panels on the outside, the lobby is tiled and trimmed in brass, the seats are upholstered.

The Empress has been rented for Sunday evenings by Rev. O. B. Thurston, pastor of the Congregational church, and evening services of the church will be held there during the winter. One reel of moving pictures, religious subjects, will run every evening before or during the service.

EXCHANGE HOLDS CONVENTION.

Kansas City "Clan" of V-L-S-E. Meets and Lays 1916 Plans.

Manager E. R. Pearson of the V-L-S E. exchange in Kansas City calls his entire force together at least once every three months for a "two or three days 'pep meeting.'" So much enthusiasm and loyalty has been worked up among his "Clan" from the results of these conventions that no doubt in the near future this plan will be adopted by other Big Four managers.

Tuesday after Christmas the clansmen began rolling in and by noon the session was on. Every phase of the industry was discussed with a view to further developing the "partnership plan" between the exchange and the exhibitor. Particular attention was paid to the "definite policy" idea, which is being suggested to all exhibitors.

A pleasant surprise came with the arrival of Assistant General Manager A. W. Goff. This was the first visit ever paid this office by one of the New York officials, certainly conclusive proof of the confidence placed in Manager Pearson.

Those present were unanimous in their approval of the open booking system as the only possible method by which features 100 per cent. strong will be assured. In spite of the low prices placed on the two or three weak features turned out by V-L-S-E, Inc., they continue to be in the vaults, while the strong drawing cards are booked solid at the higher prices. This practically desolves into an automatic merit system as no manufacturer will release a subject now unless absolutely certain of its drawing power.

Those present were E. R. Pearson, manager Kalem Company; S. W. Hatch, manager St. Louis; Jno. Noehrn, St. Louis booker; Joe Gilinsky, representative; J. E. Storey, representative; F. F. Nine, Kalem Company booker; R. L. White, representative; H. E. Stahler, representative; A. J. Reed, representative; L. J. Scott, publicity department, and A. W. Goff, assistant general manager.

TO MAKE FILMS AT OVERLAND.

Company Formed to Produce Near Kansas City.

The Overland Park Film Mfg. Co. has been organized in Kansas City, and chartered in Kansas, for the production of motion picture films at Overland Park, about 25 miles from Kansas City. This place is a town on the Strang electric line, having lakes, medicinal springs, an aeroplane field where many exhibitions have been given, and numerous advantages for a moving picture settlement.

The prime movers in the project are William B. Strang, president of the Strang line, and Capt. Hubert H. B. Holland, a film producer. Captain Holland's chief aids, already arranged for, will be Kenneth D. Langley and Albert McGovern, formerly a producer for the Lubin company.

POPULAR HOUSE UNFINISHED.

W. W. Marsh, druggist of Kansas City, Kan., owns the major part of two or three blocks of property near his drug store on Central avenue, the center of a small community somewhat isolated by residence districts from the main business section of the city. He built the Midway airdome on a vacant bit of property about three years ago. So successful was the enterprise that last year he erected a handsome and substantial theater. This building is 18 feet high, with 18 inch walls and is 50 by 110 feet. Inclement weather last fall forced the use of the building before it was finished inside, and Mr. Marsh decided to postpone the completion until the airdome can be used next summer. The patrons have taken the present conditions good naturedly, and there has been no diminution of patronage. The walls, however, have not been decorated and instead of a suitable floor, the ground has merely been covered with four inches of cinders. Fortunately, the patrons have been used to the cinder floors in the airdome, and the winter has not disclosed any serious discomfort in them. The ceiling will remain as it is, with the great beams uncovered.

A distinctive feature of this theater is the balcony, at the front end of the theater building, from which windows overlook the street. This balcony will have 100 seats. The body of the auditorium accommodates 700. At present the benches from the airdome are used, but suitable theater chairs will be installed when the floor is finished.

The admission to the show has been 5 cents, and programs have been given every evening, including Sundays, with no matinees. When the balcony is put into service, however, 10 cents will be charged for the seats in it, and they will be reservable, the general admission downstairs remaining at 5 cents. Four reels are usually given, though on serial nights the program has six reels.

New Arkansas City House.

The Strand theater at Arkansas city, Kan., will open December 30, having made arrangements to use the Paramount releases. F. C. Fierce is the manager and W. D. Conrad, the owner.

Buys Equipment for New Omaha House.

R. D. Shipley was in Kansas City last week contracting for the equipment to be used in the new theater he is constructing in Omaha, Neb. Mr. Shipley offered a prize of $25 for a name for the house and finally selected "The Muse." It will have a seating capacity of 720 on the main floor and 250 on the mezzanine floor.

Chanute Has Another Picture Show.

Chanute, Kan.—D. O. Reese, formerly a traveler for the Paramount, is giving Chanute, Kan., another moving picture theater. He has leased the opera house, on the second floor of a substantial building, and he opened recently with "The Battle Cry of Peace." Chanute is a town of 10,000. Manager Johnson of the People's theater, has heretofore had the exclusive service of the public as to moving pictures.

Local Censoring in Atchison.

Atchinson, Kan.—An ordinance has been introduced in the city council of Atchison, Kan., providing for a welfare board of five members to be selected by the mayor and council, and serve without pay, whose chief duties shall be the supervision of moving picture shows and dances.

Would Repeal Censor Law

San Francisco May Get Rid of Censorship as Result of Movement for More Drastic Measure—Negroes Demanding a Stricter Censorship—Newspapers and Others Think Present Board Is Illegal.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CALIF.—The proposed amendment to the moving picture censorship ordinance now in effect in San Francisco, drawn up recently at the instance of a negro society and designed to grant additional power to the board of censors, occupied the attention of the police committee of the Board of Supervisors at its meeting on January 13th. This meeting was well attended by persons interested in the matter and it soon became apparent that not only would the lawmakers be requested not to pass this amendment, but that a strong effort would be made to repeal the present ordinance. After a short discussion A. P. Alberga, president of the Negro Welfare League, the organization which submitted the amendment, announced that this body had decided that the measure was too drastic and asked that it be withdrawn. Other negroes, however, insisted upon its passage and the entire matter was later laid over for a week, the police commission deciding in the meantime to see "The Clansman," the film that precipitated the trouble.

Why Censorship Laws Should Be Repealed.

Attorney Walter Rothchild, representing the local Newspaper Publishers' Association, advocated that the entire ordinance regulating moving picture exhibitions be repealed upon the following ground:

That censorship of anything in the nature of public expression is contrary to the letter and spirit of the constitution of California.

That the censorship provided under the existing ordinance is put in the hands of an extra-official body, the legality of which, as well as the propriety of whose acts, is questioned.

That the production of moving pictures has reached a stage where censorship is unnecessary, because producers have found it better to do their own censoring.

That if the present method of censoring were permitted to continue, and more drastic amendments be admitted from time to time, it is conceivable that the attempt might be made to extend the principle of censorship to all forms of public expression—books, magazines, newspapers, speeches and the legitimate stage.

Present Board May Be Illegal.

Irving S. Ackerman, himself a theater owner, representing the Allied Theatrical Managers of San Francisco, argued against the proposed amendment, showing how it could be made to operate against many films which it was not designed to reach. P. A. Peshon, a member of the board of censorship, told of the methods of inspection employed, stating that in no cases were private exhibitions demanded. Con Deasy, a member of the Supervisorial committee, admitted that he believed that the board of censorship was an illegal body, and John Dunnigan, clerk of the Board, said that the proposed amendment was too drastic a one to be passed. The leading feature of the meeting was the strong fight made by the newspaper interests against censorship in any form.

METRO'S NEW LOCAL MANAGER.

Louis Reichert, formerly assistant manager with the General Film Company, and identified with the film business for the past fifteen years, arrived here recently from New York to accept the position of manager of the San Francisco branch of the Metro Pictures Service. J. J. Unger, the special representative of the concern on the Pacific Coast, is making his headquarters here and returned this week from a business trip to the Los Angeles branch.

A POPULAR EXCHANGE MAN.

The accompanying picture is an excellent likeness of Leon Netter, first assistant to Sol Lesser, of the Golden Gate Film Exchange, and should not be confounded with that of Sydney Grant, who recently appeared in the Paramount release "Jane," and who has been appearing here with "So Long, Letty" company. Mr. Netter is one of the most popular film exchange men that San Francisco has produced, and is likewise one of the most successful. Contrary to the usual rule in this particular line of business he has limited his experience to one firm, that of which Mr. Lesser is the head, and through pains-taking work has raised himself to the position of first assistant to this rapidly rising film man.

Leon Netter.

Four years ago Mr. Netter entered the employ of the Golden Gate exchange as office man and his rise had been rapid. He has filled all of the positions offered him in the firm and when the All-Star Feature Distributors, Inc., was formed, he was made manager of this important branch of the business. Of late much of his attention has been devoted to the Kleine-Edison releases, but he is now preparing to devote his energies to a vigorous campaign on the "Ne'er-Do-Well."

During the frequent trips of Mr. Lesser to New York the business has been in full charge of Mr. Netter and the rapid growth of the concern is due in no small degree to the far-seeing business principles employed by him. He enjoys a wide acquaintance among exhibitors and his pleasing personality makes him a general favorite. He is a member of the Screen Club of San Francisco, in which he takes an active interest, and is always to be found in the lead in matters that tend toward the betterment of the moving picture industry.

NEW EXCHANGE PROMISED.

Charles Klopot, of Los Angeles, has just returned to the Pacific Coast from a business trip to New York on which he purchased about eight hundred reels of selected pictures. He states that within sixty days he will have an exchange in operation in San Francisco and that another is planned for Phoenix, Ariz.

INDEPENDENT TO MOVE.

The Independent Film Exchange, which for more than a year has been conducted at 114-116 Golden Gate avenue, in the heart of Film Row, is to move shortly to 124 Golden Gate avenue, where quarters will be shared with the Union Film and Supply Company. The space that is to be vacated will be occupied by the end of the month by the Apex Film Service recently purchased by Marion H. Kohn and Morris Levison.

Mutual Representative to Visit Coast.

J. J. Rotchford, a special representative of the Mutual is expected here shortly by Manager X. K. Stout, of the San Francisco branch, and before his return to the East all the Coast and Western branches will be visited. This branch received a short visit a few days ago from J. R. Crone, the former manager, who came up from Los Angeles for a brief stay. He stated that the Vogue Films, Inc., now had two companies at work and that a third was being organized.

Manufacturer Visits San Francisco.

E. R. Anderson, of the Minusa Cine Products Company, of St. Louis, Mo., was a recent visitor here calling upon members of the supply trade and conferring with the distributor in this territory, G. A. Metcalfe. He also took advantage of the opportunity to visit his former home at Benicia.

Fox Exchange Makes Improvements.

A number of substantial improvements are being made at the San Francisco branch of the William Fox Corp., among these being the installation of an elevator between the main floor and the basement. This is being put in to expedite the handling of film between the vault and the shipping room. The poster department is also being enlarged. Manager William J. Citron was recently accorded a visit from Harry Leonhardt and W. R. Sheehan, who have since left for New York.

Blue Bird Feathers Its Nest.

Blue Bird Photo Plays have fitted up attractive quarters at San Francisco at the Universal Exchange and the first release, Sarah Bernhardt, in "Jeanne Dore," will be made on January 24th. A manager for the local branch has been selected in the person of Charles I. Lunta, formerly of Los Angeles.

Camera Company Incorporated.

The American Movie Camera Company has been incorporated at San Francisco by W. A. King, A. J. Martin, H. S. Stern, F. C. Russell and A. B. Johnston, with a capital stock of $200,000. Offices and demonstrating rooms have been opened in the New Call Building.

New Theater at Turlock, Cal.

The new Turlock theater at Turlock, Cal., erected to take the place of the old Wonderland theater destroyed by fire some months ago, was opened the first of the year by George Bailey, proprietor of the former house. The new theater is of fireproof construction, of very pleasing design, and has a seating capacity of 700 in the main auditorium and 140 in the balcony. The opening attraction was "The Battle Cry of Peace" and this was presented in a very impressive manner, an orchestra having been secured for the occasion. Before the performance commenced Rev. F. M. Brooke delivered an address on preparedness and the meaning of the film that was to follow. The production was well received and capacity houses were the rule during the two-days' engagement.

Sol Lesser to Go East Again.

Sol L. Lesser, head of the Golden Gate Film Exchange, Inc., will leave for New York on January 22nd, and plans to remain in that city for six months disposing of rights to the "Ne'er-Do-Well," and attending to other business matters. He will make a short stop at Chicago on his way East.

San Francisco Business Briefs.

A new theater known as the M. & F. has been opened at Twenty-fourth and Castro streets, San Francisco. This house has a seating capacity of 400 and the operating room has been equipped with two Power's Cameragraphs No 6A and a motor-generator set by G. A. Metcalfe.

A Simplex projection machine has been installed in the Acme theater on Stockton street, near Broadway, by I. Marks & Son.

The Big "A" Poster Renting Company has opened offices at 120 Golden Gate avenue.

"Camille" has been booked for the Portola theater for next week and Manager Roth is expecting much of the production.

Miss Laura Marron, whose acquaintance in the local film field is equalled by but few in the business, and whose popularity is equally as marked, has accepted a position with the New Film Corporation on Golden Gate avenue.

Two late model Motiographs have been installed in the operating room of the Portola Theater, by Edward H. Kemp. This theater has been almost a continuous user of this make of machine since it was opened several years ago.

Joseph A. Huff is now acting as secretary of the Screen Club of San Francisco and is assisting to make the daily luncheon plan a success.

W. W. Lewis, who received a medal at the Exposition at San Francisco for the best projection, and who has been an operator here for several years, has joined the traveling force of the Nicholas Power Company.

K. S. Cashin, of Fresno, Cal., was a recent visitor here and purchased a Caille ticket selling machine and change maker from G. A. Metcalfe and arranged for the installation of a Baird projection machine in the new theater he is to open in the Raisin City about Feb. 1, and which will be known as the Klassay T. While here he discussed the proposition with officials of the State Exhibitors League of starting a local at Fresno.

A contract at about $70,000 has been awarded by I. Oppenheimer, A. Karski and I. Levy for the construction of a moving picture theater at California and Polk streets. The auditorium will be 75 by 137 feet and will be reached from Polk street through an entrance and lobby 25 by 80 feet. It will have a gallery and loges and will have a seating capacity of about 1800. Work will be commenced at once and it is planned to open the house about the first of July.

TOO MANY FEATURES.

For the past two months Astoria, Ore. has been in the throes of an epidemic of features. During that time nearly every brand of features made have been represented in the town. A few weeks ago there was not a mixed program to be seen and with the exception of a serial and the usual comedy at the end of the show, a five-reel feature was the rule. The competition for features put the prices of service up and the exhibitors in the seaport town are realizing that "all features" is not the thing and have gone back to mixed shows for several nights a week.

Oregon State-Wide Briefs.

C. F. Snider has opened a new house in Paisley, Oregon.

Jay Harrington, road man for the Mutual, recently returned from a successful trip through Eastern Oregon where he booked the "Girl and the Game." Mr. Harrington says he booked the picture in every house on the line.

S. C. Ayers, owner of the Globe theater, Albany, Oregon, has purchased the Palace theater, Roseburg, from W. J. Woods.

The National theater, Portland, will add musical numbers to its pictures. Estyll Ladd, former dramatic soprano of the Merry Widow, Pink Lady and other attractions is under contract with the National for an indefinite period.

C. M. Hill, from Seattle, has established temporary headquarters in Portland to promote his picture, "Smashing the Vice Trust."

S. H. Evans, owner of the Opera House, Walport, Oregon, was a recent visitor in Portland. This theater which has heretofore been closed during the winter months will remain open throughout the year.

S. Bernstein has purchased the Gem, South Portland.

G. A. Reed, manager of the Portland Mutual, recently returned from a conference of the Northwest Mutual managers held in Seattle.

Producers Invited

Portland, Oregon, Chamber of Commerce Wants Picture Industries in Oregon—Says Southern Oregon Is Ideal for Producing Photoplays—Film Men Ask Assurance of Fairer Treatment in the Matter of Censoring.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—Recently it became known that several large motion picture companies, now located in California, were contemplating moving their studios to new locations and the Portland, Ore. Chamber of Commerce has begun correspondence with the motion picture people to interest them in southern Oregon. The commercial body represents that the southern part of the state in the vicinity of Ashland is ideal for picture production by reason of the abundance of pictureable scenery and the fact that a goodly portion of the year in that locality is composed of clear days.

Local film men, representing large film concerns, discussing the move by the Portland Chamber of Commerce, said they believed that Oregon with its wonderful scenery should be the home of many producing companies, but from the treatment now being accorded the films and the industry by the Portland censor board, whose rulings are followed in many of the smaller towns throughout the state, they could not consistently make any recommendations to the concerns whose pictures they were marketing until they were assured that fair treatment would be given to the producers should they come to Oregon.

MAYOR ALBEE DENIES PLEA.

As anticipated, the recent conference of the Portland picture men with the city commissioners and Mayor Albee resulted in the denial by the mayor of their plea for an appealable censorship ordinance. The mayor still maintains his position taken when the question of appeals was first raised that the present board is a board of appeals. D. Solis Cohen, attorney for the film men; I. Leeser Cohen, of the Portland Amusement Company; Louis Christ, manager of the Pictord theater; F. M. Simonton, of the Standard Feature Film Company, and others argued that the present board was an appeal board in name only and asked for a real appeal board independent of the censor board. Their plea was denied. Commissioner Baker championed the cause of the film men without avail, but Commissioner Dieck is apparently on the mayor's side. The mayor proposes to fight vigorously any attempt to create another appeal board. Mrs. E. B. Colwell contends that the board of which she is the secretary is an appeal board in practice if not in theory under the ordinance.

SNOW DEMORALIZES BUSINESS.

Nearly a foot of snow on the streets of Portland and a heavier snowfall general throughout the state, an unusual occurance, made the picture business in Oregon a losing proposition during the week of January 9. Business fell to a point where the receipts did not pay for the film service. The Majestic, at Kalama, Wash., remained closed during the storm as did the picture theaters in Clatskanine and many of the other Oregon towns and in the Portland suburbs. In Astoria, where most of the business houses are built on pilings, the theaters remained open, but enjoyed little patronage owing to the difficulty in keeping the houses warm. The only optimist on Film Row during the week was George Bligh, of Salem, who journeyed from the capital city to tell the news that "Inspiration" at Ye Liberty did S R O business with a snowstorm raging outside.

W. A. Van Scoy, local cameraman for the Pathe Weekly, drove out to Crown point on the Columbia highway and after battling with the east wind for several hours succeeded in obtaining excellent pictures of well-known scenes along the highway clad in the mantel of winter.

SALEM GETS ANOTHER THEATER

Judge P. H. D'Arcy, who owns two pieces of theater property in Salem, Ore., is erecting another theater on Court street, on the site of the Wexford theater, recently burned. The building will be 100 by 120 in size, and part of it will be occupied by stores. The auditorium will seat 800 and Judge D'Arcy intends to make the house the finest picture theater in the valley.

MADE A LOSING THEATER PAY.

W. A. Long, owner of the Star theater, Oregon City, Oregon, worked for 25 years in the paper mills on the Pacific Coast in the capacity of millwright before entering the picture field two years ago. He has made a success of his venture and the Star theater is now one of the best paying little houses in the Williamette valley. Mr. Long attributes his success in the picture game to the use of new pictures. When he took over the house he found it had been using films six months to a year old. He immediately demanded new pictures which increased his film bills from $35 to $120 a week, and today many of his pictures are shown on release date. Oregon City has a population of 5,000. Mr. Long says that many exchange men believe because a town is small, the local exhibitor can palm off films of ancient vintage on his patrons. But Mr. Long has found it otherwise, and says his audiences are composed of moving picture fans who read the papers and magazines and appreciate new pictures and the house that shows them.

W. A. Long

TEA AT THE COLUMBIA.

Manager E. J. Myrick of the Columbia theater, who has a habit of surprising Portland's moving picture fans, made the announcement to his audiences recently that a tea room had been added to the theater's comfortable conveniences and since its opening it has been liberally patronized by the afternoon shoppers attending the Columbia. The tea room is in charge of a Japanese maid in costume and is fitted with electric tea-making apparatus and the finest chinaware. The service is free to the patrons of the house.

INNOVATIONS AT THE SUNSET.

Since Charles E. Couch has taken active charge of the Sunset theater, Portland, the patrons of that pretty little house have enjoyed a series of surprises for pictures are being presented a la Strand, New York. Dimmers have been installed to handle the lighting effects and the house decorations are arranged to suit the pictures shown. The Sunset has closed a long term contract for first run Metro pictures, but will also use features from the open market. During the week of January 16, "Rosemary" was the bill and and the auditorium and lobby were decorated with daisies and rosemary. The ushers wore costumes of the period represented by the picture as did the quartette singing "Rosemary For Remembrance."

Peanut Shells and Popcorn Crunching Annoy

Manager Ruffner of Spokane's Liberty Theater Begins Campaign of Instruction in Picture Show Good Manners—Screen His Blackboard.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Rustling popcorn bags and the cracking of peanuts create an unpleasant state of mind in moving picture patrons, who are not partaking of same, and it is not conducive to the fullest enjoyment of pictorial entertainment, according to Ralph Ruffner, manager of the Liberty theater, Spokane, Wash., and he has started a crusade against these two common pests of picture show houses.

Manager Ruffner is attempting to nip the nuisances in the bud through the use of slides on the screen containing hints which even the most obtuse can assimilate. One slide reads as follows:

"If the rattling of a popcorn bag or the cracking of peanut sheels disturbs you, ask the usher for a hammer."

Another runs like this:

"What Sherman said about war includes the rattling of popcorn bags and the cracking of peanuts."

"If you must rattle popcorn bags or crack peanuts, first stop and think of conditions in Europe."

"Popcorn bags and peanuts are two of the biggest menaces the moving picture manager has to contend with," says Manager Ruffner. "You can't refuse admission to people merely because they carry popcorn and peanuts, yet the continual noise they keep up inside the theater is annoying, disturbs everybody nearby and takes attention from the picture. We are going to try education to change conditions. So far our slides have been received in silence, but we believe the results will come."

TELEPHONES AND PICTURES.

About 10,000 men and women and children of Spokane viewed the Bell Telephone Company moving pictures showing the construction of the transcontinental telephone of the Bell company and cities along the way, in the Auditorium theater, Spokane, Wash., January 11 to 13 inclusive. At each performance 500 persons had telephones in front of their seats so that they could hear singing through a graphaphone in the New York office of the company, also hear waves over the telephone a distance of 3,500 miles, as pictures of the Atlantic ocean were thrown on the screen.

Three performances were given nightly and several policemen had to be kept at the doors to handle the crowds which stood for an hour at a time packed into the street despite the fact that the thermometer registered little above zero.

Preceding the showing of these pictures a talking moving picture address, telling of the progress of the telephone since its inception March 10, 1876, to date, and showing the first telephone was given. The work of the graphaphone and the moving picture machine were worked out to perfection, the words being formed on the screen by the lips of the speaker at the exact instant the voice came from the graphaphone.

BUT, OH, YOU JANITOR!

The Pantages theater which has just finished showing the serial "Neal of the Navy," has contracted for the Mutual special feature, "The Girl and the Game," with Helen Holmes in the leading role. The first installment shown the week of January 9 drew well.

When Sarah Traux (Mrs. Charles S. Albert of Spokane), appeared at the Liberty theater in a Triangle production recently, Manager Ralph Ruffner got from Mr. C. S. Albert a number of pictures of her and had them in frames in the lobby. After taking them out of the frames the janitor burned them before Mr. Ruffner noticed them resulting in Mr. Albert losing a valuable collection of pictures of his wife covering many productions she appeared in on the speaking stage.

FILM HITS IN SPOKANE.

Pictures which drew well at the picture houses were: "The Mill on the Floss," with Mignon Anderson in the leading role at the Class A theater; "The Immigrant," with Valeska Suratt in the title role, at the Clemmer; "Father and the Boys," featuring Digby Bell, at the Rex; "The Man From Oregon," with Howard Hickman, at the Lyric; "A Submarine Pirate," with Syd Chaplin, and "The Edge of the Abyss, with Willard Mack, at the Liberty, and "Excuse Me," featuring George Marion and Vivian Blackburn in the leading roles at the Casino theater.

The Majestic theater has contracted for the second showing of the Pathe Gold Rooster plays in Spokane and will run one each week beginning January 19.

The Best theater showed the production "In Her Father's Footsteps," with Ethel Grandin in the leading role.

SEATTLE NEWS LETTER.

Special to Moving Picture World from Seattle News Service.

Anita King Makes a Stir in Seattle.

The visit of Miss Anita King, photoplay actress, known better as "The Paramount Girl," was a gala affair in Seattle. She arrived from Los Angeles Wednesday morning, January 5, to help in the dedication of the new Coliseum theater, which will feature Paramount-Lasky pictures. Immediately she was challenged by the photoplay editor of the Seattle Star to edit his page. She accepted, and her finished product in the issue of the Star Friday, January 7, was certainly a hit throughout the city.

Not only was she editor for a day, but she also induced Mayor Gill to pose for the camera with her. Sunday afternoon, January 9, she talked to a number of girls who, at her invitation through the newspapers, came up to her apartment at the Washington Hotel to discuss photoplays and the possibilities for girls. At the Coliseum theater, Miss King faced combined audiences of approximately 15,000, Saturday and Sunday during four appearances. She gave short talks which were very well received. Motion pictures showing her in various places in Seattle were also shown.

"Battle Cry of Peace" in Seattle.

With a brass band at the head, 400 members of the National Guard marched from the state armory in Seattle to the Moore theater, to witness the first performance of "The Battle Cry of Peace," at the Moore theater. They were the advance guard of thousands of citizens who saw the picture during the week preceding New Year's. Seldom has a picture created as much discussion as this one, and few photoplays brought out so large a number of representative citizens to the theater. "The Battle Cry of Peace" was first booked at the Moore theater by Tom North, Seattle branch manager, of the V. L. S. E. It was again booked at the Clemmer theater for an engagement beginning Saturday, December 8.

Fannie Ward in "The Cheat" won the distinction in a hot contest, of opening the new $500,000 Coliseum theater Saturday, January 8, 1916. Her chief competitors were Mary Pickford in "The Foundling," and Geraldine Farrar in "Temptation." Managers Jensen and Von Herberg of the Coliseum spent many hours debating the matter, but could reach no conclusion as between the three great actresses. Finally lots were drawn, and Miss Ward won.

In Front of Liberty Theater, Seattle, Wash., During Showing of "Submarine Pirate."

The Fight for a Modern Sunday

MOVING PICTURE THEATER
BEN HUR
IN 6 REELS
SUNDAY PROGRAM
LIFE OF MOSES
QUO VADIS
SCENES IN CHINA
HISTORICAL PICTURES
NEWS EVENTS
SALOON
BIGIST IN THE CITY
FAMILY ENTRANCE
SUNDAY WITHOUT THE MOVING PICTURES
HYPOCRITE LET THE BOY SEE INSTRUCTIVE PICTURES INSTEAD OF DRIVING HIM TO THE STREET CORNER
OH! HOW SHOCKING, WHEN I WAS A BOY WE DIDN'T HAVE THOSE HORRID MOVING PICTURES TO CORRUPT OUR MINDS
PLEASE LET ME SEE THE PICTURES OF CHINA
MOVING PICTURE WORLD
BLUE LAWS
BIGOT
FREEDOM OF THE SCREEN

THE Moving Picture World more than five years ago pointed out the legal right of every exhibitor to show motion pictures on Sunday in the State of New York.

The Court of Appeals has now definitely established the right to show motion pictures on Sunday anywhere in New York.

The Moving Picture World has aided in the fight against narrow and fanatical Sunday laws in every part of the country both through the personal work of staff members and through the preparation and dissemination of its pamphlet "The Modern Sunday and the Motion Picture."

The Moving Picture World has prepared and is distributing free of charge a complete record of the laws and decisions affecting the Sunday question in New York. This record is of great value to every exhibitor in whose territory the Sunday question is being agitated.

Our literature on the Sunday question has been sent to hundreds of our readers, whose testimony as to its value is on record in the office.

All this work is part of the special service which The Moving Picture World is rendering to the industry at large and to the exhibitor in particular.

If you endorse our special service you should subscribe for The Moving Picture World.

Calendar of Daily Program Releases

Releases for Weeks Ending February 5 and February 12

(For Extended Table of Current Releases See Pages 854, 856, 858.)

General Film Company.

Current Releases

MONDAY, JANUARY 29, 1916.

	Serial No.
BIOGRAPH—When Kings Were the Law (Drama) Biograph—Reissue No. 35)	19971
LUBIN—A Reformation Delayed (Drama)	19972
SELIG—Diamonds Are Trumps (Three parts—Drama)	19966-7-8
SELIG—Selig-Tribune News Pictorial No. 9, 1916 (Topical)	19970
VITAGRAPH—Jane's Bashful Hero (Comedy)	19969

TUESDAY, FEBRUARY 1, 1916.

BIOGRAPH—The Chain of Evidence (Two parts—Drama)	19976-7
ESSANAY—The Rough Neck (Two parts—Drama)	19973-4
KALEM—Artful Artists (Comedy)	19975

WEDNESDAY, FEBRUARY 2, 1916.

BIOGRAPH—The Smugglers (Three parts—Drama)	19981-2-3
ESSANAY—Dreamy Dud Lost At Sea (Cartoon-Comedy) —A Scenic Subject on the same reel.	19980
KALEM—The Moth and the Star (No. 11 of the "Stingaree" Series) (Two parts—Drama)	19978-9

THURSDAY, FEBRUARY 3, 1916.

LUBIN—A Modern Paul (Three parts—Drama)	19984-5-6
SELIG—Selig-Tribune News Pictorial No. 10, 1916 (Topical)	19987
VIM—A Sticky Affair (Comedy)	19988

FRIDAY, FEBRUARY 4, 1916.

KALEM—The Lurking Peril (No. 15 of the "Ventures of Marguerite" Series (Drama)	19992
KNICKERBOCKER STAR FEATURE—The Crime of Circumstance (Three parts—Drama)	19989-90-1
VIM—The Getaway (Comedy)	19994
VITAGRAPH—The Wrong Mr. Wright (Comedy)	19993

SATURDAY, FEBRUARY 5, 1916.

ESSANAY—The Primitive Strain (Three parts—Drama)	19995-6-7
KALEM—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series (Drama)	20002
LUBIN—The Election Bet (Comedy)	19998
SELIG—The Desert Calls Its Own (Drama)	20003
VITAGRAPH—Bill Peters' Kid (Broadway Star Feature—Three parts—Drama)	19999-20000-1

General Film Company.

Advance Releases

MONDAY, FEBRUARY 7, 1916.

BIOGRAPH—Title Not Yet Announced.
LUBIN—Her Wayward Sister (Four parts—Drama—Unit Program).
LUBIN—The New Janitor (Comedy—Unit Program).
SELIG—The Dragnet (Three parts—Drama).
SELIG—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
VITAGRAPH—Betty the Boy and the Bird (Comedy-Drama).
VITAGRAPH—The Surprises of an Empty Hotel (Four parts—Drama—Unit Program).
VITAGRAPH—A Cripple Creek Cinderella (Comedy—Unit Program).

TUESDAY, FEBRUARY 8, 1916.

BIOGRAPH—Title Not Yet Announced.
ESSANAY—Title Not Yet Announced.
KALEM—Wurra-Wurra (Comedy).
LUBIN—The Last Shot (Two parts—Drama).

WEDNESDAY, FEBRUARY 9, 1916.

BIOGRAPH—Title Not Yet Announced.
ESSANAY—Title Not Yet Announced.
KALEM—The Darkest Hour (No. 12 of the "Stingaree" Series (Drama).

THURSDAY, FEBRUARY 10, 1916.

LUBIN—Sold to Satan (Three parts—Drama).
SELIG—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
VIM—Bungles Rainy Day (Comedy).

FRIDAY, FEBRUARY 11, 1916.

KALEM—The Trail's End (No. 16 of "The Ventures of Marguerite" Series) (Drama).
KNICKERBOCKER STAR FEATURE—Title Not Yet Announced.
VIM—The High Sign (Comedy).
VITAGRAPH—Freddy's Last Bean (Comedy).

SATURDAY, FEBRUARY 12, 1916.

ESSANAY—Title Not Yet Announced.
KALEM—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—Billie's Lucky Bill (Comedy).
SELIG—A Mix-Up In Movies (Western—Comedy).
VITAGRAPH—From Out of the Past (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

YOU WILL SOON CRY FOR CARBONS!
LET SPEER LEND YOU A HELPING HAND!! NOW!!!

NET CASH PRICES

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9/16 x 12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝ x 12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾ x 12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
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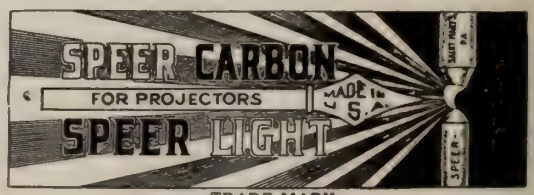

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Monday, February 7

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Wednesday, February 9

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Calendar of Daily Program Releases

Releases for Weeks Ending February 5 and February 12

(For Extended Table of Current Releases See Pages 854, 856, 858.)

Universal Film Mfg. Co.

SUNDAY, JANUARY 30, 1916.

	Serial No.
LAEMMLE—No release this day.	
L-KO—Cupid at the Polo Game (Comedy)	01157
REX—In His Own Trap (Three parts—Drama)	01156

MONDAY, JANUARY 31, 1916.

NESTOR—When Aunt Matilda Fell (Comedy)	01160
RED FEATHER PHOTO-PLAYS—The Path of Happiness (Five parts—Drama)	01159
UNIVERSAL SPECIAL FEATURE—Graft (No. 8 "Old King Coal") (Two parts—Drama)	01176

TUESDAY, FEBRUARY 1, 1916.

GOLD SEAL—Lord John's Journal (No. 3 "Three Fingered Jenny") (Three parts—Drama)	01161
IMP—No release this day.	
REX—In Dreamy Jungle Town (Comedy)	01162

WEDNESDAY, FEBRUARY 2, 1916.

ANIMATED WEEKLY—Number 4 (Topical)	01165
L-KO—Sea Dogs and Land Rats (Comedy)	01164
VICTOR—Son O' The Stars (Three parts—Western Drama)	01163

THURSDAY, FEBRUARY 3, 1916.

BIG U—No release this day.	
LAEMMLE—The Wise Man and the Fool (Two parts—Human Interest—Drama)	01166
POWERS—Building Up the Health of a Nation, (No. 3) (Educational)	01167
—Caged With Polar Bears (Vaudeville Act)	01167

FRIDAY, FEBRUARY 4, 1916.

IMP—The Soul Man (Drama)	01168
NESTOR—Flivvers, in the Still Alarm (Two parts—Comedy)	01170
REX—The Little Thief (Drama)	01169

SATURDAY, FEBRUARY 5, 1916.

BISON—Phantom Island (Two parts—Mystery—Drama)	01171
JOKER—"Wanted, A Piano Tuner" (Comedy)	01173
POWERS—Uncle Sam At Work No. 7 "Uncle Sam's Children (Educational)	01172

SUNDAY, FEBRUARY 6, 1916.

LAEMMLE—No release this day.	
L-KO—A September Mourning (Two parts—Comedy)	01175
REX—One Who Passed By (Drama)	01174

MONDAY, FEBRUARY 7, 1916.

NESTOR—Mixed Kids (Comedy)	01178
RED FEATHER PHOTO-PLAYS—A Knight of the Range (Five parts—Drama)	01177
UNIVERSAL SPECIAL FEATURE—Graft No. 9 "The Insurance Swindlers" (Two parts—Drama)	01194

TUESDAY, FEBRUARY 8, 1916.

GOLD SEAL—Yust From Sweden (Three parts—Human Interest—Drama)	01179
IMP—Artistic Interference (Comedy)	01180
REX—No release this day.	

WEDNESDAY, FEBRUARY 9, 1916.

ANIMATED WEEKLY—Number 5 (Topical)	01183
L-KO—Her Naughty Eyes (Comedy)	01182
VICTOR—High Fliers (Two parts—Modern—Comedy-Drama)	01181

THURSDAY, FEBRUARY 10, 1916.

BIG U—No release this day.	
LAEMMLE—The Living Lie (Three parts—Drama of the Latin Quarters)	01184
POWERS—A Hot Time In Iceland (Comedy Cartoon)	01185
—Acrobatic Act (Vaudeville Act)	01185

FRIDAY, FEBRUARY 11, 1916.

IMP—The Trail of Wild Wolf (Two parts—North Western—Drama)	01186
NESTOR—A Quiet Supper For Four (Comedy)	01188
REX—The Missing Locket (Drama)	01187

SATURDAY, FEBRUARY 12, 1916.

BISON—His Majesty, Dick Turpin (Two parts—Drama)	01189
JOKER—Leap and Look Thereafter (Comedy)	01191
POWERS—Uncle Sam At Work, No. 8 "Uncle Sam-Fisherman-Postmaster-Health Officer" (Educational)	01190

Mutual Film Corporation.

SUNDAY, JANUARY 30, 1916.

	Serial No.
BEAUTY—Walk This Way (Comedy)	04437
GAUMONT—See America First, No. 20 "St. Paul and Minneapolis (Scenic)	04436
GAUMONT—Keeping Up With the Joneses (Cartoon-Comedy)	04436
VOGUE—He Thought He Went to War (Comedy)	04438

MONDAY, JANUARY 31, 1916.

MUTUAL MASTERPICTURE DE LUXE—Vengeance Is Mine (Centaur—Five parts—Drama) (No. 62)	

TUESDAY, FEBRUARY 1, 1916.

AMERICAN—The Broken Cross (Two parts—Society Drama)	04439-40
FALSTAFF—A Clever Collie's Coming Back (Comedy)	04441

WEDNESDAY, FEBRUARY 2, 1916.

BEAUTY—Billy Van Deusen's Wedding Eve (Comedy)	04445
THANHOUSER—The Knotted Cord (Three parts—Detective Drama)	04442-3-4

THURSDAY, FEBRUARY 3, 1916.

FALSTAFF—Harry's Happy Honeymoon (Comedy)	04447
MUTUAL MASTERPICTURE DE LUXE—"The Idol of the Stage (Gaumont—Five parts—Drama) (No. 63)	
MUTUAL WEEKLY—Number 57 (Topical)	04448
VOGUE—Sammy versus Cupid (Comedy)	04446

FRIDAY, FEBRUARY 4, 1916.

AMERICAN—Mammy's Rose (Southern Drama)	04452
CUB—Title Not Yet Announced	04453
MUSTANG—The Extra Man and the Milk Fed Lion (Three parts—Comedy Drama)	04449-50-1

SATURDAY, FEBRUARY 5, 1916.

MUTUAL MASTERPICTURE DE LUXE—The White Rosette (American—Five parts—Drama) (No. 64)	

SUNDAY, FEBRUARY 6, 1916.

BEAUTY—The Laird O'Knees (Comedy)	04455
GAUMONT—See America First No. 21 (Scenic)	04454
—Keeping Up With the Joneses (Cartoon-Comedy	04454
VOGUE—Fickle Madge (Comedy)	04456

MONDAY, FEBRUARY 7, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Drifter (Gaumont—Five parts—Racing—Drama)	

TUESDAY, FEBRUARY 8, 1916.

AMERICAN—Lillo of the Sulu Seas (Three parts—Society—Drama)	04457-8-9
FALSTAFF—Booming the Boxing Business (Comedy)	04460

WEDNESDAY, FEBRUARY 9, 1916.

BEAUTY—Won By One (Comedy)	04464
THANHOUSER—The Spirit of the Game (Three parts—Football—Drama)	04461-2-3

THURSDAY, FEBRUARY 10, 1916.

FALSTAFF—Snow Storm and Sunshine (Comedy)	04466
MUTUAL MASTERPICTURE DE LUXE—The Final Argument (American—Five parts—Society—Drama)	
MUTUAL WEEKLY—Number 58 (Topical)	04467
VOGUE—Title Not Yet Announced	04465

FRIDAY, FEBRUARY 11, 1916.

CUB— (Title Not Yet Announced)	04471
MUSTANG—According to St. John (Three parts—Western—Drama)	04468-9-70

SATURDAY, FEBRUARY 12, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Soul's Cycle (Centaur—Five parts—Pyschological—Drama)	

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Stories of the Films

General Film Company

VIM.

A SPECIAL DELIVERY (Jan. 27).—When Plump is informed that the stork is expected to visit his home shortly, he rushes to summon medical assistance. His peculiar actions and wild haste arouse the suspicion of the police officials, who have been on the lookout for some burglars who have recently been operating in the vicinity of the sanatorium.

Runt, the pride of the police force, follows Plump, but in the tussle is severely worsted. The nurses in the sanatorium are in a very nervous state owing to their dread of burglars and the least noises drives them into a panic. Plump reaches the sanatorium followed by Runt and other policemen, whom he has summoned to assist him. Plump's entrance at the sanatorium in a wild and dishevelled condition throws the nurses into a frenzy of fear, and they attempt to phone for help only to learn that a real burglar has entered the house during the excitement and has cut the telephone connection.

The screams of the nurses have been heard by Runt and his fellow-policemen and, rushing to the house, they overpower the unfortunate Plump and drag him off to the station, where the head nurse lodges a complaint of burglary against Plump. He begs the officials to release him and explains his predicament, and is finally able to convince them of the truth of his statements. On his release he rushes madly to his home, accompanied by the doctor and the head nurse and, as if Fate, desirous of making amends for his misfortunes of the earlier part of the night, Plump is rewarded by the appearance of the doctor bearing in his arms not one, but three bouncing boys.

KNICKERBOCKER STAR FEATURE.

THE HEART BREAKERS (Three Parts—Jan. 28). Bernice becomes an heiress by her sudden inheritance of a fortune and throws four ambitious men of doubtful ages into consternation. They invade her home with heart-rending proposals, each armed with a diamond ring. Bernice, taking a hint from her over-indulgent father, accepts them all. She then escapes to the beach home of her aunt, leaving Dad to adjust matters. He disposes of the heart-breakers by declaring that his daughter has run away, owing to mental breakdown brought about by the unusual excitement.

Jimmy Morris, a reporter, gets a line on the affair, loses his job and goes to his mother's home at the beach, chagrined and disappointed. Jimmy meets the heiress, believing her to be a maid, which belief she strengthens. While fishing, Jimmy plots with his supposed 'maid' to get the heiress' story about her strange suitors. Jimmy promises to divide the fee for the scoop.

Jimmy and his 'maid' have a startling romance, all of which is disturbed by the coming of the heiress' parents, who decide to take her home. Jimmy confesses his love to the heiress, though believing her to be a maid. The heiress at last finds herself in love. Bernice at home, tells her father of Jimmy. Father, who is a silent partner in the newspaper company, orders Jimmy installed in a good position.

The four heartbreakers, startled at the return of the heiress, gather at her home. Her plea of disinheritance and demand that her suitors fight duels for her hand, cause their departure in dramatic fashion, while Jimmy, coming to meet his 'maid,' finds he has won the heiress.

BIOGRAPH.

THE CHAIN OF EVIDENCE (Feb. 1—Two Parts).—The young villager stands his uncle's ill treatment as long as he can, then determines to seek his fortune in the city. Bidding his sweetheart good-by, he sets out. The next morning his uncle is found dead, and the city police, warned by telegraph, arrest the boy. At his trial the chief witness against him is the ticket agent at the station, who testifies that the accused purchased a ticket with a torn ten-dollar bill, which is offered in evidence. The bill is identified by a tenant of the dead man, who declares that he met his landlord on the street and paid him the money, receiving a receipt, which he produces.

In his own defense the prisoner testifies that he found the money in the street while on his way to the station. His story is not believed, and the jury brings in a verdict of guilty. At that moment the local blacksmith enters the courtroom, accompanied by his widowed sister, and asks to be sworn. He deposes that on the night in question he had called on the dead man in his home and paid him a sum of money, arrears of rent owed by the widow. Threatened with dispossession, his sister had appealed to him for help; and after paying the money he had told the old gentleman what he thought of him.

The old man, starting up in wrath, had been stricken with apoplexy and had fallen, striking his head. While riding for a doctor, the blacksmith had been thrown by his horse and had lain in a coma. He produces the receipt for the money as confirmatory evidence, and the prisoner, set free, is clasped in his sweetheart's arms.

THE SMUGGLERS (Feb. 2—Three Parts).—Captain Thorne places his motherless child in a boat and entrusts it to the waves when his ship founders at sea. The boat drifts ashore, and the child is found by a man, who rears it as sister to his own son. Reaching womanhood, the girl falls in love with a young secret service agent who is on the lookout for smugglers. She is persecuted by one Bill Hicks, a false friend of her brother, who is leader of the smugglers. The girl's adopted brother discovers in an old desk some papers which give a clue to his identity, and also bonds to the value of many thousand dollars.

He incautiously takes his friend into his confidence, and is killed by the smuggler. The secret service agent, entering on the trail of the smuggler, is arrested for murder. His sweetheart contrives his escape from prison, and is waiting for him in a boat. The boat is picked up by a yacht, commanded by Captain Thorne. Hicks, fearing lest suspicion overtakes him, has left the village after the arrest of his rival, and after various adventures has become a member of the yacht's crew. Recognizing the castaways, he denounces them. The captain does not credit his story, and in a fit of revenge, prompted by mania, he sets fire to the yacht.

The girl, locked in a cabin, is rescued by her lover, and they escape to a neighboring island. Hicks also succeeds in making his escape, and tries to kidnap the girl. Her screams bring rescuers, and while trying to escape Hicks is killed. The papers found on him are recognized by Captain Thorne and the girl, and through this documentary evidence father and daughter are reunited.

SELIG.

SELIG-TRIBUNE NO. 3 (Jan. 10).

Jerome, Ariz.—Teddy, a $10,000.00 sheep dog, displays almost human intelligence in herding 10,000 sheep.

Brooklyn, N. Y.—An explosion wrecks the engine room of the Norwegian steamer Aztec, lying in dry dock here, resulting in the death of eleven men and injuring seven others.

Juarez, Mexico.—Mayor Pristo, first of the Carranza officials to arrive here, declares war on vice and gambling, closing the resorts as his first official act.

Washington, D. C.—The loneliest man in Congress, Meyer London of New York, the only Socialist sitting in the House of Representatives; the Marquis of Aberdeen, formerly Viceroy of Ireland and later Governor General of Canada, is here attending the American Civic Association Convention.

New Orleans, La.—The winter race meet opens with the most tremendous crowd of turf followers gathered here in recent years.

San Francisco, Calif.—Mayor Rolph and other Californians unite in dedicating their new $5,000,000.00 city hall.

Los Angeles, Calif.—An impromptu bout between a hyena and a tiger at the zoo, though quickly stopped, enables the Selig-Tribune to show the struggle for existence occurring daily in the jungle.

Cincinnati Ohio.—At the office of the Times-Star, Charles P. Taft and Charles Schmaistig sell the Cubs to Charles Weeghman for a consideration of half a million dollars.

Lille, France.—Close to the battle line the German filled hospitals continue to care for the thousands of wounded who pass through these temporary hospitals to the base hospital far in the rear.

Boston, Mass.—Candidates for the Harvard track meet, called out by Coach Donovan, begin six weeks' winter training.

El Paso, Tex.—Fourth U. S. Artillery beat Eleventh Infantry in the stirring gridiron tussle for border championship—score, 13-7.

New York, N. Y.—Back from the Pacific with 45 pairs of sea legs, the training ship Newport arrives here with the December cadet class already placed with American S. S. companies.

SELIG-TRIBUNE NO. 4 (Jan. 13).

Kouts, Ind.—The accidental exhumation of human bones and Colonial firearms leads to the discovery of an old fort built by La Salle in the 17th Century.

Nice, France.—President Poincare is tireless in his efforts to alleviate the suffering of French soldiers by paying cheery visits from week to week to the numerous hospitals.

Cambridge, Mass.—After years of neglect Harvard athletes have again taken up scientific sparring, and now many students work daily outside the Hemenway Gymnasium.

Washington, D. C.—A delegation of Texans, accompanied by Senator Sheppard and Representative Slayden, arrive in the Capital to invite President Wilson to attend the Lone Star State Jubilee at San Antonio.

Nish, Serbia.—Field Marshal Von Hindenburg, the Idol of Germany, is here planning details of the proposed great drive toward the allies' well-fortified position at Saloniki.

San Francisco, Calif.—One hundred long-distance runners compete in the fifth annual cross-city race held here.

Washington, D. C.—A large volunteer army at an expenditure of $6,000,000.00, or conscription for America, is a warning sounded by Secretary of War Garrison as he leaves the House Military Committee meeting.

Washington, D. C.—Juan Domen'os of Brazil flies in his aeroplane from the White House grounds with his wife and loops the loop over Washington Monument.

Boston, Mass.—Samuel W. McCall is inaugurated with much pomp and ceremony as Governor of Massachusetts.

Youngstown, Ohio.—A reign of terror which results in one death, serious injury to forty and a property loss of $1,600,000.00 follows the strike of 6,000 steel workers here.

Los Angeles, Calif.—Lessons in camel mounting and riding are daily given at the Selig Zoo to perfect the actors for parts in Oriental photoplays.

Winchendon, Mass.—Society revels in mid-winter sport at the "Joy Town Tavern" snow carnival, leaving in bobs, on skees and snow shoes for the "slide."

DIAMONDS ARE TRUMPS (Three Parts—Jan. 31). The cast: Kitty Randolph (Fritzi Brunette); Tom Roach (Earle Foxe); Ludwig Roth (Edward J. Piel): Mrs. Randolph (Lillian Hayward); Judge Randolph (Frank Clark); Herman Krantz (William Hutchinson). Written by A. M. Chisholm. William Robert Daly, director.

Ludwig Roth is a clever crook, who, although suspected of smuggling diamonds across the border, is never detected. Tom Roach, a detective, in love with Kitty Randolph, is assigned to obtain incriminating evidence against Roth. Although he follows Roth across the border and watches him closely, he cannot find evidence against the man for the reason that Roth hides the precious stones in cartridges.

Kitty, hearing of her lover's failure to convict Roth, urges her father to accompany her across the border. There she causes Roth to fall in love with her. He asks her to take across the border some valuable diamonds. She agrees, for the diamonds have been stolen from her aunt. She places the diamonds in a piccolo which she plays.

At her home Roth calls for the diamonds. Kitty Randolph shows him how she has smuggled them through the customs. She, however, refuses to give them up, and Roth attacks her, trying to obtain the diamonds. Detective Roach appears on the scene and, after a desperate conflict, he takes the crook into custody. And so it proves that the inventiveness of a woman causes a triumph for the detective.

THE DESERT CALLS ITS OWN (Feb. 5).—The cast: Vicky (Victoria Forde); Desert Joe (Pat Chrisman); Sheriff Billy (Sid Jordan); Old Mary (Ethylyn Chrisman). Produced by Tom Mix. Written by W. E. Wing.

Sheriff Billy goes on the trail of Desert Joe, an outlaw. Desert Joe lives in a shack with Old Mary and Vicky, her adopted daughter, who thinks Old Mary is her mother. Billy falls in love with Vicky, although he has suspicions regarding the character of Desert Joe. Desert Joe also loves Vicky.

The sheriff and Joe meet on the desert, and Joe believes that after a struggle he has killed Sheriff Billy. The sheriff recovers and finds Old Mary wandering—lost in the desert.

Desert Joe, while trying to cross the desert, finds a note in his canteen saying that the water is poisoned, and he finally dies of thirst. Vicky finds Sheriff Billy and Old Mary in the desert. She revives them and Old Mary places Vicky in the arms of the sheriff.

VITAGRAPH.

A number of changes has been made in the list of Vitagraph releases as published in THE MOVING PICTURE WORLD by that company. "When Lin Came Home," which was originally scheduled for shipment on Jan. 7, was postponed until Jan. 10. On Jan. 7 "His Wife Knew About It" was released and a description of this picture was published on page 2426 of the issue dated Dec. 25, 1915.

The Vitagraph Unit Program subjects entitled "The Surprises of an Empty Hotel," a four-part picture, and "A Cripple Creek Cinderella," a one-reel comedy-drama, which were announced in the pages of THE MOVING PICTURE WORLD to be released on Jan. 10, have been postponed until Feb. 7. Synopses of these pictures were published on page 128 of the issue dated Jan. 1.

Several other Vitagraph-Unit Program subjects were mentioned in the paper for release during the month of January. These have all been removed from the days of release announced and the only Unit Program pictures put out by the Vitagraph Company for January are those released on Jan. 3 entitled "Who Killed Joe Merrion?" and "When Holligan and Dooligan Ran for Mayor."

THE WRONG MR. WRIGHT (Feb. 4.)—The cast: Jack Wright (Garry McGarry); John Wright (Charles Wellesley); Alma Wright (Jewell Hunt); Hotel Clerk (Harry Fisher). Author, Fred H. James. Produced by C. Jay Williams.

Jack Wright, a lumber magnate, and Jack Wright, a lawyer, apply for rooms at the same hotel, and the clerk gets them mixed up, with the result that when Alma, the daughter of the lumberman, arrives at the hotel she finds evidences of a man's occupation, and as she is preparing for bed the stranger himself appears. She ducks behind a screen and many ludicrous incidents follow rapidly, during which the bellboy appears with a tray of tea and toast which he tells Jack has been ordered by "his wife."

Jack finds "his wife" behind the screen and they introduce themselves. She becomes hysterical at her terrible predicament and sobs that she is utterly disgraced, but he comforts her and reminds her of when they were both school children, how he had a little sweetheart by the name of Alma Wright; she remembers and he proposes on the spot. She accepts him, and just as he is leaving her with a good-night kiss Pa Wright appears. Then there are some exciting moments until explanations and introductions clear up matters, and the Wrong Mr. Wright becomes the Right Mr. Wright, with Pa's blessings.

BILL PETERS' KID (Broadway Star Feature—Three Parts—Feb. 5).—The cast: Winnie Peters (Mary Anderson); Dick Stowell (William Duncan); Bill Peters (William Bainbridge); Sam (Fred Behrle). Author, Marie A. Wing. Produced by Rollin S. Sturgeon.

Brought up in the rough mining district without a mother's care, Winnie, known as "Bill Peters' Kid," has developed into a wild, unkempt, tomboy girl, with a liking for all sorts of strange pets, such as horned toads, turtles and Pedro, a young and tame timber wolf, but withal, is lovable and good. When Dick Stowell, a city man, comes to take the position of mine superintendent, and gets lost in the desert in a blinding sandstorm, where he is found and picked up by Bill Peters, his finer sensibilities receive a shock at the rude way in which food is prepared and eaten in the cabin.

However, he falls in love with Winnie and she with him, but he treats her as though she were a child, which makes her angry. After making Sam Duncan, who is in love with Winnie and jealous, apologize for certain remarks, Dick tells her "the women he knows do not kill rabbits, get angry and stamp on flowers." Old Man Peters is fatally wounded in a mine explosion, and his dying wish that Winnie be sent to the Frisco convent for education is carried out by Dick.

She returns a full-fledged young lady and Dick is more in love than ever, and when she mischievously dresses up in her old rags and tattered hat she wore when he first saw her he starts to propose on the spot. But she impishly demands at the point of her rifle if he "likes little girls who kill rabbits and stamp on flowers," and at his "Yes" surrenders into his arms.

BETTY, THE BOY AND THE BIRD (Feb. 7). The cast: Betty (Zena Keefe); Jim Derwent (Gerald Gordon); Her Aunt (Mrs. Nellie Anderson); The Leading Lady (Josephine Earle); Stage Manager (George Stevens); Father (Tefft Johnson); The Boy (Johnny Cahill). Author, Wilfrid North. Produced by Tefft Johnson.

Betty, of the chorus, on her way to rehearsal, stops to rescue a bird from the clutches of a boy with a bean-shooter. Jim Derwent, son of the theater owner, is passing in his car and sees the girl boxing the boy's ears, while her aunt looks about for a policeman, and he stops to see what is the matter. He recognizes Betty and, after explanations, Jim drives them to her home, where the bird is cared for. On her arrival at the theater the stage manner gives the girl a "bawling-out," then fires her; but Jim gets his dad to countermand the manager's decree.

Next day Jim calls—more to see Betty than the bird—and a charming romance is soon under way. The leading lady at the theater has a "night out," reports sick, and Betty has a chance to take her place. She makes good, and the former leading lady is deposed. But Betty soon has the opportunity to become Jim's own leading lady, and when he promises to love her pets and herself, too, she becomes his bride.

FREDDY'S LAST BEAN (Feb. 11).—The cast: Freddie (William Dangman); McKann (William Lytell, Jr.); Longshoreman (Herbert Barry); Landlady (Helen Gurney); Longshoreman's Wife (Mrs. T. Talford). Author, Agnes C. Johnston. Produced by Frank Currier.

Freddy is reduced to his last dollar and the landlady has stated emphatically that unless he "comes across"—out he goes. Despite his gnawing hunger, Freddy is a true sport, and cannot resist taking a flyer on a 100 to 1 shot on the ponies, with the result that he goes flat broke. On his forlorn way home a longshoreman has a family row and slings a can of beans through the window, which hits Freddie on the head.

Happy once more, Freddy picks up the can and hastens home to enjoy his unexpected feast. But a chorus girl who rooms across the way weeps and weeps until poor Freddy can stand it no longer, and, before partaking of the lucious beans, he shares them with her, with disastrous results to the beans. Then a friend visits him, and before Freddy can take a mouthful starts in on a long tale of the delicious meal he had the night before, meanwhile quietly spearing beans with a toothpick and eating all but one lone, solitary legume.

Freddy shows him the door, then enjoys to the full that one little bean. Immediately afterward, McKann, a food expert, visits him, saying he must get up an article on beans right away. The stores are all closed and there is not a bean in the house. He offers the dazed Freddy ten dollars for one bean, and the poor lad collapses completely.

FROM OUT OF THE PAST (Broadway Star Feature—Three Parts—Feb. 12).—The cast: John Wilson (William Humphrey); Mrs. Wilson (Belle Bruce); Ethel (Jacqueline Brawn); Ethel, grown-up (Carolyn Birch); Jack (Bobby Connelly); Jack, grown-up (Garry McGarry); Helen Nash (Eulalie Jensen); Dr. Hudson (Harry Northrup); His Wife (Lillian Burns); The Man (Charles Wellesley). Author, Ruth Handforth. Produced by William Humphrey.

John Wilson, a prosperous merchant, resumes a liaison with Helen Nash, a woman he had known before his marriage, and cares for her and little Jack, her son, with the understanding that the child is his own. Ethel, the child of his marriage, and little Jack meet and become playmates. Wilson quarrels with Helen and leaves her forever. She dies from heart failure, and Dr. Hudson, hurriedly summoned, finds a letter which is to be opened by Jack when he is twenty-one. Dr. Hudson adopts the child, and he and his wife raise the boy as their own.

Later, meeting Ethel Wilson, now grown up, the two are attracted and become engaged. Dr. Hudson reveals to Wilson that Jack is not his son, but the son of Helen Nash, one of his patients, and the doctor gets a shock when Wilson confesses he is the father of Jack. This makes Jack and Ethel brother and sister; so they are at once separated—only Jack being told of the terrible fate he had so narrowly escaped. Then Jack's 21st birthday arrives and he opens the mysterious letter. It proves to be a confession from Helen that he (Jack) is not the son of Wilson, but the son of her husband, Dick Nash, whom she married very shortly after Wilson first met her. The barriers of blood relation being removed, Ethel and Jack are reunited, and receive the blessings of their respective parents.

Universal Film Mfg. Co.

RED FEATHER.

A KNIGHT OF THE RANGE (Five Parts—Feb. 7). The cast Cheyenne Harry (Harry Carey); Bess Dawson (Ollve Golden); Bob Graham (Hoot Gibson); Gentleman Dick (William Canfield); Sheriff (Bud Osborne); Nick (A. D. Blake); Buck (Bill Gettinger); Dolores (Peggy). Scenario by Harry D. Carey. Produced by Jacques Jaccard.

Cheyenne Harry is the champion cowboy in Lariat. Boy Graham comes next. He is in love with Bess Dawson, the postmistress of Lariat. Gentleman Dick, the gambler of Lariat has long had his eye upon Bess, but has feared Dolores, his sweetheart, to such an extent that he had never openly showed Bess attention. Harry has long been in love with Bess, but has kept the matter a secret.

Gentleman Dick makes a secret call on the girl and tries to force his attentions upon her. In the struggle she drops the letter and the engagement ring she has just received from Bob. Dick finds the ring and puts it into his pocket. Dolores, in the distance, sees Bess apparently accepting Gentleman Dick's attentions, which causes her jealousy to flare up. After the round-up all the boys hurry up to Lariat to spend their heard-earned money. They all enter the saloon and accept a treat on the gambler, who tells them that a game will shortly open to all comers. Bob notes his ring on the gambler's finger and asks him about it, but is abruptly refused an explanation.

Harry tries to keep Bob from drinking and nearly succeeds until Bob again sees the ring. Bob then challenges the gambler to a game with the ring as the stake, and during the game he becomes almost drunk and loses his hard-earned salary. Harry sends for Bess, who arrives just after the game is finished. Meanwhile, the gambler, having won all Bob's money, gives him back the ring, telling him that he does not wish any hard feelings. Bob confronts the girl with the ring, but refuses to listen to her explanation.

Gentleman Dick has two pals in his crooked work—Buck and a Mexican—and they are determined to get Bob in with them, in order to let him "hold the bag." Bob, new penniless, drunk and on the outs with his girl, readily joins them in their plans to hold up the incoming stage. Buck, the Mexican and Bob leave camp to intercept the stage, and when Harry comes in search of Bob he is met by Dolores, who has heard of their plans to rob the stage. She tells him all, and Harry rides hurriedly after the men to save them if possible. The three hold up the stage and rob the passengers. In the division of the spoils the ring is dropped from Bob's pocket and the Mexican, in order to handicap him, succeeds in loosening one of the shoes on Bob's horse to such an extent that the animal becomes lame.

Harry comes upon the scene of the robbery and a short examination shows him where the bandits went. He hurries on and soon comes upon Bob with the lame horse. He denounces him, but tells him that because of the girl he will help him to escape. The sheriff and his men have made an examination of the place where the holdup took place and find the ring dropped by Bob, which is recognized by several of the men. Harry goes to Bess's home and while he is in the room the sheriff and his posse return and she hides him in a closet. Unable to get any satisfaction from the girl, they leave for another search. Bob returns to the girl's house and finding Harry there he accuses him of trying to "double cross" him. He tries to kill Harry, but is unsuccessful.

The sheriff meets one of the cowboys, who tells him that Harry did not take part in the hold up. The sheriff then shows the ring which he found and is told by Gentleman Dick that he gave Bob the ring that afternoon. Bess hides Harry in the barn to hold the posse for Bob's escape, but she is very bitter in her denunciation of Bob for allowing Harry to take the blame for his act.

Bob returns to the saloon and tries to kill Gentleman Dick, but the bullet strikes a pack of cards in his pocket. Bob leaves, thinking he has killed the gambler. The sheriff starts out in pursuit and soon overtakes the fugitive. In the fight which takes place Bob is killed. Bess takes Harry into the house and finishes binding up his wound. While there Gentleman Dick comes in, stating that she has lost her sweetheart, and that he has come to make application for the job. Harry hears the conversation from the next room. He enters and tells Gentleman Dick that the place is already filled. There is almost a fight between the two, but Bess holds Harry back. She realizes that she now loves Harry. The gambler returns to the saloon and tells the loungers they had better clear out as he has something to settle with "Cheyenne" Harry. They understand and he is left alone.

In spite of Bess's protests Harry returns to the saloon. In the fight that follows Dick is killed and Harry walks into the arms of the sheriff. While Dolores is weeping over the body of Dick, who was never faithful to her, the sheriff returns Harry's gun to him, telling him that he had better keep it. As the story fades Harry comes into his just reward for his long fight to give the girl what is best, and Bess comes to his eager arms.

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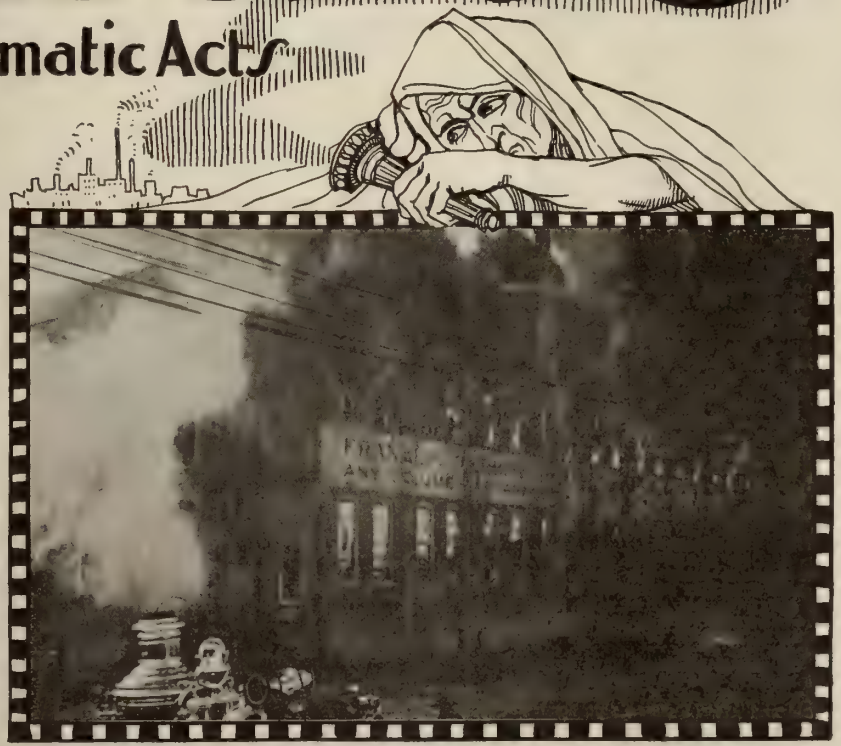

Directed by

JACK PRATT

Written by

DANIEL CARSON GOODMAN

V.L.S.E. INC.

UNIVERSAL SPECIAL FEATURE.

GRAFT—No. 8—(Old King Coal—Two Parts—Jan. 31). The cast: Tom Larnigan (Harry Carey); Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nannie Wright); Stanford Stone (Glen White); Roger Maxwell (Marc Fenton); Dorothy Maxwell (Jane Novak); Kitty Rockford (Nina Cunard); Carl Weisner (Hector V. Sarno); Dunn (J. F. Evers); Ben Travers (Jack F. Connolly); Jack Stevens (Malcolm Blevins).

Before starting for Pennsylvania to investigate the coal conditions Tom takes his mother and Bruce for a visit to the country. During his absence from the New York flat Dunn has Bill Bean, the electrical genius, arrange a series of small infernal machines in the flat so that it is impossible for Tom to enter without being killed. Stone meets Tom on his return from the country and invites him to call and discuss the coal situation before he starts to the scene of activity. Tom promises that he will do so. Stone smiles, for he knows that Tom is on his way to the flat. Stone assures Weisner, head of the Coal Trust, that Larnigan will never start for Pennsylvania.

Weisner is skeptical and informs Stone that if he does go he may be killed, as a strike is in progress. Weisner, a little later in Maxwell's home repeats the statement of it being an easy matter to kill Tom should he come to the coal country. Dorothy Maxwell and Kitty Rockford overhear the conversation. They decide to go to the coal country and lend their aid to Tom.

Tom arrives at the flat and stops to talk to the landlord. He is saved from death by a cat which, in pursuit of a mouse, runs across the mat under which the key to the infernal machine is placed thereby closing the circuit which causes the explosion. The spies of Stone report the explosion and Stone in turn reports it to the trust. Stone, in his apartment, is congratulating himself that at last he is rid of the Larnigans, when Tom pays him the promised visit. Stone recovers from his surprise and insists on Tom spending the night in his apartment. Later, when Tom is asleep, Dunn calls to receive Stone's congratulations on the success of the infernal machine. He is astounded to learn that Tom has escaped and is asleep in the next room. Dunn is persuaded to climb in Tom's room by means of the fire escape and finish him. Stone goes to the office of the apartment and reports that a burglar has been seen in the hall.

When Dunn climbs in Tom's room he is captured and strapped to the bed. Tom then leaves for Pennsylvania and conducts a quiet investigation away from the scene of trouble. He finds hundreds of loaded coal cars on a siding and to prove that there is no intention of moving them the railroad construction gang has built their tool shanty across the track at the foot of a grade. This is proof that the shortage of coal ad the high price is not due to the strike. Weisner comes upon him taking notes of the situation and in the fight that ensues Tom is knocked unconscious and his body thrown into the shanty. The men who assisted in beating Tom and Weisner rush to the top of the grade in order to ascertain how quickly the cars can be moved, as Weisner wishes to refute Tom's report.

While the section hands are counting the cars Weisner glances down the grade at the little shed where Tom lies unconscious. A diabolical idea comes to his mind. He quickly uncouples the car nearest the edge of the grade from the train and begins to lever it with a crowbar towards the edge.

Meantime the strike breakers have been set upon by the strikers and in turn are charged by the militia. Dorothy and Kitty flee from the scene of battle and after a sharp ride come out on the track of the grade siding. Dorothy learns of Weisner's trick and with the aid of Kitty Tom is dragged out of the shanty just as the car crashes into it.

Weisner's foot was caught by the air brake as he started the car on its downward plunge and he was dragged to death. The militia quells the riot with the usual loss of life, but Tom's report starts government action and the coal situation is relieved. Tom reports his success to Bruce and another name is added to the victory book.

LAEMMLE.

THE LIVING LIE (Three Parts—Feb. 10) The cast: Annette (Nine Cunard); Morrell, (Malcolm Blevins); Forrest Stevens (Jack C. Livingston). Scenario by F. McGrew Willard. Produced by Leon D. Kent.

Morrell, a noted sculptor, meets Annette, a girl of the underworld. The two become well acquainted. At one of his studio affairs Annette attends with a number of girls of like caliber. The sculptor admires the girl's figure and is thinking of using her to pose for him. After several little affairs she goes to him and the two live at his rooms adjoining the studio.

Forrest Stanley, a rising young physician who has a reputation as a specialist in children's diseases, meets Annette. She had been present when a child was run over and assisted the doctor in caring for the child. Annette's sympathy for the child has aroused something within her which lifts her above her sort of life. When Annette returns to the studio the sculptor gets her to pose for a statue and speaks crossly to her. This determines her and she leaves.

She gets work at the children's hospital and later she and Forrest renew their friendship. The acquaintance ripens into love, but Annette, thinking of her past, refuses to marry him. He finally persuades her to marry him in spite of her past. A year and a half pass and Annette and Forrest are very happy with the baby. Through a friend Morrell and Forrest become acquainted. Morrell eventually comes to the house and is surprised to find Annette as Forrest's wife. He keeps the secret of knowing Annette from Forrest and tells her that unless she consents to pose for the unfinished statue he will tell her husband of their former relations. Annette, frantic, consents to go to his studio dressed only in a drapery. As soon as she gets inside she realizes the trap Morrell has set for her. He tries to thrust his advances upon her, but she holds him off. Her husband enters in the midst of the struggle and he accuses her of intimacy with the sculptor. She tries to explain, but Morrell tells Forrest his suspicions are justified.

Annette hurries home and a big scene follows between husband and wife, wherein she is ordered to leave home. She starts to take the child, but Forrest tells her she cannot take it. Torn with anguish because of her broken happiness she determines to have the child at any cost and tells her husband that the child is not his. He allows her to take the child with her. Some time later the child becomes very ill and Annette is told that the only hope for recovery is an operation by Dr. Stephens. She is in despair, but finally goes to him and tells of the child. He refuses her appeal and she, frantic for fear she will lose the child, seeks out Morrell and tries to force him to go to the office. The child is left alone with the doctor and his professional sympathy overcomes his scruples. His better nature asserts itself and he operates on the child with success.

Morrell refusing to accompany Annette to the doctor's office is threatened by her with death, but he wrests the gun from her hands and as he looks at her cowering figure what little manhood is left in revived and he promises to go and clear her name. When the two arrive the child is pronounced out of danger. Morrell tells Forrest that Annette has been true to him since her marriage and he only accused her of wrong-doing to serve his own purpose. A reconciliation takes place between husband and wife.

ARTHUR'S LAST FLING (Feb. 13).—The cast: Arthur Batts (Rupert Julian); Fritz (Richard Sterling); Flora (Elsie Jane Wilson). Written and produced by Rupert Julian.

Arthur Batts is quite a man about town and has hundreds of love affairs to his credit. His bosom companion is Fritz, and the two friends are in the midst of a celebration on Arthur's approaching marriage to a wealthy young girl of the city. Confidentially, Arthur tells his friend that his girl is the brightest and best girl in the world.

That evening as the two friends are strolling down the street they see posters advertising the appearance of a well known actress. Arthur recognizes the picture as a girl to whom he had paid very much attention once before, and he decides that as this is the last night he has to be single he will celebrate the occasion by having a big party with the actress.

The party lasts all night, and the girl insists upon accompanying Arthur to his apartment. They arrive about 9 a. m., and Arthur is trying to make an excuse to get rid of the girl so as to prepare for his wedding, when matters are complicated by the arrival of Fritz with the wedding bouquet. The girl asks the meaning of the flowers, and Arthur is unable to give a satisfactory explanation.

Arthur takes the occasion of his friend's arrival to hurriedly get on his wedding clothes. When he returns Flora, the actress, gets a suspicion of where he is going. She previously had told Arthur that if he proved false to her, in spite of his evident affection, she would kill him, and Arthur, taking her at her word, leaves his friend Fritz to make his excuses while he hastens to the girl's house.

As soon as Flora finds that Arthur has gone she flies into a tantrum and the furniture of the apartment suffers as a consequence. Poor Fritz, unable to escape, makes the best of his predicament and calms Flora with an invitation to breakfast.

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Have You Read Page 825?

GOLD SEAL.

YUST FROM SWEDEN (Three Parts—Feb.).—The cast: Karl Jensen (Robert Leonard); ilda, his wife (Miss Ella Hall); Orvel Yorksen Marc Robbins); the Ranger (Kingsley Benect); Foreman Jones (Rex. De Roselli). Written and produced by Robert Leonard.

Karl Jensen and his wife arrive in San Berardino, Cal., direct from Sweden with a letr of introduction to Orvel Yorksen, foreman the Darnell & Imhoffen Lumber Yards. Beg of the same nationality Yorksen is moved do what he can for Jensen and accordingly nds him with a letter to Camp No. 1 of the mber company. Jensen arrives and obtains position from the foreman, who installs him d his wife in one of the vacant log cabins.

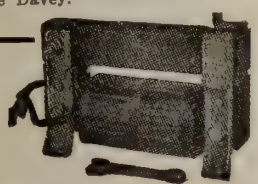
The Big Swede, as he comes to be called by e men, strikes a jarring note when he refuses loaf along with the others and drink with em. His little wife strains every nerve to ake the rough cabin comfortable for her big sband, who leaves early in the morning and turns late at night, the only real hard work- g man in the camp. Their evenings are ent with Swede Larson, one of the lumberen, who gives them instruction in the language their new country. In this way Jensen is abled to overcome the great difficulty experi- ced upon his first starting to work.

Jones, camp foreman, is much given to the d liquor and at sight of Jensen's little wife filled with unholy desires. More than once tries to force his attentions upon her, but e succeeds in repelling him. Finally, he bemes so strenuous that she tells her husband, o promptly responds by seeking out Jones d delivering him a punch upon the jaw, thus nning his eternal hatred. Jones tries many ans to discredit Jensen and even sends Yorkn in San Bernardino a letter charging Jensen th drunkenness and idleness. the two very ings of which he is the least guilty.

Yorksen, not believing this charge against s countryman, decides to investigate and arnges for a tour of inspection of the comny's camps. Fearing Yorksen's visit may earth the truth, Jones sees he must get Jenn out of the way. By his careful arrangent, a tree falls on Jensen severely injuring n and rendering him unconscious for several ys. Jones takes this opportunity to again rce his unwelcome attentions upon Hilda, nsen's wife, and a terrific struggle ensues. nsen gradually recovers consciousness. Jones about to overpower the little woman when rksen arrives. Jensen, drawing a revolver, ngs Jones, who flees into the woods at the ht of his superior. All comes out right and nsen and his wife learn the joyful news that Big Swede will be appointed foreman of mp No. 1.

NESTOR.

MIXED KIDS (Feb. 7).—The cast: Mr. Gor- n (Ray Gallagher); His Wife (Billie odes); Mrs. Green (Stella Adams); Her Hus- nd (Neal Burns). Written by Al. E. Christie. rected by Horace Davey.



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The Gordons are a happy family in their bungalow, being blessed with a little girl and a small baby. In a shack in another part of town, happily dwells Mrs. Green and her husband. Although they live in the poorer part of town, they are happy in the possession of a baby pickaninny. Mr. Green works in a livery stable and his wife, to help out with the family income, takes in washing. Unable to do her work with the baby squalling, she has a little colored girl take the baby out for a walk.

Doris, the little girl of the Gordons, secures permission to take her dolly out for an outing and meets the colored child with baby Green. The little coon admires Doris' doll and the two exchange babies. Doris takes the coon baby home and puts it in bed beside the other baby, while the little negro returns with the doll. Mrs. Green misses her baby and goes on the war path looking for it. Mrs. Green finds the negro child with her own and almost has hysterics. The little negro girl asks Doris to give her a baby back and Doris trades her baby sister for the doll, thus complicating matters.

When Mrs. Gordon finds her baby gone and the negro child in possession of the bed, she frantically calls for her husband to hurry home as some one has stolen their child. Mrs. Green meanwhile gets her husband and they search for their child. Eventually the two searching parties come together and learn of the various transactions in baby trading. Explanations follow and each mother is happy in the possession of her rightful child. As the story ends, both Doris and the little negro girl get the punishment for their reckless trading "on the curb."

IMP.

"ARTISTIC INTERFERENCE" (Feb. 8).—The cast: Jack Wilmer (Robert Hilliard); Louis Blake (Bill O'Neill); The Miniature Painter (Edward Weins); Ethel Miller (Edna Pendleton); Her Married Sister (Nellie Slattery); Her Little Sister (Lois Alexander). Written by Anna D. Williams. Produced by Louis Henderson.

Jack Wilmer and Ethel Miller, sweethearts, are seated in the garden of Ethel's house when her married sister and little neice appear. They have come from the studio of an artist who has just finished a miniature portrait of the little girl. When alone Jack proposes and is accepted. As he is kissing her, Louis Blake, Jack's chum, who is also in love with Ethel, comes behind them unobserved. He is torn by rage and jealousy at losing the girl, but he congratulates them when they announce their engagement to him.

Ethel goes away for a short visit from town. During her absence Louis meets one day at the club the director of a moving picture company and is urged to act as substitute for a young man who has been taken ill. Louis refuses and suggests that the director offer the part to Jack. When the matter is explained to Jack he refuses, but consents at last when he is persuaded that it will be quite a lark. But when he is put to the test, and is directed to ardently embrace a pretty actress who rushes out of a cottage to welcome him, he balks and acts with such backwardness that the actress takes the initiative and throws her arms around him.

While in this compromising position they are photographed not only by the picture operator, but also by Louis who has brought a small kodak with him. Louis sends to Ethel by a messenger an envelope containing an anonymous communication and the snapshot he has secretly taken of Jack and the actress. Ethel decides that Jack is unfaithful to her and when he arrives that evening she sends down word that she cannot see him. Very unhappy, Ethel, while wishing that she had a portrait of Jack to put in her locket, remembers the charming miniature of her little niece. She hastens to the artist who promises to paint it from the photograph and deliver it very soon. The artist is led to believe that the miniature is a likeness of her departed lover.

Jack, by a curious coincidence decides to go to the same artist to have him paint a watch case miniature of Ethel from a large photograph in his possession. So to the surprise and amusement of the artist, there walks into his studio the next day the supposedly dead lover to have a portrait painted of a young lady who is supposed to have joined the angelic choir. The artist surmises that there has been a lovers' quarrel, and he determines to bring the two young people together.

When the two miniatures are finished he purposely mixes up the two portraits and the two bills with the result that Ethel receives her own portrait with a bill for same made out to Jack for $300. Jack receives his own portrait with a bill of $300 charged to Ethel. Each of the lovers is touched by the other's obvious devotion and unchanged affection, and in this softened mood they meet and are reconciled.

THE TRAIL OF THE WILD WOLF (Two parts—Feb. 11). The cast: Jim Dawson (Paul Panzer); Gerrier, the Wild Wolf (Wallis Clarke); Luke Campbell (Frank Smith); Doris Campbell (Sydell Dowling); Meg Campbell (Edith Roberts). Written and produced by Robert F. Hill.

Luke Campbell, a Canadian trapper, has two daughters, Doris and Meg. Gerrier, known as the Wild Wolf, comes to Luke's cabin during the trapper's absence. Doris repels his advances, but he kisses her. Luke encounters Gerrier and warns him to keep away from Doris. Meg rushes off to welcome Jim Dawson, who comes in and presents Doris with a fur cap.

The scene shifts to a logging camp. The cook comes over to Gerrier, and tells him that the woman upstairs is dying. Gerrier goes to the bed on which lies the corpse of a young woman, who has apparently committed suicide. She is another victim of Gerrier, who instructs the cook to get rid of the body by shoving it through a hole in the ice.

We next see the occupants of Luke's cabin engaged in shelling and popping corn. Presently Doyle of the Mounted Police arrives and he receives a cordial welcome. He tells Luke that several women have been stolen lately by Lumber Jacks, and warns him to watch out for Doris and Meg. Soon afterwards Doyle rides off and Jim, after bidding the sisters good night, walks down the trail. We next see Gerrier setting traps in the snow. Meg comes into the scene carrying a gun, and Gerrier shows surprise at seeing her. He tries to make love to her, but Meg makes faces at him and runs away.

As Gerrier is about to set another trap, he sees Luke coming along the trail with a gun and he runs behind a tree, not wishing to be seen by him. Luke falls into the trap and tries in vain to free himself. Gerrier approaches with a malicious smile. After telling Luke that he trapped him so that he can visit Doris, Gerrier goes away.

We next see Doris leaving the cabin. Gerrier sees her do this and crawls around to the cabin door and enters it. He goes to the mantle and takes down a shot gun hanging above it, and removes the charge. Then he returns the gun to its accustomed place. When Doris returns to the cabin, Gerrier closes the door, grabs her, puts his hand over her mouth and gags her. Then he throws her over his shoulder, and walks out of the cabin. Doris struggles violently and finally gets one of her hands free, which enables her to drop hairpins one at a time as Gerrier is carrying her off on his shoulder.

In the woods we see Meg shooting a rabbit. She meets Jim and dares him to catch her as she runs away. They reach the cabin very much out of breath and look for Doris. As they cannot find her, Jim tells Meg that something must have happened to her. Thereupon Jim removes the gun from the mantle, and Meg takes her own gun. On leaving the cabin, Jim finds the hairpins on the ground and they both follow the trail. Out in the woods, Gerrier, still carrying Doris over his shoulder, goes up to Luke and gloats over his capture. The old man struggles to free himself, to protect his daughter. Gerrier sneers at him and, in spite of the struggles of Doris, he carries her off.

Following the trail of the hairpins, Meg and Jim arrive in the woods. They hear Doris calling out for her father. They soon come upon Luke, and Meg starts to release him, while Jim, following the direction pointed out to him by Luke, sees Gerrier carrying Doris at some distance. Jim aims at Gerrier and fires, but as there is no discharge, he examines the gun and discovers the empty barrel. Disgusted he throws the gun away, and crawling up behind Gerrier, he throws the force of his body upon him. This causes Doris to fall from Gerrier's arms. Gerrier starts to draw a gun, but Jim wrenches it from his hand and a fierce fight ensues in the snow.

Doyle, of the Mounted Police, arrives just as Jim has succeeded in getting the best of Gerrier, who lies knocked out on the ground. Doyle takes charge of Gerrier as Luke and Meg arrive on the scene.

Mutual Film Corp.

MUSTANG.

THE EXTRA MAN AND THE MILK-FED LION (Three Parts—Feb. 4).—The cast: Buck Parvin (Art Acord); James Montague (Lawrence Peyton); William Jennings (Charles James); Ben Leslie (Joe Massey); Charlie Dupree (Hardy Gibson); Jack LaRue (Ashton Dearholt); Myrtle Manners (Dixie Stratton); Tommy (S. William Marshall). Directed by William Bertram.

Buck Parvin gets his friend, Tommy Dennis, a job as extra man, and Tommy's troubles commence with little loss of time. Promptly he falls in love with Myrtle Manners, charming leading lady, and dreams about her, sleeping and waking, until he just simply "can't tend to business." Buck, seeing how the land lies, tips Tommy to the fact that there will be no extra man in Myrtle's pictures while LaRue plays her lead, but Tommy just won't believe

him. Tommy leaves a bouquet at Miss Manners' door, but Buck happening along grabs the credit for it, of course. Thus, through several pictures, Tommy adores Myrtle from afar, and then, one wonderful day, he gets her a sandwich and is rewarded with a smile. Hope then springs up anew in his heart.

Monty gets orders from Seligman to "cut out the jungle stuff, but to get some sort of a scenario, using all the animals." Monty is in a quandary, but LaRue helps out with the suggestion that "you never see animals anywhere except in a circus" and so circus stuff goes. Monty bargains with a visiting circus to take the scenes. One of the scenes is to be a thriller, where LaRue rescues Myrtle from the lion's cage, but, even though it is a milk-fed lion, LaRue refused to take any chances with his precious hide. After the first scene they are "stumped."

Miss Manners sees her opportunity to register big, and is willing to take the chance, but she is just a little bit nervous. Lovesick Tommy, not far off, ever watchful, tries to reassure her. However, he is terribly anxious, and when the lion growls, and Myrtle becomes overalarmed, he madly breaks through and rushes to her release.

Of course, the scene is "crabbed," and Myrtle, far from appreciating his heroism, tells him what she thinks of him, in no uncertain terms. Poor boy, he tastes the cup of bitterness to the full—for Monty not only curses him roundly, but hands him his walking papers.

BEAUTY.

BILLY VAN DEUSEN'S WEDDING EVE (Feb. 2).—The cast: Billy Van Deusen (John Steppling); Bessie Footlights (Carol Halloway); Jimmie Flash (John Sheehan); Helen, Billy's Fiancee (Edna Frawley); Helen's Father (Hugh Bennett); Helen's Mother (Bessie Banks). Directed by Archer McMackin.

After the final rehearsal for his wedding with Helen Galsworthy, Billy Van Deusen is persuaded by the boys to have a last fling, and they all go down to a cafe. Helen's father, irresistibly drawn to the game of cards, breaks away from his family and on his way to the game drops in on Bessy Footlights and her company. The show is going badly and Bessie's press agent, Jimmy Flash, suggests that she create a little publicity, whereupon Mr. Galsworthy advises that Bessie select some rich young "Johnny" to be the "goat." Bessie agrees and after the show she picks Billy, still celebrating at the cafe. A note is dispatched to him, beseeching him to rescue a lady in distress at her apartment at twelve. The plot is all arranged, one of the men playing the part of nihilist and threatening Bessie with a bomb. Billy to the rescue! After putting the villain to flight, Bessie induces him to linger, and in the meantime Jimmy Flash rushes the sensational story to the paper.

Mrs. Galsworthy, rummaging through her husband's discarded clothes, finds a note in the pocket revealing the place where the card game is taking place, and starts out with Helen to "break it up." Galsworthy is just leaving, when he sees his "better half" and bolts into Bessie's apartment, where he hides under the shower in the bathroom, but not before Mrs. Galsworthy sees him disappearing through the door. She demands to see her husband, although Bessie tries to convince her that she is secreting no husbands. But Mrs. Galsworthy is insistent.

While Bessie is arguing, Billy recovers to some extent from the effects of the drink, and goes into the bathroom to ease his aching head. He turns on the hot water in the shower, to the intense discomfort of Mr. Galsworthy, who proceeds to vent his injured feelings upon Billy. The press agent arrives with a newspaper bearing an account of the story in glaring headlines. Mother and daughter Helen read the paper aghast. Billy and Galsworthy emerge from the bathroom fighting. Galsworthy is dragged off home and Billy turned down cold.

THE LAIRD O'KNEES (Feb. 6).—The cast: Charles Hampton (Orral Humphrey); Billy Barlow (Johnny Gough); Mrs. Bellegraham (Gladys Kingsbury); Rhoda, Her Daughter (Queenie Rosson). Directed by Orral Humphrey.

Vaudeville business has "sure gone to the bad," and Hampton and Barlow, a couple of vaudevillians, are down on their luck. Not so with the wealthy Widow Bellegraham, whose ambition is to marry her daughter Rhoda to a title. She reads that the Laird O'Knees, a Scotch baronet, is to arrive, and plans to capture him, if need be, by force. Leaving a vaudeville agent's office, where they find "nothing doing," Hampton and Barlow come upon a fellow sadly the worse for alcoholic refreshment dressed in Scotch kilts and in the enforced company of a "cop." Hampton follows and finds that the man has been advertising Highland Lad cigarettes. He is stripped of his regalia and Hampton, seizing the opportunity, applies for the job.

Hampton fares forth in his "kilties" distributing cigarettes and is discovered at the pier by Mrs. Bellegraham, who mistakes him for the Laird O'Knees and forthwith drags him away in her limousine. He doesn't know what it's all about, but discretion being the better part of valor, he humors the lady's fancy by accompanying her. When he learns what a personage he is, he telephones Barlow, who advises him to stay in the game and win the girl and her money. Barlow arrives at the Bellegraham home and is introduced as his traveling ocmpanion—the Hon. Fitzroy-Fitzgibbons.

Mrs. Bellegraham proudly presents her distinguished guests to society, and a write-up with their pictures appears in the papers. This comes to the attention of two interested parties—Mrs. Hallroome, minus her room rent, and the manager of the cigarette office, shy one advertising medium and kilts. Both arrive at Mrs. Bellegraham's at a most inopportune moment for the pseudo Laird, and embarrassing identifications follow. Hampton suggests that he tried to explain all along, but the lady wouldn't give him a chance, and departs with dignity, leaving Mrs. Bellegraham crumpled, and Rhoda enjoying the joke.

AMERICAN.

THE BROKEN CROSS (Two Parts—Feb. 1). The cast: Helen Brandon (May Allison); David Keightly (Harold Lockwood). Directed by Thomas Ricketts.

Helen Brandon and her sister Dora are orphans in moderate circumstances. Dora is ordered to the seashore for a change of air, and while there is saved from drowning by David Keightly, whose father has disinherited him. David, after the rescue of Dora, becomes a member of the fishing fleet, and while in that capacity woos and wins Dora. He is summoned to the death bed of his father. He inherits the old man's money, and returns to the seaside village. There he meets one Joe Badger, who, for interested motives, tells him that Dora has died and that the folks with whom she had been staying had gone abroad.

David returns to the city, and in rescuing Helen, a Red Cross nurse, from the fury of a gang of ruffians is wounded and taken to the hospital. He is nursed back to health by Helen, and subsequently becomes engaged to marry her. Dora, who has unavailingly sought tidings of David, busies herself in the preparations for her sister's wedding. During all this time she and David, by a singular chain of incidents, have not met. On the eve of the marriage David discovers a broken cross which had been given him by Dora as a love pledge, and he determines to tell Helen of his courtship of the girl whom he believes to be dead. The story ended, Helen recognizes it as that of her own sister. Realizing that she holds the happiness of her sister and David in her hand, she decides to insure that happiness and accepts service with the Red Cross section which is under orders to start for the seat of war. David and Dora are brought together, the strange mistake of the past is explained and the noble sacrifice of sister Helen is understood and appreciated.

MAMMY'S ROSE (Feb. 4).—The cast: Beth (Neva Gerber); Frank (Frank Borzage). Directed by James Douglass.

Mammy, a withered old colored woman, sits in her cabin dreaming of long past days, while outside the night is bleak and dreary and the rain is falling fast. Her eyes rest upon a picture of Frank and memory after memory flits through her mind. She recalls how she tended him when an infant; how, even as a boy, he loved Beth, living on a neighboring plantation. Then their engagement and how happy all who loved them were.

Vivid memory brings great sorrow into Mammy's face as she pictures the ravages of the war, which broke out shortly after Frank and Beth were married. Frank was called to defend the South. Then came the time when the little one was expected and Frank receives a letter from his mother asking him to hurry home. With all possible speed he hastens to Beth's bedside, but a stray troop of "Yanks" passing see Frank's horse.

Mose, old Mammy's husband, tries to prevent them from entering the house and is shot down. Frank, hearing the shot, endeavors to make his escape, but is apprehended and a bullet lays him low. From the balcony he falls to the ground, where Mammy finds him. With superhuman strength, Beth rises from her bed, while her mother struggles to keep her back, and rushes to Frank's side, where she and Mammy support him in their arms, and there he dies.

As Mammy lives over these memories a chill passes through her body and she falls back dead. Beth, who had been crazed by the tragedy, has gone to Frank's grave in the rain, when she sees a vision of him and beckons him to follow her to Mammy's cabin. Arriving there, she finds Mammy's soul flown, and the shock kills her. The spirit of Frank enters the cabin, and he and Beth and old Mammy are together at last.

MUTUAL.

MUTUAL WEEKLY, NO. 56 (Jan. 27).

New York City—"The snow birds" and "polar bears" swim in cold Coney surf. Annual winter swimming season opens.

San Francisco, Cal.—Storm-tossed bark reaches port. Peruvian craft "Callao," battered by storms and given up as lost, is towed through Golden Gate in safety.

Philadelphia, Pa.—Annual bowl fight at University of Pennsylvania. Wm. Lifson, freshman, is crushed to death.

Rockland, Maine.—New Dreadnought "Oklahoma" has speed trial. Exceeds requirements in gruelling test.

Washington, D. C.—Film manufacturers oppose Federal censhorship bill. Prominent screen producers arrive here to protest against unfair measure.

Sparrows Point, Md.—Steamer "Artisan" launched. Will go into American-Hawaiian service.

Washington, D. C.—Envoy of Chili resigns his post. Mr. Eduardo Suarez-Mujica will devote time to personal affairs.

St. Augustine, Fla.—Memorial to philanthropist unveiled. Great throngs honor memory of Henry M. Flagler at unveiling of statue.

Sacramento, Cal.—Dynamite bomb kills four. Blackhand plot suspected.

Seattle, Washington.—Liner carries locomotive on deck. Steamship "La Touche" sails for Alaska with railroad equipment for new roads.

Paris, France.—Some of the new war hats. Latest modes in milady's chapeaux. Subtitle: The American models show a close similarity. (Courtesy of J. M. Gidding & Co., N. Y. City.)

Long Branch, N. J.—Marking way to summer white house. This little city will be the mecca for politicians during 1916, and enthusiastic citizens place road signs so that none may lose his way

New York City.—Red ball calls skaters to park. Commissioner of Parks Cabot Ward dons skates and leads the crowd.

Sapulpa, Okla.—Rear-end crash blocks traffic. First passenger train smashes freight.

Chicago, Ill.—Woman invents successful motor sled. Has speed of 60 miles an hour and can carry four passengers.

Birmingham, Ala.—200,000 gallons of gasoline cause spectacular night fire. Several injured and property loss $250,000.

San Antonio, Texas.—Triplets born to cow. All normal size and healthy.

New York City.—Steamship "Celebes" sails with $300,000 cargo for Belgian destitute. Food and clothing donated by "Pittsburgh and Western Pennsylvania" citizens.

Guatemala, C. A.—Fiesta of the Virgin of

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Guadalupe. This Saint appeared to Juan Diego, the Indian.

Boston, Mass.—Percy Houghton, president of the "Braves," and Manager George Stallings.

MUTUAL MASTERPICTURE DE LUXE.

THE DRIFTER (Gaumont—Five Parts—Feb. 7).—The cast: Harold Derwent (Alexander Gaden); Faith Willis (Lucille Taft); Ed. Bracken (Albert Macklin); Madge (Iva Shepard); Eddie, a Jockey (Stockton Quincy). Scenario by John B. Clymer. Directed by Richard Garrick.

Despite the fact that Harold Derwent is a senior at a Divinity School and in love with Faith Willis, a co-ed, he cannot overcome his passion for gambling. He is a fortunate race-track gambler and pretends to himself that when he becomes a minister he will justify his conduct by giving part of his earnings to the poor. The gambling phase of his character is betrayed to the college authorities by a fellow student, and Harold is forced to leave college. Despite Faith's hope that he will redeem himself, he believes that he is unworthy of her, and goes out into the world alone.

Several years later Harold's success in "beating the bookies" has made him one of the spectacular figures of the American turf. He is found at all the race meets, accompanied by Madge, a scheming woman, who pretends love for him while he is on the crest of his gambling wave. However, fortune turns against Harold, now known as "Pittsburgh Hal," and his fortune ebbs away. Madge leaves him. Harold gives the last horse in his string to his faithful jockey and announces that he is through with gambling. At the railroad station he hands all his money in at the window, asking for a ticket for as far as his money will take him. Securing a ticket for Royalton, on the train he meets William Ashton, who is just going to take charge of the "Church of Our Faith" at Royalton. The men are struck by their remarkable resemblance to each. When the train is wrecked the minister is killed. Tempted by the opportunity to get back into the ministry, Harold takes the name of William Ashton and becomes pastor of the Royalton church.

He receives a letter from Ashton's wife, who had hurried to the bedside of her dying father. Later, Faith, who had married Ashton, comes to join her husband, and, of course, recognizes Harold. For his sake she remains silent, seeming his wife in the eyes of the parishioners. A thief confesses to the minister that he has committed a burglary. Harold goes with him to the hiding place of the jewels and finds them strangely familiar. When he returns the plunder he discovers that the jewels are Madge's. Madge immediately recognizes her former lover. Proceeding to blackmail him, she secures all the money he possesses. Finally she persuades him to bet $15,000 held as a trust fund on a race at the Royalton meet. Harold turns the money over to the jockey, not recognizing his old boy, Eddie.

Madge produces a child, which she claims is the son of Harold. The minister does not know what to do, but hopes that he will be able finally to purchase Madge's silence by his winnings from the race. His horse loses, the jockey being injured and taken to a hospital. A minister is sent for and Harold responds. He now recognizes Eddie, who tells him that he did not bet the money, but hid it in a stall. Harold recovers the money, and at the same time Eddie's mother comes to ask for the baby which she had lent Madge, the child being Eddie's little brother.

Thus Madge is foiled just when she saw her scheme successful. She plays her final card, declaring that the minister and the notorious "Pittsburgh Hal" are one and the same. Faith stands by the man whom the church knows only as her husband, and her word is believed against that of Madge. Faith and Harold go to a distant city and are quietly married. Then they return to the Church of Our Faith at Royalton and continue their good work, Harold having been forever cured of his passion for gambling.

BETRAYED (Thanhouser—Five Parts—Jan. 29.)—The cast: Indian Girl (Grace De Carlton); Her Brother (Robert Whittier); Brother's Friend (Roy Pilcher); His Sister (Gladys Leslie).

Heart-of-Oak, an Indian, shakes the dust of a Western reservation for a college career in the East. Heart-of-Oak is the son of a noted chief, and has taken the preservation of his race deeply at heart. His younger sister, Little Fawn, worships him. At college the Indian quickly becomes a favorite. He wins a place on the 'varsity crew, and finds a friend in a fellow oarsman, Granville Wingham, a young American of wealthy parents. Granville's sister, Carolyn, also has a high regard for Heart-of-Oak—though the attachment never becomes romantic, Carolyn being betrothed to a young man whom she has known since childhood.

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Little Fawn wins a scholarship in the Indian school in the West, and surprises her brother by announcing that she is ready to return East with him the second year to share his studies. Carolyn befriends Little Fawn in her strange surroundings. At the sophomore ball, dressed in an Indian costume, she innocently captures the admiration of Granville. On their return West for the summer Little Fawn secretly cherishes memories of the handsome white student who has covertly made love to her.

Wingham, the elder, owns a ranch near the reservation. His son and daughter visit the property. They see a great deal of Heart-of-Oak and his sister. With deep foreboding the Indian watches Little Fawn and his friend. He talks gravely with the girl, telling her that for the sake of her own people she should not think of marriage outside her ancestral race. The Indian puts his trust in his college friend, whom he believes to be the soul of honor.

When the disillusionment comes Heart-of-Oak tracks the runaways into the wilderness. The deep-rooted passion of the redskin for revenge takes possession of this educated Winnebago, who reverts to the type of his savage forebears. Ordering his sister into the hills, he closes in ferocious man-to-man battle with her lover—until the white man, bound and helpless, lies at the mercy of his erstwhile friend. Meanwhile, Carolyn has been summoned by the ruthless Indian. His vengeance is to be complete. But Little Fawn, driven back to the place by anxiety for the man she loves, is in time to sacrifice her own life for the safety of the white woman. His fury quenched by the sight of his sister, dead at his feet, Heart-of-Oak commands his victims to return to their own people—that he may be alone with his next of kin.

THE SOUL'S CYCLE (Centaur—Five Parts—Feb. 12).—The cast: Nadia, the daughter of a rich Greek, and later Agnes, the daughter of a rich American (Margaret Gibson); Lucian, a Greek nobleman, and later a rich Wall Street broker by the name of Arthur (John Oaker); Syrus, the Father of Nadia (George Claire, Jr.); Theron, a Grecian Senator who sells his soul to Evil and is condemned to roam the earth with the beasts—later the lion (George Stanley); Henry Kimball, rival for the hand of Agnes, and the Evil One of the later story (Roy Watson). Written by Theodosia Harris. Directed by Ulysses Davis.

In the ancient philosophies and religions the idea of reincarnation and transmigration of the soul played a large part. This photoplay is founded on the assumption that in the immortality of the soul many cycles must be re-lived to round out its perfection, and when one defiles the divine law he must go back to first principle, and even into the animal form, to work up again to his former estate.

The story involves two epochs. It begins in the old Grecian time and revolves around one Theron, a Grecian Senator who has grown old, and to whom honor has come, but not love. Nadia, the innocent young daughter of a Greek nobleman, inspires passion in his breast, and he sells his soul to the evil of hatred and revenge when she scorns his advances and gives her heart to the poetic Lucian. The father of Nadia is ambitious and connives with the Senator to crush youth and love. "Love laughs at locksmiths" and the young people elope. Then the Senator sets loose the dogs of hatred and has them brought by his slaves to a burning crater, into which he throws them. For this sin the unseen arbiter of souls condemns him to enter the body of a lion and to roam the earth even unto the end of time, unless he shall save youth and love even as he has killed them.

The story then switches to events of a century later. Youth and love have been reincarnated into a lovely young daughter of an American millionaire and into the soul of a young broker on Wall Street. The young broker has, as trophy of his African travels, a magnificent lion, which he installs in his mansion. When he and the young girl meet they seem to live over a dream of some olden time. Love draws them together and they are married, but the rival of the young broker allows hatred to possess him and sets about to ruin him.

In the meantime, the young wife has a profound influence over the magnificent beast. At the crisis of her husband's fortune a vision of a terrible abyss comes to her as a warning, and she persuades her husband to change his order for stock. This vision is the unseen message of the Senator, speaking through the lion. The other young broker, thinking to triumph over his helpless victim goes to the house and tells her that her husband is ruined. The husband returns and chastises him for an insult to his wife. Leaving the room, the villain

Kindly Read Page 825

enters the room where the lion is caged. A hideous revenge forms itself in his mind. He lets the lion loose, but instead of killing the young people the lion seems to have elected himself their protector, for he leaves the room at the young wife's command and returns to the other room and kills the rival, apparently stamping out evil and saving youth and love. His crime of centuries ago is thus atoned and the spirit rises for a moment triumphant; but the endless cycle of justice goes on and the modern man must work out his destiny even as has the ancient.

FALSTAFF.

LUCKY LARRY'S LADY LOVE (Jan. 25).—The cast: Larry (Boyd Marshall); Lulu (Louise Emerald Bates); Her Father (Riley Chamberlin); Lulu's Admirers (Bert Delaney and George Marlo).

In telling her neighbors how she became acquainted with her husband, Larry, the wife says: "Mr. Jenkins was calling on me, and up to that time I rather liked Mr. Jenkins. But a terrible bear escaped from its keeper, and got into the house. Mr. Jenkins should have protected me, but he proved to be a terrible coward.. Then Larry arrived. He calmly walked over to the bear, picked up its leash, and returned the animal to its owner.

"That same night he came to the rescue again. There was a burglar in our house, and Larry learned of it. He found the burglar and knocked him unconscious. But the money and jewelry belonging to my father which the burglar had stolen and which the police admitted they could not find, still remained a mystery. Larry said he would find it and he did; the money and the precious stones were at the bottom of the well."

The "Mr. Jenkins" referred to tells a different story. He is known locally as "Gloomy Jenkins," and he hates Larry. He tells this yarn:

"I made a fool of myself about that bear, but I knew it was a bear. Larry is very nearsighted and when he came into the house that day he dropped his glasses. He thought the bear was a dog, and nobody is afraid of dogs. That is how he scored the first time.

"I gave him the other chance by trying to play a practical joke on him. Lulu's old man hates music. I—I mean a friend of mine—tried to serenade the girl, and the old man threw shoes at him. I thought it would be fun to get Larry beaten up, and I let him know that the girl doted on music. So he got his flute and went around there to play.

"He scared the burglar nearly to death, and he tried to escape. Then he tumbled over Larry, and would have got away, only one of Larry's buttons caught on the other chap's sleeve. When Larry got free, the burglar fell against the well curb, and a handkerchief full of the old man's jewels dropped down. None of us saw it. Then Larry tried to escape, but he stumbled and the burglar fell over him, and the old man and the police arrived in time to believe Larry had done something noble."

But none of his neighbors believes the story of "Gloomy" Jenkins. He did not get the girl and he is bitter. That explains his hateful words.

A CLEVER COLLIE'S COME-BACK (Feb. 1). The cast: Wife (Frances Keyes); Husband (George Marlo); Mandy (Mattie Keen); Collie ("Lady").

The pedestrian smiled as he saw the group of dogs in the vestibule of the apartment house. One of the animals, a collie, was barking, the others seemed to be listening. And the spectator passed on, never dreaming of the little drama that was being enacted under his eyes.

The collie, as it later, developed, was telling his canine friends that he was going, very much against his will, to remove to the country. His owner, it seemed, had discovered a place in the rural district, and was taking his family there.

"I'll make them hate the country," boasted the collie, and the other dogs laughed. (It is very humiliating to make a bombastic statement, and hear the dogs laugh in consequence.)

Well, the family moved to the country, and found that they had taken a haunted house. The husband and his wife were not superstitious, their baby was too young to be, and the only person who worried at first was Mandy, their old darkey servant. Just the same it did not take them any time to believe in ghosts, and they soon moved to their city flat.

"My dear, it was terrible," the wife confided to an interested friend. "There must be something in Spiritualism after all. One night Mandy aroused us with her screams for help. She said a ghost had pulled all the bedclothes off her, and another ghost had blown out the candle. My husband and I laughed at that, of course, but while the dear boy stood in the corridor, some horrible thing blew out his candle. Then when we got back to our room, we found that the baby was missing. After a search we discovered him hidden in our bed. He never could have got out of the crib alone. The next day I left him in his carriage and it ran away. When I overtook the carriage it was empty. Then Mandy came in with a steak she had bought in the village, and somehow it changed into a pair of her corsets. There were other terrible things happened, and we moved."

As the hostess escorted her guest to the door, the latter glanced at a number of dogs in the lobby. The collie seemed to be addressing them. "What funny dogs," said the visitor, "they seem to be laughing."

She did not know that the collie was saying: "Well, didn't I make good?" and explaining to the other animals how he had starred as a ghost.

HARRY'S HAPPY HONEYMOON (Feb. 3).—The cast: Harry (Jay Yorke); His Bride (Isolde Illian); Her Mother (Lydia Mead); Mischievious College Boy (Charles Emerson); Matt, His Chum (Lord McCaskill).

A bride and groom escaped from their persecutors and boarded a train, free, for the moment, from pursuit. The wedding guests, however, learned the name of the town at which the couple intended to spend their honeymoon. The town also boasted a thriving college, whose students were noted as the "prize cut-ups" of the state. One of the guests, a former graduate of the college, wired the students, describing the honeymooners and asking the boys to make their stay in town as lively as possible.

The wedding guests, however, had not reckoned upon a baby, a very strenuous child, who got on the train with his proud mother. The bride took a great fancy to the child, much to her husband's disgust. The strenuous child managed to throw the bridegroom's hat out of the window, and later the child followed it with his nursing bottle, tore the flowers from the bride's hat and made a nuisance of himself generally.

The mother of the baby got off at a railway station to get some milk for her child and the train started before her return, so the bride and groom were left with the baby on their hands. At first it proved to be somewhat of a blessing, for when they arrived at their destination and discovered that the college boys were waiting for them, the devastation of their headgear by the baby, convinced the would-be hazers that they could not be the sought-for honeymooners, but merely a staid married couple. They went to the hotel and there their troubles began.

A child had been kidnapped several days before, and the description of the child and the man and woman suspect tallied very closely with that of the honeymooners and their little charge. The town constable called upon the bride and groom and placed them under arrest. At the psychological moment, however, the frantic mother turned up and claimed her child, while the college students made prisoners of the bride and groom and did their best to make their visit to the town as spectacular and memorable as possible.

BEATEN AT THE BATH (Jan. 27).—The cast: The Girl (Barbara Gilroy); Her Fiance (Jay Yorke); Wealthy Banker (Arthur Cunningham); Robber (Billy Swan); Maid (Francis Keyes).

The girl was the daughter of a prosperous business man, and the young man whom she promised to wed was a clerk whose salary was barely large enough to support himself. The two young people felt that "father" should help them solve their little problem by taking the young man into his office, but when the subject was broached to the elderly gentleman he refused. He had other plans for his daughter, as a wealthy and very desirable suitor had appeared. The new-comer was an elderly banker, and his possession of an ample supply of this world's goods was all that "father" desired for his child. The girl did not care for her elderly suitor, but another woman did. She was the elderly housemaid in the girl's home. She did not attempt to disguise her feelings, much to the alarm and dismay of the unwilling captor of her heart.

"Father" told the young man that if he desired to win his daughter he must show $1,000 in savings. He made this condition fully aware that the youth did not have anything like that amount saved. For two months the boy worked and saved, but was still eight hundred dollars short of the required amount. One day he went to a Turkish bath, and his visit there resulted in winning success.

That day a stranger jostled the wealthy banker in the street and disappeared with the elderly suitor's watch. The only clue to the robber was a brief glance of his back. The

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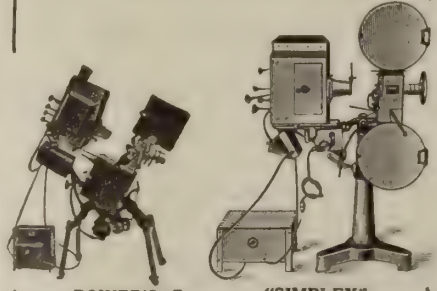

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vanishing back was clad in a coat of very loud checked cloth, and when the banker saw it disappear into a Turkish bath he felt sure that he had run his quarry to earth. The very unsympathetic clerk at the bath refused to let the banker search the establishment unless he first took a bath. The banker garbed himself in a sheet and entered the hot room. There he found the youthful suitor and another man whom he did not recognize, but who was really the owner of the loud checked suit and the man who had relieved him of his watch.

Inquiries made by the banker soon made the thief aware that he was in danger, and, watching his opportunity, he secured possession of the young man's key long enough to open his dressing room and secure possession of his clothes.

In the meantime the elderly banker was having a most agonizing time, for a burly bath attendant, bribed by his rival, had locked the doors of the hot room and turned the heat on full tilt. The elderly man danced up and down the hot room until his tormentors took pity on him and released him, but he was immediately seized by the attendant and rushed into another torture chamber.

When the young man went to his dressing room he discovered that his clothes had vanished and in their place was a suit of loud checked cloth. He complained of the disappearance at the office and then left the bath, but not before the elderly banker had recognized the suit and come to the conclusion that his youthful rival was the man who had stolen his watch. The youth met his sweetheart, her father, and the faithful housemaid on the street and was chatting gaily with the girl when the banker entered with a policeman. The young man was arrested and searched and the missing property found upon him. It would have gone hard with him if the real culprit had not been arrested, and the boy's innocence proved.

So the banker had to face a suit for false arrest which the boy could have brought against him, or settle out of court, and he wisely did this, giving the youth his check for $800. "Father" had to give his consent to his daughter's marriage to the man she loved—while as for the banker—well, he ran fast and far, but not fast and far enough to out distance the affectionate maid servant, who captured him and bore him off triumphantly to the altar.

THANHOUSER.

THE BURGLARS' PICNIC (Three Parts—Jan. 26).—The cast: Twins (Marion and Madeline Fairbanks); Their Father (Jack Gilmore); Professor (William Burt); Crooks (John Lehnberg, Billy Swan); Deputies (Everett Sullivan and Charles Turner).

The twins lead a midnight expedition from Miss Beardsley's into the woods to revel in a moonlight picnic. One of the professors sees them vanishing thither, carrying a big basket. In dressing gown and slippers he gives chase. The old, near-sighted professor loses one of his slippers and cuts his foot on his broken glasses. Discovering his plight, the girls take pity on him. They try to overtake him. Meanwhile, the professor comes upon a deserted house. He mistakes two figures on the porch for the runaway twins. One of them takes to the woods. The other darts indoors, followed by the professor When the twins reach the place they discover under a window a bag of loot, and on the sill a bloody footprint.

Realizing that burglars have got the professor, and feeling that they are to blame, Marian and Madeline bravely enter the house. Then is enacted a thrilling drama, in which the rest of the picnic party fortunately arrives to reinforce the twins, and by the time the police arrives the burglars are found suffocating under an avalanche of girls.

At Christmas time, going home on the train, the twins see their burglars again. They are marched on board by two deputies, taking them to state prison, and one of the crooks attempts to attack Marion and Madeline. The other one, however, seems so sincerely contrite, that the twins induce the deputy to loosen the shackle about his wrist. The train is wrecked. The two deputies and one of the burglars are killed. But the twins are saved. They conceal the identity of the other burglar from inquisitive reporters and take him home. Their father gives the man a chance on his estate. The governor is prevailed upon to pardon the former crook. Today he is the twins' father's chauffeur.

THE KNOTTED CORD (Three Parts—Feb. 2).—The cast: Detective (Bert Delaney); Millionaire (Ernest H. Ward); His Daughter (Mignon Anderson); Chief of Knotted Cord Gang (Yale Benner); Secretary to Detective (William Burt).

For months the Knotted Cord Gang left a wake of death. Two millionaires had been strangled and beside their dead bodies the police found a knotted cord. Neilson, a young detective, worked night and day on the case. One day he received the sign—the knotted cord that always warned of the death to come. That same day another millionaire was threatened with death. Neilson went to the chief of police and asked the supercilious head of the force if he was going to work with or against him. The chief said that he would accompany the young detective to the millionaire's house, but did not believe that any harm would be done, as the residence was surrounded with police. At the millionaire's home Neilson met the daughter of the millionaire—and the greatest incentive of all came into his life.

A policeman on guard before the library door told them that no one entered the library for two hours and the millionaire was at work inside. The young detective knocked at the door. There was no response. He burst open the door. And inside the millionaire was dead—strangled by the knotted cord of death. The police were baffled. But the keen eyes of the young detective found the clever way the murderer had secured admission. Under the great grand-father's clock in the corner the floor had been cut away. A furnace man was missing and he had been gone an hour before the police discovered the murder. Wildly they went on his trail. When the young detective left the millionaire's daughter, after doing all he could to alleviate her grief, to start upon the trail the crafty power of the gang was shown. The girl's maid was their agent. She told them all that had happened. The young detective's secretary carried word to the chief of the murderers. And when the detective, by clever work, almost trapped the maid the jealous chief of police frustrated him.

The plotters resolved on a bold stroke. They gave the maid instructions to imitate the daughter's voice, call the detective on the phone and lure him to the Old Hill shack. The young detective got the message. He rushed to his car and in. But in a sleigh that was waiting the arch criminals waited to see that their plan worked. They saw him rush from the house and into his car. His secretary came after, watched him off, then joined them. The snow and a shorter route gave the plotters time to set their trap. They caught him, and in the lonely shack prepared for him a crafty death-trap that would enable them to be far away and out of danger when he was murdered.

But their desire for vengeance over-reached itself. The girl was to be told where to find the detective when it was too late. But she got the word in time and went hurriedly to the rescue. But at the last minute of time, she was thrown head-long from the sleigh, and lay unconscious on the road.

At the shack the detective's secretary burst in, released him, and then threw up his hands at the order of the police chief. The detective, smiled, and puts his arm around his secretary's shoulder. "He only pretended to betray me so I could round up the whole gang," he explained. "We had to be careful every minute for fear of spies."

Then the girl came in, her arm broken, her face white with fear for the safety of the man who had been the one ray of light in the darkness that had come into her life. He ran to her, put his arms about her. In her eyes he saw the thing he wished to see. In answer to her look of joyous surprise at seeing him safe he smiled.

"I knew it was a plant when they pretended to telephone from a place like this," he explained.

And in strong cells the members of the gang, who had been caught in the city by the secretary and the police before they came to the rescue, cursed fate—and the young detective.

SIGNAL FILM CORP.

THE GIRL AND THE GAME, NO. 6 ("Helen's Wild Ride"—Two Parts—Jan. 31).—Helen goes to Rhinelander's hut to deliver a telegram, and while the construction boss is reading it, she takes great delight in playing with the little black and white puppy which is Rhinelander's sole companion. Rhinelander is highly elated over the telegram which reads: "Monthly payroll on Number Four." When Helen returns to Signal, he accompanies her in high spirits, leaving the dog to "keep house a few minutes."

The canine sniffs around and finally grabs the telegram in his teeth. His attention is diverted by a squirrel which he chases outside a considerable distance. His course takes him past Spike, brooding over his misfortunes. The telegram drops at Spike's feet. He picks it up, reads it, and reports to Seagrue, who decides that the money must be held up until a general strike can be pulled off in Rhinelander's camp.

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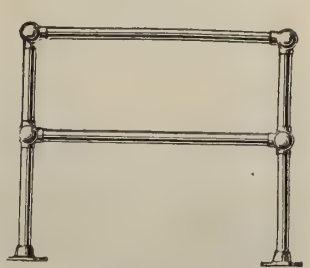
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Have You Read Page 825?

Spike telephones two confederates, Sykes and his chum by the name of Dan, and they arrive at Signal the following morning on Number Four, simultaneously with the package of money.

Rhinelander instructs the agent to keep the money in the station safe over night, as he has no safe place for it. Accidentally a bottle of ink is turned over on the money but Helen succeeds in cleaning off some of it before the money is put away. The two cracksmen are joined by a third, known as "the Bat." A consultation is held at Rhinelander's camp with Spike, with the result that that evening they break into the telegraph office, manipulate and open the safe and deliver the money into Seagrue's hands. Seagrue sends Bat, with the money, to Oceanside to keep under cover, while Spike and the two other thieves stir up a strike the following day after Rhinelander finds that his payroll has been stolen. Accidentally the camp is set on fire and great clouds of smoke envenlope the railroad line which runs past it.

Sykes and Dan buy railroad tickets from Helen at Signal and start back to Oceanside. Helen is astonished to note an inkstain on the money, which gives her a clue and she jumps on a little speeder car and follows the train. She dashes at a terrific speed through the great clouds of smoke coming from the fire, finally overtakes the train and springs on the rear platform. The conductor and brakeman aid her in searching for the thieves, but are too methodical. As the train crosses the bridge over the San Pablo, Sykes and Dan make a tremendous leap into the water below. Helen sights them and jumps off the train on the bridge. Too late she notices they are swimming for the nearest bank. The jacknife bridge is already opening to admit a waiting boat and she reaches the end of the draw after it has risen many feet above the abutment. She makes a daring leap and picks herself up, badly bruised and shaken, and catches a street car on which the thieves are endeavoring to elude further pursuit.

In the city she summons an officer and follows the thieves to the house where they join Bat. Bat rushes Sykes and Dan to the roof, slamming his door. A tremendous struggle on the roof results in one of the thieves falling from the building while the officer and Sykes crash through a skylight into Bat's room. Helen saves the officer by jumping into the room in time to level a revolver at Bat's heart. Practically all the money is discovered on his person and is returned to Rhinelander by Helen, via a swift automobile dash with the officer. Peace is once more restored in the half-burned camp.

VOGUE.

SAMMY'S DOUGH-FULL ROMANCE (Jan. 23).—The cast: Sammy (Sammy Burns); Lena (Lillian Hamilton); Mr. Schultz (Benjamin Horning); Baron von Swindleheimer (H. J. Richardson); Baker (Raymond Zell).

Sammy, expert baker, is in love with Lena Schultz, daughter of his employer. Schultz, however, aspires that Lena shall marry a title. He encourages the advances of the Baron von Swindleheimer. Lena becomes suspicious of the genuineness of the "Baron's" claims to the nobility. So she advises her sweetheart of her father's conspiracy. Sammy interferes and finds himself thrown out of a job. Schultz advertising for a new baker, the lovers concoct a scheme. Sammy, in disguise, obtains the position and proceeds to ruin Schultz's business by putting too much yeast in the biscuits, over-doing the baking-powder act, and kneading limburger cheese in the bread.

The customers riot. Schultz and the bogus baron go after Sammy with a gun. The baker, however, retaliates by browning von Swindleheimer to a fine crisp in the oven. Then he begins to shoot holes in the doughnuts. The baron is rescued, and shakes the flour from his soles forever. Lena persuades her father that the only way to save them now from bankruptcy is to reinstate Sammy. With the return of the expert baker, the same wonderful bakings bring back a bigger custom than ever. Sammy agrees to continue his services on condition that Schultz takes him into partnership and gives him Lena for his bride.

"HE THOUGHT HE WENT TO WAR (Jan. 30).—The cast: Bill Jenkins (Chas. H. France); Dorothy Fairfax (Lillian B. Leighton); General Fairfax (Russell Powell).

Bill Jenkins goes to sleep and dreams that he enlists as a soldier. He is a stupid subject and the commanding officer has to resort to violence to get him to obey orders. The general's daughter joins the regiment, much to the delight of Bill. When the call for mess is given, Bill is the first to arrive at the mess tent. As General Fairfax arrives with the troops, Bill is hastily devouring a pie. General Fairfax orders him to the guardhouse. Later the general notes a distant attack being made by one of the enemy's troops on his daughter. Bill, by a great effort, has parted the bars of his prison and volunteers to save the daughter single-handed. He dashes on horseback without weapons.

After traveling some distance, by driving the horse backwards at a terrific speed, he spies a cool spot under a tree. Leaving his horse to browse he lays himself down to slumber. The daughter works out her own salvation and returns to the camp. When Bill returns he starts to relate wonderful feats he has performed. The general, knowing his tale to be untrue, orders him to the guardhouse again, while the daughter pleads for him in vain. Jenkins is to be shot at sunrise. The daughter, visiting the tents, removes the cartridges from the rifles, extracts the bullets and replaces the cartridges. Bill is marched to the execution grounds. He is aware of everything that has happened.

The grave is dug. When the soldiers fire Bill pretends to be shot, and after dusting of the stretcher with his hat collapses upon it. Not wanting to be buried alive he springs away quickly and attempts to escape. Then he is put into the mouth of a cannon and shot into the enemy's camp. He escapes again and returns to General Fairfax, who decides to execute Bill himself. He starts to prod Bill with his sword when Bill wakes up from his dream and finds the saloon-keeper poking him in the ribs with a long stick.

CUB.

THE GIRL OF HIS DREAMS (Jan. 21).—The cast: Jerry (George Ovey); Father (Jefferson Osborne); Mother (Janet Sully); Gladys (Belle Bennett); Ragamuffin (Louise Horner).

Flirtatious Jerry "makes a mash on" pretty Gladys while both are viewing a billboard displaying handsome posters of Julius Caesar, advertised for production in a ten-twent'-thirt' house. Particularly impressed is Jerry with the resemblance of the picture of a beautiful Roman maiden to Gladys. Agreeing to meet again, they separate, Gladys for home, Jerry for a nap, which he proceeds to enjoy in a straw-filled packing case he finds in a nearby alley and (as it must happen for always-getting-into-trouble Jerry) alongside the cache of a lot of loot hidden there by a couple of burglars.

Jerry dreams he is a Roman emperor and that he and Gladys are having a great time, winding up with his slaves putting him to bed in the royal chamber. It is this handling of him, the patting of the royal bedclothes about him, that wakes him, and he discovers that some one is really handling him, for a couple of policemen are putting handcuffs on him, believing him to be the burglar they are looking for. This is not the end, however. He proves an alibi, his release, and joins in the search of the cracksmen.

Then follows some thrilling as well as comical scenes. Jerry discovers the robbers' den; valiantly attacks them; they knock him unconscious, set fire to the place, and escape. Jerry revives when a flood of water is poured on him from the firemen's hose, and the instant he escapes from the building there is a terrible explosion caused by combustibles in it. Jerry keeps going after the crooks, gets them; the loot is recovered; it had been stolen from Gladys' home, and Jerry makes himself solid.

AROUND THE WORLD (Jan. 28).—The cast: Jerry (George Ovey); Cannibal Chief (George George); First Cannibal (Louis Fitzroy); Second Cannibal (Jefferson Osborne).

Peacefully slumbering Jerry is disturbed, first by a cop and a nurse girl wheeling a baby, and then by a colored cop with a negro woman, who also has a baby. Incensed, Jerry determines to have his revenge and changes the babies. Jerry then comes upon a sargeant. He conducts him back to the park bench. Upon the appearance of the sergeant the two cops rush off. The negro woman exits with the white baby, while the white nurse leaves with the colored baby. Consternation reigns when the parents discover the substitution. The black cop and the white cop catch a glimpse of Jerry in the background. They soon catch him.

A fight ensues. Two white cops rush up and in the general mix-up Jerry makes his getaway. He soon comes upon an aeroplane, gets into the car and soars upward. Jerry arrives over an island inhabited by cannibals, who have all the modern improvements. The cannibals discover Jerry and notify their chief by telephone. Acting under the instructions of the chief, who arrives upon the scene in his racing car, the cannibals fire and the machine falls to earth.

Jerry is carried to a large kettle and forced to witness a cannibal dance. He knocks the chief into the kettle and dashes off. In his

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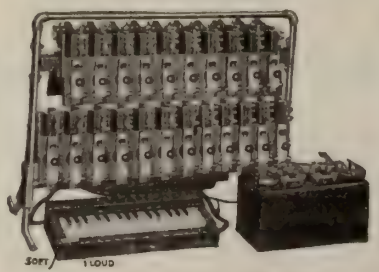

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mad dash for life Jerry comes to the chief's tent. Darting inside he comes upon a beautiful princess, whom the chief is holding captive. She hides him in a suit of armor. The chief enters the tent. While he is questioning the princess, Jerry prods him with a spear. The chief angrily accuses one of his men. Jerry then prods the other man and causes a general fight. Taking advantage of the confusion, Jerry escapes with the princess. The chief's racer is standing outside the tent. Jerry helps the princess into the car and drives safely awfy just as the chief and his men run out of the tent.

NOVELTY.

MR. BUMPS, COMMUTER (Jan. 21).—Bumps oversleeps. An escaped convict enters his room, attaches to Bumps' ankle his own ball and chain, the lock of which he has picked with a hair pin; exchanges his striped garb for the suburbanite's suit, throws the rest of Bumps' clothes out of the window—and makes a clean get-away. Bumps, no help for it, on hearing his train whistle, scrambles into the convict's costume and races for the depot.

He soon has the constable and the prison guard at his heels. Missing the train, a hand engine is pressed into service. After many exciting adventures, Bumps reaches the office at 4:30. Caught flirting with the head stenographer, Bumps is uniquely punished by his employer, who forces him to take the young lady shopping and spend all his money on her. At the station he meets his wife. She has a ticket, but no cash for her husband's fare. He is obliged to foot it home—and carry all Mrs. Bumps' bundles.

GAUMONT.

SEE AMERICA FIRST (No. 19—"The Dells of Wisconsin"—Jan. 23).—In the summer time the dells of the Wisconsin River offer an ever-changing picture of vari-colored cliffs rising sheer from the boiling water of the river, of weird canyons and gulches and grotesquely carved rocks, of overhanging banks, green with foliage of trees and vines, and brightened by the presence of modest wild flowers, and again a panorama of rolling fields and meadows, from which, here and there, rises the smoke of a farmer's house.

In the winter time the winding river, the rocky crags, the tinkling waterfalls have been turned by frost and cold into fairy grottoes of delicately wrought ice. The vines hang dead and brown, and the trees, all but the pines, have lost their handsome summer gowns.

KEEPING UP WITH THE JONESES (On same reel as foregoing).—In the second half of the reel, "Pa" McGinnis will carry through some of his mirth-provoking attempts at "Keeping Up With the Joneses" in Harry Palmer's animated cartoon by that title.

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PATHE NEWS NO. 5 (Jan. 15).

Coventry, England.—Military motor cycles are given a severe testing before being sent to the front.

The Mexican Problem.—Must the Policy of Watchful Waiting Be Abandoned? Subtitles: (1) A roving band of Villistas, such as recently killed a party of Americans, waiting to attack an approaching train; (2) Gen. Villa (left) who has announced a policy of "Death to all Gringoes"; (3) Victims of Mexican anarchy; (4) Gen. Carranza, whose government has been recognized; (5) American soldiers patrolling the Rio Grande boundary; (6) The man at the helm.

London, England.—Sailors of the Grand Fleet beguile the time of waiting by cleverly constructing and dressing dolls.

East Youngstown, Ohio.—Buildings damaged during the strike riots are dynamited preparatory to rebuilding the town. Subtitle: (1) Records of arrested strikers are examined.

Uncle Sam's Activities.—Pictures taken by special sanction of the Federal Departments. Subtitles: (1) Government revenue cutters brave the most violent storms to go to the aid of distressed vessels and keep shipping channels clear; (2) Crew of the Cutter Seneca on the lookout for a water-logged vessel (six sailors held the camera while this was photographed); (3) An explosive charge is placed on the wrecked ship which menaces navigation; (4) One hundred cakes of guncotton make short work of the sunken hull.

Bukowina, Russia.—The new Russian Army, now properly equipped with rifles, trudges through the snow to reinforce the attacking lines.

Paris, France.—Admiral Lacaze, Naval Chief, decorates some of the six hundred survivors of the Naval Brigade which went into battle in Flanders six thousand strong.

Cape Hatteras, N. C.—The fishing season is now at its height at the Cape and good catches of cod, bass and even salmon are being made. Subtitles: (1) The huge seines in which the fish are caught are laboriously dragged ashore; (2) Sorting the catch.

Topock, Arizona.—Arizona is linked to California by the erection of a huge steel bridge across the Colorado River. Subtitle: (1) The erection of the immense spans is a remarkable engineering feat.

PATHE NEWS NO. 6 (Jan. 19):

Chicago, Ill.—Edmund von Kaenel, thrill merchant, climbs 263 feet of rope while the mercury registers ten below zero. Subtitle: (1) What goes up always comes down—sometimes rapidly.

New York City.—Mrs. Emmeline Pankhurst, the English militant suffragette, has arrived to appeal for war-torn Serbia.

Washington, D. C.—Delegation of motion picture magnates visits Congress to protest at proposed Federal censorship of films.

Paris, France.—A Cauoron aeroplane, captured from the Germans, is exhibited as a trophy of war. Subtitle: (1) The effect of the shrapnel which brought down the aeroplane is plainly visible.

Genoa, Italy.—Russian soldiers captured by Austrians, and afterwards freed by Italian troops, are sent back to Russia to fight again.

New York City.—The submarine E2 which was destroyed while in the Brooklyn Navy Yard by an internal explosion which killed five of her crew.

Are We Prepared?—Is the nation sufficiently protected according to the new standards of warfare? Subtitles: (1) We are proud of our army; (2) And of our navy, too; (3) But are our forces big enough? The pacifists say yes; (4) But others would have our forces second to none; (5) Meanwhile citizens can still rest secure.

New York City.—With more than 150,000 estimated grip victims in the city, the ordinances against unsanitary practices are being rigidly enforced. Subtitles: (1) Millions of leaflets are distributed to help check the epidemic; (2) Health department bacteriologists are making a deep study of the grip germ; (3) Children who generously "divvy up" their candy with their playmates sometimes help the germ along; (4) Another way of spreading infection.

Paris, France.—A blouse of satin covered with black tulle. Subtitles: (2) A walking dress of embroidered velvet; (3) A velvet dress trimmed with black satin, Georgette collar and cuffs; (4) Velvet hat trimmed with moire; (5) A tailored suit of English tweed, hat of velvet.

PATHE NEWS, NO. 7 (Jan. 22).

Le Creusot, France.—Many new blast furnaces have been put into operation by the government for the production of big shells. Subtitles: 1—After being cast the ingots are tempered in oil. 2—The shells are carefully examined and stored to await shipment to the front.

Red Bank, N. J.—Primitive Esquimau methods of eel spearing are resorted to by local fishermen when ice covers the Shrewsbury River. Subtitle: 1—The eel is routed from its winter hiding place, impaled on the spear and drawn to the surface.

Cazenovia Lake, N. Y.—The ice harvest is on in earnest and thousands of tons are being cut and stored against torrid times to come. Subtitles: 1—Releasing the ice floats. 2—The ice blocks are conveyed to the storehouse by mechanical means.

Nancy, France.—New Creusot guns have been made which are expected to outrival the famous Krupp "42's."

Pathe's Paris Fashions.—(In natural colors.) Subtitles: 1—A suit of gaberdine with fitch trimming. Large velour hat. 2—A serge suit trimmed with braid. Turban with rosette of ribbon. 3—Green sailor hat with velvet quill.

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4—Garnet velvet turban with ribbon rache. 5—An elaborate futurist effect. 6—White felt hat with broad brim, simple fur trimming.

Saloniki, Greece.—French troops arrive here to reinforce the allied expeditionary forces. Subtitle: 1—Vast quantities of supplies are landed and stored, preparatory to being sent to the front.

Passaic, N. J.—Several blocks in the business district are destroyed by the biggest fire in the city's history. Subtitles: 1—Firemen suffer from the intense cold as well as from the heat of the burning buildings.

Uncle Sam's Activities.—How the government serves the people of the United states. Pictures taken by special sanction of the Federal departments. Subtitles: 1—The tremendous increase in the circulation of money has rendered the old method of printing bills obsolete. Previously each operation was performed by hand. 2—But now a machine which goes through all the processes simultaneously has been installed in the Bureau of Engraving and Printing. 3—A marvel of intricacy is the newest type of geometric lathe, used to produce the scrollwork on treasury notes. 4—How many would you like?

THE RED CIRCLE (No. 6, "False Colors"—Balboa—Two Parts—Jan. 22).—Detective Lamar gets his first valuable clue in connection with the Red Circle in this chapter. Lamar is less suspicious of June than at any other time because June herself loses a valuable necklace through the operations of the person or persons with the "Red Circle" brand. This chapter shows June concealed after her theft of some terrible war secrets and the arrest of the victims charged with annoying women in their search for the hand with the "eed circle." At a ball that evening June and Lamar are seated on a settee when in a mirror before them they see a red circled hand come from behind some draperies in back of them and unfasten and successfully get away with June's necklace. Next morning Mary, June's old nurse and companion, points out to them a woman she had seen washing a red circle from her hand the night before. Lamar follows the woman to the city.

THE RED CIRCLE—No. 7—("Two Captives"—Two Parts—Balboa—Jan. 29). A red circle birthmark comes and goes on the hand of June Travis, who learns from her nurse that she is a member of the supposedly extinct Borden family of crooks. The secret is kept from Mrs. Travis, June's "mother." Detective Lamar, baffled by June's benevolent crimes, trails Alma La Salle, a society thief, who under orders from "Smiling" Sam, a jewel fence and reformed crook, robs guests at the Beach hotel ball, using a painted red circle as a blind. June, too, is a victim, losing a necklace.

Leaving the hotel the next morning Alma is arrested by Lamar on suspicion of being implicated in the thefts. His suspicions are confirmed when, at the police station, the officers find jewels hidden in the heel of an old shoe which she carries. Thus Lamar decides that "Smiling" Sam is implicated and raids the shop of the latter.

Meanwhile, on the beach near her home, June spies a monkey with an organ grinder and immediately while the master is asleep, releases the animal. Mary throws the officers off the scent and again June manages to escape. But Lamar is sorely troubled at the latest red circle crime. Interesting developments follow in the next chapter.

THE HORRORS OF WAR (Pathe—Three parts—January 24.)—The opening scenes show the bombardment of a Turkish town by the Russian fleet in the Black Sea. This view was taken from the deck of a Russian battleship and the details of loading the huge guns, firing them, and watching the results of their deadly accuracy are all horribly apparent. A whole town bursts into flames, and a new target is sought. A steamer is sighted in the distance making hurriedly for port, and at once it becomes the mark of broadside after broadside of volleys. The first shots tear up the water about the ship and the next instant the vessel is slapped as by a vindictive Triton a cloud of smoke—she lists grotesquely—shivers and splinters as a few more shells find their mark, and then settles sickening, head first to her final port.

Another scene shows a narrow mountain pass walled on one side by unscalable cliffs and sheering off on the other into a gaping precipice, piled high with the dead of a whole Turkish force which, unable to advance or retreat, was cut to pieces by withering artillery fire. A touching scene is one where a mother and daughter of a dead soldier mourn beside his freshly turned grave.

The deadly French 75-centimetre gun in action, a giant steel bridge wrecked to prevent the advance of the enemy's troops, the throwing of hand grenades over the short distance that separates the French from the German trenches, a barbed wire entanglement designed to tear to pieces the advancing enemy, a single war missile powerful enough to kill a regiment, a horse hurled by a shell explosion high into a tree-top, the new French aeroplane gun in action trying to bring down an enemy aviator, and the decoration of those who gave their eyes as toll to Mars, are but a few of the vivid scenes that make up this film.

HEAD-DRESSES OF HOLLAND (Photocolor—Jan. 24).—This subject gives us a good idea of just what kind of millinery appears most pleasing to the Dutch women. In the country the women still wear the caps for which they are famous. To be sure, there are a great variety of these, some in lace, some trimmed with feathers, some with silver, and so on down the line of possible and sometimes impossible trimmings.

THE AU SABLE CHASM "Picturesque America" (Globe—On Same Reel As Foregoing).—Besides Niagara Falls, New York State has other natural wonders that the careful tourist does not fail to see. One in particular is worth every moment of the time spent in viewing it. This is Au Sable Chasm several miles from Port-Kent-on-Lake Champlain. The length of the canon from Rainbow Falls at the entrance to the "Sentinel" where the passengers take the boat through the Grand Flume, is something over a mile. The walls rise perpendicularly over a hundred feet on either side. Stone galleries and bridges make the trip a safe one.

HAZEL KIRKE (Gold Rooster—Five Parts—Jan. 28).—Hazel Kirke, daughter of Dunstan Kirke, a miller, is sent off to be educated by Squire Rooney, who has promised to marry her upon her return. All this in repayment for a small sum which Rodney advanced to save the old mill from the auction block. Five years later, near the end of her school years, she meets Arthur Carringford. At home again, she renews her promise to Rodney. Some days later, Arthur on a hunting trip, meets with an accident near the mill, and is confined there for some weeks, during which time a new friendship springs up between the two. Some time later, when Rodney and Dunstan see Hazel and Arthur embracing, Dunstan denounces them and sends them away.

Arthur's mother, to save the family fortune, wishes Arthur to marry Maude, her ward, who is loved by Pittacus Greene, and whose fortune was squandered by the elder Carringford before his death. She sends Pittacus and Arthur's valet to dissuade Arthur from marrying Hazel, and they arrive as the two are coming away. At a nearby village, the valet, thinking the ceremony is to be a fake, goes to a saloon for a "minister." He then notifies Mrs. Carringford by letter. A few weeks later that lady arrives during Arthur's absence and tells Hazel that she has been duped.

The girl, distracted, runs away and upon Arthur's return the panic-stricken mother tells of the plot and passes away from a heart attack. After a day or two's search for Hazel, Arthur rides toward home, stopping at a small church. The parson proves to be the one who married them and he tells of his good work in the slums of nearby towns disguised as a "tough." The two ride off to the mill hoping to meet Hazel. Unknown to the young people, Dunstan's terrible denunciation of them has left him sightless and it is before Hazel's blinded father that the two are reunited with parental blessing, only after Arthur has rescued Hazel from the icy millpond waters into which she had thrown herself.

SHOOTING AT RANDOM (Starlight—Jan. 29).—Heinie and Louie manage to steal a good-size gun from a local "three balls" shop and take it up the trail to Nimrod. Mrs. Flyhigh, a well-known society leader of the neighborhood, is out taking the air the same afternoon and runs afoul of a footpad. The latter is in the act of robbing the fair lady, when the gun, which Heinie happens to be cleaning at the moment, explodes and wounds the desperado, causing him to take to his heels.

Of course, Heinie "saves" the lady's life with a well directed shot, and although that was not his intention when the gun went off, he receives full credit for it. She takes him to her home and is giving him the proper adulation that heroes are wont to receive, when Louie, who has been left out in the cold, runs for Mr. Flyhigh, telling him that his wife is entertaining a stranger.

Friend husband runs for his gun and Louie, to help along the good work, buys a bomb at a local bomb factory. This he hurls into the once happy home and blows it to atoms.

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Have You Read Page 825?

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Miscellaneous Feature Film

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THE GODS OF FATE (Lubin—Five Parts—Jan. 24).—The cast: In the prologue—Little Kent (Thomas Koil); Little Jane (Rita Toofy); Little Gordon (Herbert Crothell, Jr.). In the play—Gordon (Richard Buhler); Jane (Rosetta Brice); Estey (Francis Joyner); Miller (William H. Turner); Mrs. Miller (Inez Buck). Written by Daniel C. Goodman. Directed by Jack Pratt.

Estey, a young widower, and the father of Little Jane, is employed in the locomotive works. Always of an inventive turn of mind, Estey invents a vacuum air brake which he intends to sell to the company. At the moment of the brake's completion, Estey is seized with an attack of heart failure, and falls dead at his work bench. Miller, Estey's bosom friend, also a widower and father of Little Kent, calls at Estey's home and, finding Estey dead, steals the drawings and the model of Estey's air brake. He buries them in the cellar of his own home. Later Miller, anxious that his child shall have a mother's care, and needing a housekeeper to manage for him, marries a widow named Luther, who is the mother of Little Gordon. Realizing that there is no one to dispute his claim, Miller claims Estey's invention as his own and sells it for a large sum to the railroad company.

Miller's conscience troubles him, however, and he tries to get right with himself by adopting Estey's little daughter, Jane. Thus we have a house divided, to wit: Miller and his son Kent, his wife and her son, Gordon, who has fallen in love with Jane that is now to live with them.

Twenty years after we see Miller still a workman, having spent all the money he falsely obtained from the sale of Estey's patent. Gordon is now grown to manhood, and is employed in the office of the locomotive company. Kent inherits his father's evil tendencies, and is a hanger-on at the saloons and dance halls. Jane has blossomed into a sweet young woman, beloved by all.

Gordon and Jane are still friends as they were in childhood and Kent, conscious of this mutual regard, resents the friendship. When his conscience troubles him, Miller looks at the plans that he has kept hidden in the cellar. Jane, suspicious of her stepfather's actions, follows him to the cellar and sees the plans, but is not conscious of what they are. Kent, who has come home intoxicated, watches Jane as she goes to the cellar, alone one night, and, sees her with the plans in her hands. He frightens her away, gets the drawings and learns of his father's theft of twenty years before.

In the meantime, Mrs. Miller, seeing the love of Gordon for Jane, and knowing their true relationship, pleads with Miller to tell all and give the children happiness that is rightfully theirs. Miller, fearing the consequences of his act, threateningly demands her silence. Kent finds employment as a switchman on the railroad, and one day sees in his mirror the reflection of the locomotive works on fire. Knowing thah his father is in the building, Kent rushes to see if Miller has escaped.

Miller, always haunted by his guilty conscience, thinks that this will be a good way to end it all, but he is rescued from the burning building and is carried to the hospital, where the doctor pronounces his burns fatal and tells him he has but a little while to live. Miller makes a hurried will and leaves everything to Kent.

Jan, finding the plans again, sees written on the back of them a note from her father saying that if anything should happen to him, all his inventions and everything he owned should go to her. Then Jane realizes who she is. Kent, upon learning that Jane is not his sister, tries to get possession of the plans. One day, as Jane and Gordon are on the limited train going to the city, Kent, knowing that Jane has the plans in her traveling bag, determines to get them at any cost, and deliberately throws the switch, with the result that the limited crashes into a freight and is wrecked.

Gordon and Jane, pinned under the wreckage, are found by Kent. He tries to get the plans and is arrested. Later Gordon and Jane are convalescent and we see them looking forward to a life-long happiness together.

THE CROWN PRINCE'S DOUBLE (Vitagraph—Five Parts—Feb. 7).—The cast: Prince Oscar of Ostrau and Barry Lawrence, a clerk (Maurice Costello); King Gustave (Howard Hall); Baron Hagar (Anders Randolf); Peter Hart (Thomas Mills); Minister of State (Thom Brook); Detective Brennan (Daniel Leighton); Shirley Rives (Norma Talmadge); Isabelle Hart (Anna Laughlin); Mrs. Wilmerding (Leila Blau). Produced by Van Dyke Brooke.

Oscar, son of Gustave, King of Ostrau, is saved from a forced marriage by a revolution in the kingdom, and leaves for the United States, accompanied by Peter Hart, his American friend and advisor. In New York he meets Barry Lawrence, a young bookkeeper, out of a job through the rascally work of a fellow clerk and Prince Oscar's perfect double.

The Prince has met and quietly married Isabelle, an American girl, and wishing to renounce his claim to the throne and become an American citizen, he changes identities with Barry. King Gustave learns of his son's marriage and, horrified, sends Baron Hagar, Chief of Police, to bring back Oscar, by force if necessary. Barry accordingly poses as the Prince in disguise and takes up his abode in the Hotel St. Albans, and Hart, let into the secret, sets Baron Hagar's henchmen on Barry's trail. After some startling adventures, Barry, bewildered by it all, is kidnapped; likewise, Shirley, niece of Mrs. Wilmerding, a wealthy woman, the detectives working on the case imagining she must be "the Prince's" wife.

Barry escapes and accuses Hart of causing all his troubles; then sets out to rescue Shirley. Hagar arrives to interview Shirley, whom he supposes to be Isabelle, wife of Oscar, and is stunned to confront a stranger. Complications and surprises accumulate rapidly when Barry arrives, and immediately after him Oscar. Every one is astounded as the two men, dressed and looking exactly alike, meet face to face. Then explanations are made which result in the chagrin of the baffled Hagar, the uniting of Barry and Shirley, while Oscar—Prince no longer—proudly announces that his American citizenship papers and his American bride more than recompense him for the kingdom he has lost.

THOU SHALT NOT COVET (Selig—Five Parts—Feb. 7).—The cast: I, or the Hero (Tyrone Power); My Neighbor's Wife (Kathlyn Williams); My Neighbor (Guy Oliver); My Wife (Eugenie Besserer). Colin Campbell, Director.

As I sit here alone reading in the pages of my diary I think of what might have been. I do not regret my love nor do I regret my final determination in connection with that love. Circumstances conspired toward my love for the most perfect woman, in mine own eyes. My home life was unhappy; their home was ideal; my wife was a vixen; his wife was all that is good. She came to me at nightfall as innocent and as trusting as a child—well, again I shall thumb the pages of my diary and recall to mind all the entanglements of those fateful threads which, for a time, bound her life with mine own. Back in the old days when my own wife consorted with others and made my home a hell on earth I was lonely and sought solace in the company of my Neighbor and his Wife.

She discovered the secret of my unhappiness and as time went on I knew that I loved her madly. My Neighbor was called to Africa on a business trip, and when I accompanied my Neighbor's Wife to the steamer dock to bid him Godspeed I went with a troubled and insincere mind, for I now realized that I would have my Neighbor's Wife to myself. My Wife annoyed me continually. Her companions, both men and women, frequented my house, and with wine and cards passed the time in riotous living, turning my home into an abode of evil.

Came a day when Fate gave my Neighbor's Wife into my arms. She was thrown from her horse in a runaway accident. One night I chanced to read in the Book of Books. The pages fell open at the chapter of Exodus XX—17. My eyes fell on this admonition in the Ten Commandments: "Thou Shalt Not Covet Thy Neighbor's Wife." Realizing the sin of my insane love, I determined to leave the country and my Neighbor's Wife. And one day I sailed away.

After many wanderings I found myself in Cairo, Egypt, and I decided to go to Africa. Then once again grim Fate gripped my hand, for again I met my Neighbor's Wife face to face! She explained the miracle of her presence. Her husband had instructed her to take the first ship and meet him in Africa, and so we sailed together from Suez. In the meantime,

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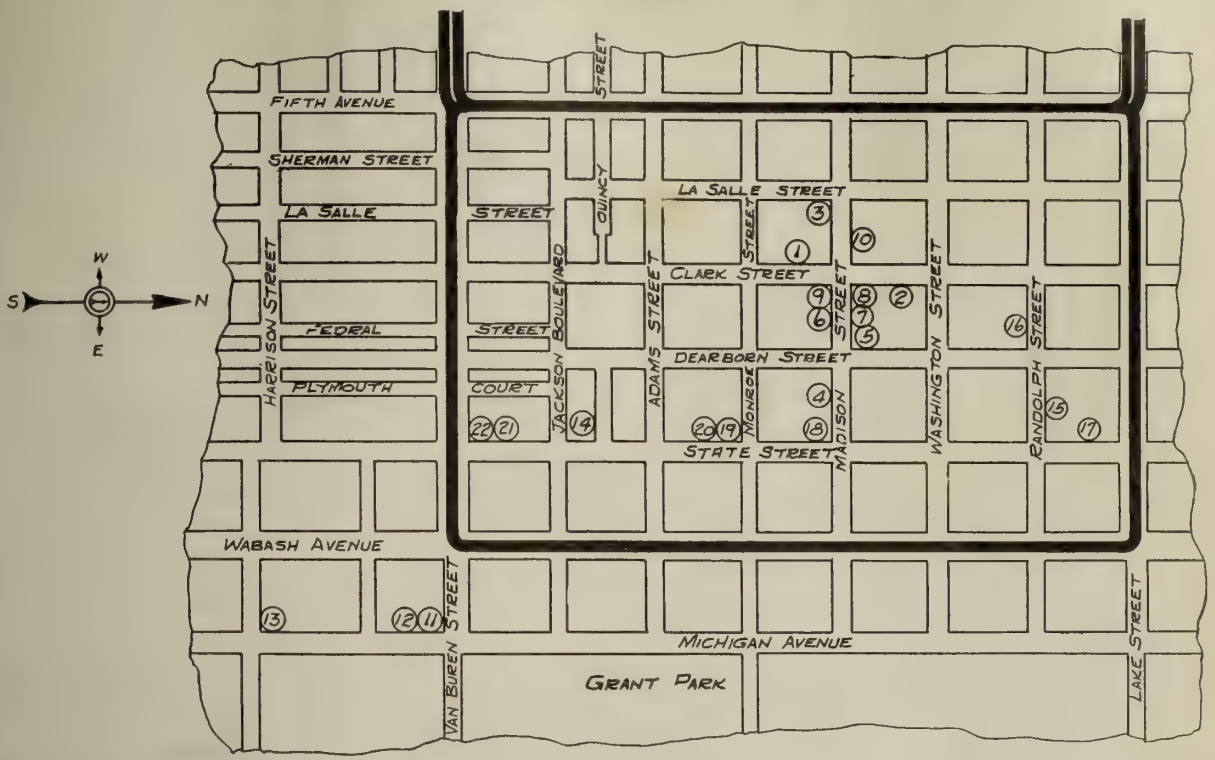

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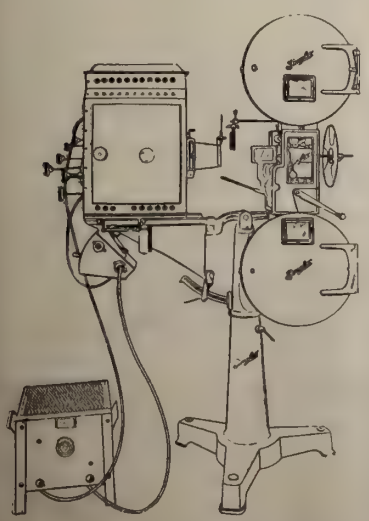

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my Neighbor in a village on the African Coast was eagerly awaiting his wife's arrival, and during barter and sale with the natives he had incurred the bitter enmity of an African chieftain.

Then the vessel upon which we were passengers was wrecked. The gigantic craft had collided with a derelict and the water poured into the ship from a great hole stove in its side.

As the great ship shivered and groaned like something alive I thought of my Neighbor's Wife. I rushed to her state room and there found her helpless. I took her into my arms and with her leaped into the sea. Later we were washed ashore on the African coast. When she awoke her mind was disarranged from the shock and she thought I was her husband. We made our home in the jungle and that night she came to me as she had always come to her husband, and I knew that I, too, was going mad. I prayed to God to strengthen me in my hour of dire temptation. I left my Neighbor's Wife alone in the rude shelter. When I awoke I found her in my arms.

Meanwhile my Neighbor received notification that the ship had been wrecked and to search for his wife along the African coast. As the days passed and my temptation became stronger, I determined to kill myself and save the honor of my Neighbor and his Wife. Just as I was about to take my life, I saw my loved one struggling with an immense leopard. I drove off the leopard just in time to save her life, and then for the last time Fate took a hand in the game. This time not for me, but against me. The shock of the leopard's attack, I found, had restored the reason of my Neighbor's Wife.

My Neighbor had also become a wanderer. Driven from his home by African tribesmen, his companions slaughtered, he had struggled along for many miles, finally falling in an unconscious condition. We found his almost lifeless body, and my Neighbor's Wife's endearments snatched back the soul of her husband. When the ship came my Neighbor and his Wife left the African coast for home and happiness. I, too, was to return to civilization with them. However, I stood and pondered. Again in flaming letters there leaped into my mind the Biblical admonition: "Thou Shalt Not Covet Thy Neighbor's Wife!" I left a message in the sand for my Neighbor, and from a secret spot I watched the boat leave the African shore carrying out of my life all that was near and dear to me.

And to-night, a wanderer on the face of the earth, I lay aside my diary and drink a toast to the happiness of my Neighbor and his Wife.

PARAMOUNT.

MY LADY INCOG (Famous Players—Five Parts—Jan. 17).—The cast: Nell Carroll (Hazel Dawn); Teddy De Veaux (Robert Cain); Rene Lidal (George Majeroni); Mrs. De Veaux (Dora Mills Adams); Chief of Police (Franklyn Hanna); Bull Rice (Frank Wunderlee).

Financial troubles force Nell Carroll, a thoroughbred, to seek employment in a detective agency which has just taken up the trail of a very baffling jewelry robbery in an exclusive summer colony. In order to work from the inside, she is sent to the place as the Baroness Du Vassey. Suspicion promptly fastens upon Teddy De Veaux, the son of the woman who first invites Nell to her home. Every evidence points to him until the leader of the crooks, suspecting the real identity of the "baroness," decides to present himself as the Baron Du Vassey, her husband.

The arrival of the "baron" causes consternation in the heart of Nell, who does not know whether she is facing an impostor or has chanced upon the name of a real nobleman. Trusting to chance to give her some hint as to the truth, she decides to face the man and attempt to outwit him. But more than wits are necessary to defeat the crook, with whom the butler is allied. It comes to a question of a steady hand and quick trigger finger when the thieves are caught red-handed and spring upon the innocent young Teddy.

THE CALL OF THE CUMBERLANDS (Pallas—Five Parts—Jan. 24).—Torn between a love for his mountain home and a mountain girl and a desire to work out a God-given talent with paint and canvas, Samson South, fighter and dreamer and a coming leader of the clans of the Souths, whose feudal activities with the Hollman faction in the Cumberland mountains have been halted by a truce, leaves for New York. Reluctantly he parts with Sally Miller, the sweetheart of his youth, and sighs at the prospect of lost association with nature's charms.

At the zenith of his success, his crude ways fading under the polish of etiquette taught him by the beautiful sister of his artist-benefactor, who discovered him in the mountains, he is prompted to return because of the breaking out of hostilities anew. First avenging his father's earlier death, Samson South leads his clan in a desperate battle with the Hollman faction, liberating four of the Souths from jail and finally forcing the enemy to ask for permanent peace.

Sally Miller improves the time of South's absence to add to her meager education with books, and she, taking inspiration from fashion magazines, improves as best she can her personal appearance. The absence of South has built a bridge of doubt as to whether his love for her has faded or his heart yielded to the pulchritude of the polished city girl. With Sally Miller again in his arms, doubt is dispelled and Samson finds his soul in the grip of a strong, heroic love and his yearning for the mountain fastness appeased.

KLEINE-EDISON.

THE FINAL CURTAIN (Kleine—Five Parts—Feb. 2).—The cast: Ruth Darrell (Alma Hanlon); John Lord (Arthur Hoops); Jane Lord (Florence Coventry); Herbert Lyle (Herbert Hayes); John Banks (Frank Belcher); Mary (Beryl Mercer); Henry Cole (W. C. Carlston); George Robbins (Frank Norcross); the Marvelous Sylvesters (Crimmons & Gore).

Lyle, a Broadway actor, is playing one-night stands in the West. One afternoon he drops into a small theatre where a repertoire company of the 10-20-30 sort is playing. He is struck with the beauty and talent of Ruth Darrell, a young member of the company, and sees in her just the type demanded by a new play in which he is to be featured the following season. He takes steps to meet the girl, arranges with his New York manager for an interview with her, and the following autumn finds her playing in his support in one of the new Broadway successes.

Here she is seen by Lord, a wealthy manufacturer of woolen goods, who falls in love with her and asks her to marry him, in spite of the protests of his maiden sister. Ruth accepts him. Ruth is a happy, carefree woman, and has earned the title of "Our Lady of Laughter." Lord, who is a hard-headed business man, is in great financial difficulties because he has spent a huge sum in filling a Government contract, for which he finds his business demanding most of his time.

One night she gives a dinner to her former friends of the stage, including Lyle, Banks, the Broadway manager, and her old friends of the theatrical boarding-house, prominent among whom are the Marvelous Sylvesters. Lord and his sister Jane are shocked by the antics of the theatrical people and insist that Ruth shall sever all connection with her former friends. This awakens her spirit and when she continues to find herself deprived of the company of her husband because of his application to business she goes back upon the stage and plays in support of Lyle. In the meantime, Lord, pressed more and more by his creditors, has made arrangements with Robbins, a bank president, for a loan to be made on the date when a number of his notes shall fall due. Cole, head of the woolen trust, sees an opportunity to wreck Lord's business completely. He brings pressure to bear on Robbins, and together they play to disappoint Lord at the last moment. When his notes fall due the loan from the bank will not be forthcoming.

One night Lord goes to the theatre to see his wife play. Lyle notices him in the audience and, being half drunk, plays the love scenes with Ruth with more than ordinary ardor. Lord notices this and becomes furious. When the play is over, Lord makes his way to Ruth's dressing room. Meanwhile Lyle has followed Ruth to her dressing room. He has her in his arms when Lord enters. The position of Lyle and Ruth is such that Lord is unable to see that she is resisting the actor. Mad with jealousy, he tears Lyle from her and knocks him to the floor. Ruth tries to explain, but he throws her aside and bursts out of the dressing room. Ruth, realizing that it is her love for the old theatrical life that has come between her and her husband, deserts the stage and seeks forgetfulness in a new environment. Lord buries himself deeper than ever in his business affairs.

Banks, who has taken a liking to Lord, learns from Lyle in one of the latter's tipsy confidential moods that Ruth was entirely innocent of any wrong in connection with the dressing room episode. He carries this information to Lord and finally succeeds in convincing him that she was not at fault. Sometime later we find Ruth a telephone operator. Accidentally cutting in on one of the lines, she hears one of Cole's henchmen talking to his chief, and in the conversation her husband's name is mentioned. She learns of the plot to double-cross him in the matter of the loan. She immediately sends him word of the impending disaster by messenger boy. Bank happens to be in Lord's office when the boy arrives with the news. He knows of a secret affair which Robbins, the banker, has had with an actress, and hastens to Robbins' office, threatening him with the exposure and scandal unless he carries through the loan as originally planned. Meantime, Lord has gone direct to Cole. Banks finds the banker more in fear of Cole and the money trust than he is of scandal. Robbins becomes defiant, and Banks is forced to leave without having accomplished his purpose.

Lord, however, meets with better success at Cole's office. He threatens the woolen magnate with prosecution for criminal conspiracy unless he instructs Robbins to make the loan as agreed. Cole hesitates. Lord seizes him by the throat and makes him 'phone to Robbins to make the loan. This is done and the situation is saved

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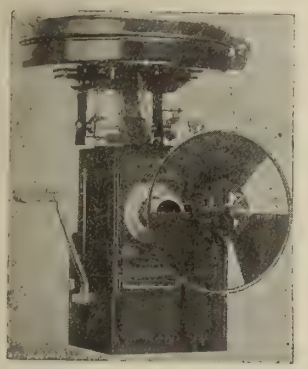

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for Lord. Naturally his first impulse is to thank and reward the unknown telephone operator who supplied him with a knowledge of the plot. He calls at the station mentioned by the messenger boy, only to find that her relief is on duty. The other operator, however, gives him the address of his benefactress and he seeks her there. When he is brought into her presence he finds himself face to face with his own wife and they are reunited.

EQUITABLE.

A CIRCUS ROMANCE (Five Parts—Jan. 24).—The cast: Babette (Muriel Ostriche); Ezra Butterworth (Edward Davis); Rev. Albert Martin (Jack Hopkins); Zaidees (Catherine Calhoun); Petey (Geo. Larkin). Written by Betty T. Fitzgerald. Directed by Charles M. Seay.

Babette, the butterfly dancer of a big southern carnival show, is loved by Petey, another performer. She is the daughter of Ezra Butterworth, a church and business magnate of the town where she is playing, but neither knows of the relationship, as Butterworth's wife, who is Zaidee, the fortune teller of the show, had been deserted by Butterworth many years before.

Babette learns the secret of her birth through a box of papers, to which her mother carries the key always with her. The church people are shocked when Babette goes to Butterworth's house, makes known her claim, and is taken into the home, Butterworth acceding to her demand through fear that his present wife will learn of his previous escapade. She makes friends with Mrs. Butterworth, but the junior warden of the church, who attempted familiarities with Babette in the show, is her special destination.

The church people demand that Butterworth send the girl away or resign his church position. The rector and the girl overhear the committee. The rector asks her to marry him, but she declines, and Butterworth decides to resign. Babette goes to Mrs. Butterworth to say goodbye. Butterworth comes in and tells his wife the story of his early marriage and is forgiven, but Babette goes back to the circus, and Petey is welcomed in friendly fashion by the rector and Butterworth.

WORLD FILM CORP.

THE FRUITS OF DESIRE (Brady—Five Parts—Jan. 31).—The cast: Mark Truitt (Robert Warwick); Jeremiah Quimby (Alec. B. Francis); Thomas Henley (Robert Cummings); Roman Androskia (Ralph Delmore); Blair (D. J. Flannigan); Piotr (James Mack); Gracy (James Ewens); Rev. Courtenay (Adolphe Lestina); Dr. Graham (Philip Basi); Simon Truitt (George Moss); Bill Slocum (Harry C. Weir); Houlahan (Ezra Walck); Marcel (Adolph Parina); Kazian (Madaline Traverse); Johann (Harry DeVere); Unity (Dorothy Fairchild); Hanka (Julia Stuart); Mrs. Henley (Phillis Haseltine); Susan Martin (Mildred Havens). Directed by Oscar Eagle.

[We published a description of this picture in a former issue under the name of "The Ambition of Mark Truitt," which is the title of the American novel from which this subject is an adaptation. The title of the film is "The Fruits of Desire," and is to be released on January 31, and not on January 17 as previously announced. "The City," a five-part subject, was released on January 17. For the benefit of our readers we publish the story again.]

Truitt is a country lad who conceives an overpowering ambition to become a great power in the steel industry. In his day-dreams he often pictures the peaceful valley in which he has been born and reared filled with belching chimneys and vast furnaces under his complete mastery.

As a beginning he bids good-bye to his little country sweetheart and enters the employ of a steel mill in Pittsburgh. He starts in at the lowest form of manual labor, but quickly is raised to a position as gang foreman, and soon afterward becomes a skilled worker in the mills. He boards with the family of a shop foreman. The shop foreman's daughter falls in love with Mark and gives herself to him unreservedly.

Truitt fights his way on relentlessly. He becomes superintendent of the mill and then forms a new corporation with one of the younger partners of the firm. He deserts the girl of the mill, returns to his old home, marries his first love, and sees the realization of his life's ambition in the construction of his own great steel mills in the quiet valley in which he roamed as a boy.

His wife becomes a mere social butterfly and the couple are estranged. There is a divorce. Alone in his great mansion, monarch of all he can survey from his window's outlook, Truitt at length realizes how hollow a victory he had gained in a life of power without love. He seeks out the girl of his days in the Pittsburgh steel mill, finds her love still steadfast, and makes her his wife.

METRO PICTURES CORP.

HER DEBT OF HONOR (Columbia Pictures Corp.—Five Parts—Jan. 24).—The cast: Marian Delmar (Valli Valli); John Hartfield (William Davidson); Olin Varcoe (William Nigh); Crawford Granger (J. H. Goldsworthy); Doctor Glade (Frank Bacon); Mrs. Varcoe (Mrs. M. Brundage); Niatana (Ilean Hume); Pierre Leroux, her father (David H. Thompson); Kalatin, her lover (Frank Montgomery); Old Wolf (R. A. Bresee); Swiftwind (Jack Murray). Directed by William Nigh.

Marian Delmar's father, an architect, has died without an estate, though it seems to the girl that he has left a settlement of some sort on her. From the time of his death a certain Varcoe, a member of her father's profession, has sent her a monthly remittance, which enables her to live decently and study painting. Varcoe dies, leaving no instructions regarding the remittance and no reason why his son, Olin, should continue it. John Hartfield, whose father has been a lawyer of doubtful integrity but unquestionable shrewdness, is now the friend of Marian, to whom she goes when her remittance fails to arrive. He subsequently informs her that the remittance seems to have been a matter of charity on the part of the late Varcoe, and incidentally that his son Olin is dying from his wild dissipation and morbid excesses.

Marian's independent nature revolts at the idea that she has been an object of charity, and against the pleading of John determines to pay the debt by nursing Olin back to health. She offers her services as nurse and is engaged by Olin, who exhibits a wicked joy. All repair to the old Varcoe home on the St. Lawrence, where lives Mrs. Varcoe, whom her supposed son has never seen. Mrs. Varcoe has been for years an invalid. The old family physician has been her faithful attendant for thirty years, in a strong sort of house, with Indian servants and queer furnishings, that must have been the expression of a morbid brain.

When Olin meets Mrs. Varcoe, whose son

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he is supposed to be, he seems to inspire her with fear and misgiving. She is immediately impressed with Marian, whose a[illegible] are now directed to the old lady's health. The aged doctor's jealousy of Marian in her efforts to relieve Mrs. Varcoe, creates frequent friction. Through the finding of [illegible] in a secret compartment, John finds that Marian's father had been the real brains behind the elder Varcoe's success; hence, the remittance by agreement. Olin's morbid, wicked nature, and the realization that decent persons have never liked him drives him to take advantage of an Indian girl in his household, and the consequence is the exposure of the secret that he himself is the offspring of such an affair on the part of his father. He realizes at last why good women, especially Marian, will have no dealings with him.

John, meanwhile, is constantly trying to dissuade Marian from continuing in this atmosphere, and the finding of the plans, which established her father's share in the elder Varcoe's success, almost accomplishes that end. But between the kindly old lady and Marian a strong affection has developed and furnishes the incentive for her to remain. Olin is determined to have one more big fling before he passes away. He knows that an old Indian servant in the house, who is the father of the Indian girl, his mother, hates him for his father's crime. Olin invites a number of his dissipated friends from the city to spend a week-end with him. One of his friends, Granger, tries to outrage Marian and is killed by a knife, thrown by an Indian.

Then Olin traps her in a secret passage and tries to wrong her, but John and another Indian rescue her and wound Olin. Olin crawls to the Indian huts on the estate where the remainder of his mother's tribe dwell, and the father of the girl he has wronged, who has waited for him since the affair with his gun across his knees sitting in the doorway, raises his rifle and fires. Olin crawls back to the house and dies in the arms of his Indian grandfather. Marian then realizes that her devotion to what she deemed her duty in repaying the debt of Varcoe's charity should no longer stand between her and her heart's happiness. She and John determine to travel the road of life together, while the old doctor gives evidence that his devotion to his equally venerable patient was not purely of professional interest.

COSMOFOTOFILM CO.

HIS VINDICATION (Four Parts—London Film Co.).—Charles and George Faulkner are brothers. George Faulkner has a son, Edward. Captain Haverleigh makes their acquaintance and is invited to a game of cards. Haverleigh loses heavily, particularly to Charles Faulkner. During the game the latter flashes large sums of money. Haverleigh notes this. The play continues. Haverleigh loses further and pretends to be intoxicated. To George Faulkner's disgust, Charles Faulkner continues to bet with and win from the "unsober" Haverleigh. Haverleigh, apparently stupefied, is assisted into his room, where he drops the mask of drunkenness and changes into some other clothes belonging to the landlord. He then makes his way back to the gambling hall.

At the Hall, after Haverleigh's departure, a quarrel springs up between Charles and George Faulkner over Charles's transactions with Haverleigh and the two men separate for the night on bad terms. Haverleigh enters and secures a quantity of money. Charles is awakened, but before he can arouse the house is murdered by Haverleigh.

George Faulkner attacks Haverleigh. A fight follows and Faulkner is knocked senseless. Haverleigh makes his escape. George is suspected of the murder at the trial. George is found guilty and is sentenced to penal servitude.

In prison George is gradually converted into a ferocious, brutalized specimen of humanity. At the Hall his son, Edward, inherits at the age of twenty his murdered uncle's wealth. Haverleigh hears of this and slowly but systematically relieves the youngster of his wealth. Edward falls in love with Marjorie, the innkeeper's daughter, who is also loved by Dan, the village blacksmith. Edward persuades Marjorie to agree to elope with him to London, promising to marry her there, but on Haverleigh's suggestion, arranges that the marriage shall be a bogus one. The elopement is arranged for Christmas Eve.

George Faulkner escapes from prison and takes refuge in Dan's smithy. That night he appears at the Inn disguised as a fiddler and there sees his son Edward. Edward's coachman becomes too drunk to assist in the elopement. The convict volunteers for the post and discovers the contemptible trick Edward is trying to play on Marjorie. When Marjorie appears to keep her tryst, the old man warns her of her danger, and when Edward comes she turns on him and refuses to proceed with the elopement. Edward takes the convict, not knowing that he is his father.

The prison guards call at the Inn and Marjorie learns that they have become suspicious of Edward's new servant. They proceed to the Hall to arrest him. Marjorie takes a short cut and warns George Faulkner that he is about to be arrested. He hides in a secret panel known only to himself. Edward Faulkner surprises Marjorie in his room and thinks she has come to make peace with him. Marjorie has been followed by Dan, and when Dan appears Edward contrives to suggest that Marjorie's presence is a compromising one. Marjorie appeals to Dan to take her home.

The guards arrive at the Hall but find their man has flown. When they have left Haverleigh and Edward sit down for a game of cards. Edward loses heavily and Haverleigh, satisfied with his night's play, brings the game to an end by again feigning drunkenness. Edward, noting his condition, is tempted to help himself to some of the drunken man's notes. At this moment his father opens the panel and snatches the notes from the startled Edward before he can put them in his pocket. George Faulkner angrily denounces his son and points out that Haverleigh is only feigning drunkenness. Edward is incredulous, but when the truth of this is forced on him he attacks Haverleigh with a chair. Haverleigh wards him off and receives a smashing blow on the arm. The ex-convict intervenes. Haverleigh examines the wounded arm. As he does so George Faulkner's attention is drawn to an old scar on the forearm and he slowly realizes the connection between this scar and the fight in Charles Faulkner's bedroom ten years before. He accuses the discomfited card-sharper of the murder and at the critical moment draws attention to the scar. Haverleigh betrays himself by attempting to escape, but is captured and handed over to the police.

Edward, his idle dissipation cut short by the advent of his father, becomes a soldier, and succeeds in making his peace with Marjorie, who, at last recognizing Dan's worth, rewards him in the only way possible.

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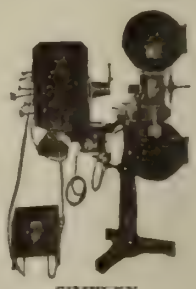
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PHOTOPLAY HOUSE—One of the most beautiful medium-sized houses in New York State, in town of 15,000. Fully equipped with the latest scientific electrical machinery to show the most beautiful pictures on the screen. Fireproof booth. Leather upholstered opera chairs, motor driven machines; beautifully decorated; artistic front; running seven days and seven nights week. Admission ten cents. Actual weekly expenses to conduct this house $99.75. Receipts for the past twenty weeks will average $187.74 and we believe the coming twenty weeks will be better still. This house has made a fortune for previous owner and there is one waiting for you. No previous experience necessary; will teach you free. Positively worth $7,500, will sacrifice for $4,500 cash only. This is the greatest buy in the moving picture profession at the present day. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Moving picture theater in resident neighborhood of Chicago. Fully equipped with fine pipe organ, etc. Cheap, owner has other interests. Co-Operative Amusement & Supply Co., Gaiety Theater Bldg., Springfield, Ill.

FOR SALE OR LEASE—A theater, latest equipment; practically a new house, 1,000 seats, stage 65 x 35, playing combinations and photoplays; city of 25,000. Long and favorable lease, or outright sale of business and equipment. A profitable business partnership agreement, reason for house being on the market. Address S., care M. P. World, N. Y. City.

FOR SALE—Motion picture theater in an Illinois city of 12,000 population. 300 seats, two motor driven machines almost new, new side wall fans. A bargain for some one. Address 12,000, care M. P. World, N. Y. City.

MOVIE—In Ohio, completely equipped. Doing best business in town. Address Ohio, care M. P. World, N. Y. City.

EQUIPMENT WANTED.

SIX Oscillating Fans, 110 volts, sixty cycles. Must be cheap. Federicks, 3533 No. Thirteenth St., Phila., Pa.

WANTED—Standard make printing mechanism, must be steady. W. A. V., 435 Simpson St., Portland, Ore.

WANTED—To buy Simplex machine A-1 condition. A. B., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Complete equipment, any quantity, new and second-hand for moving picture theaters, furnished at short notice. Specializing Powers' machines. W. H. Latimer, 808 Lackawanna Ave., Scranton, Pa.

"AMBERLUX" Lens filters protect your patrons from eyestrain. Price $3.50. W. D. Warner, Columbus, Ohio.

3,000 Opera chairs, steel and cast standards, from sheriff sales, factory close outs, etc.; from fifty cents up. I can save you half. J. P. Redington, Scranton, Pa.

FOUR—Power's 6a, never used, complete $240. Three No. 6 overhauled, in first-class shape $125. One No. 5 all complete $50. J. P. Redington, Scranton, Pa.

OPERA & FOLDING CHAIRS—350 lot opera located southern factory, brand new, strongest chair made for 90c. each. 400 maple folding 35c. each. 2,000 slightly used opera chairs and an electric sign reasonable. Write for catalog on new chairs. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

FOR SALE—Power's 6a complete, one at $175, one at $165 and one at $160. Rebuilt and as good as new; condition guaranteed. Motiograph 1912, $100. 1910, $75. Edison Exhibition Model $60, $65 and $75. Power's 5, $75. All complete and ready for the reels. Write us for particulars. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

ORDER "Amberlux" lens filters today.

750 Mahogany veneer opera chairs like new, one style, 85c. Senate Wheel Co., Corning, N. Y.

CHAIRS—Lots 200, 210, 250, 325, 240 mahogany. Guaranteed perfect, now ready. Empire Business Exchange, Corning, N. Y.

FOR SALE—New Edengraph picture machine, used only three evenings; with eight reels film, slides, gas making outfit and high power burner. One 220 rheostat and electric lamp, 12 x 16 foot screen, two traveling trunks, etc. Cost $800, but will take $225 if taken soon. Box 94, Graettinger, Ia.

BARGAIN BULLETIN NO. 57—Fort Wayne Compansarc, 60 cycles, 110 volts, practically new, $30. Power's five machine with both magazines, both lenses, lamp and lamp house and rheostat, $65. Power's rheostat like new, 25 to 40 amp. $10. Power's rheostat like new, 70 to 75 amp. $20. This is the best line of bargains we've ever published. Carbons $5.25 hundred, delivered. Muncie Film & Supply Co., 202 E. Main, Muncie, Ind.

POWER'S 5—In A-1 condition. Complete with lenses, carrying case and shipping trunk. Worth easily $100. $50 spot cash first comer. L. F. G., care M. P. World, N. Y. City.

CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

SAVE MONEY—New latest model, 400 foot professional, automatic dissolve, F.3-5 lens, only $200. Bargains in tripods $15 upwards. Ray, 326 Fifth Ave., N. Y. City.

FILMS WANTED.

WANTED—Single reels, doubles, three, four and five-reel features. Must be in first-class condition, with or without posters, for export. Federal Feature Film Co., 119 East 23d St., N. Y. City.

WANTED—High grade one and two reel comedies. Chas. C. James, 1 Wall St., N. Y. City.

WANTED—Four, five and six reel features in first class condition with posters. State full particulars first letter. Weinberg's Features, 145 West 45th St., N. Y. City.

FILMS FOR SALE OR RENT.

100 SINGLES AND DOUBLES, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

FOR SALE—Moving picture films "Terrors of Russia," three reels, $75; "Perils of Atlantic," two reels, $60, including quantity posters. Single reel dramas, comedies, $5 reel. All subject to examination. 601 17th St., Portland, Oreg.

MULTIPLE REEL features for sale; also some one and double reel Chaplin comedies. Will sell, trade or buy films. P. J. Hall, 315 Gloyd Bldg., Kansas City, Mo.

EDUCATIONAL, scenic and interest films from three cents per foot. Job lines at one cent per foot. Donald Campbell, 145 West 45th St., N. Y. City.

OVER SEAS BUYERS should communicate with me; second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

MISCELLANEOUS.

ENTER—"Amberlux"—Exit eyestrain.

SCENARIO WRITERS—Every moving picture director prefers scenarios written by the "Ascalon Loose Leaf System," send one dollar and fifty cents for the outfit complete, and get your scenarios accepted by the film companies. Ascalon Loose Leaf Scenario System, 542 Moore Bldg., San Antonio, Tex.

INDEX

TO CONTENTS

"Acquitted" (Fine Arts)... 798
Advertising for Exhibitors... 770
Advertising Men Meet... 749
Ambrosio Sails... 752
Australian Notes... 790

Bergman, Henri... 787
Berst Returns to Pathe... 751
Big Meeting at Albany, The... 749
Bluebird Features in Full Swing... 764
Break in Film Ranks... 747

Calendar of Daily Program Releases...826, 828
California Changes Marketing Policy... 787
"Call of the Cumberland, The" (Pallas Paramount)... 795
Catalog Educational Releases (Oct. 1-Dec. 30, 1915)... 767
Chicago News Letter... 758
"Circus Romance, A" (Equitable)... 797
"Claridge" for Quality... 764
Comments on the Films... 800
Current Vitagraph Program... 783

"Darkest Hour, The" (Kalem)... 792
Davis, Kate, Again at Large... 786
"Debt of Honor, The" (Metro)... 791
"Down in Front"... 766

Educating the Public... 755
Elaborate Stage Effects at New Strand, Indianapolis... 820

Facts and Comments... 745
Fighting Legislation in Massachusetts... 754
Films on Steamboats... 810
Fine Temple Theater Opens at Mishawaka, Ind... 820
"Fools Paradise, A" (Ivan)... 796
"Fourth Estate, The" (Fox)... 795
"Fruits of Desire" (World Film)... 792

"Gods of Fate, The" (Lubin)... 795
Government's Enjoins Patents Company... 753
Grow Warm Over Zoo... 814

Haddem Baad's Elopement (Paramount)... 798
"Ham" Comedies Ready... 793
Hart, William S., in the Wilds... 782
"Hazards" in Two Reels... 763
Held for Grand Jury... 750
Honest Business Bills... 811
"Horrors of War, The" (Pathe)... 792

"Idol of the Stage, The" (Gaumont)... 799
"Inbad, the Sailor" (Paramount)... 791
"Innocence of Ruth, The" (Kleine-Edison)... 799
"Iron Claw, The" (Pathe)... 794
"Iron Will, The" (Biograph)... 798
"Island of Surprise, The" (Vitagraph)... 794

Kentucky Exhibitors Watching Two Bills... 815
Kleine, General Film President... 752
"Knight of the Range, A" (Red Feather)... 797
Kuhn Joins Mahin Agency... 757

Lawrence, Florence, at Washington... 761
List of Current Film Release Dates... 854, 856, 858
London Trade Topics... 763
"Lord Loveland Discovers America" (American)... 799
"Love Trail, The" (Pathe)... 794

Making a Scene... 746
Manufacturers' Advance Notes... 803
Mardo, Estelle, Mirror Star... 750
Mayor for Sunday Shows... 815
"Modern Enoch Arden, A" (Keystone)... 798
More Children's Shows... 817
"Moth and the Star, The" (Kalem)... 792
Motion Picture Educator... 767
Motion Picture Exhibitor, The... 754
Motion Picture Photography... 778
Moving Picture World News Reel for January... 756
Music for the Picture... 779
Mutual Masterpictures... 782

New Club Committees... 812
New Equitable Schedule... 785
News of Los Angeles and Vicinity... 760
New York Operators' Ball... 781
Notes of the Trade... 807

Observations by Man About Town... 795
Ontario's New Theater Law... 809

Peanut Shells and Popcorn Crunching Annoy... 824
Photoplaywright, The... 773
Picture Show Zones... 819
Picture Theaters Projected... 808
"Police Dog, The" (Paramount)... 798
President to Address Trade Board... 760
Producers Invited... 823
Projection Department... 744

"Race Suicide"... 788
Reviews of Current Productions... 791
Riggs, Betty, now Evelyn Brent... 782

Schools Again... 796
Spokes from the Hub... 799
Stonehouse, Ruth... 796
Stories of the Films... 800
"Strange Case of Mary Page, The" (Essanay)... 796

Takes in Eleven Shows... 809
To Amend Building Code... 819
To Educate Ohio Patrons... 819

Universal Buying High Class Scripts... 781

"Vengeance is Mine" (Horsley)... 799
Vitagraph Increases Facilities... 785
V-L-S-E Men Confer... 784

War Film Syndicate, The... 802
Western Producers to Co-operate... 787
"Wonderful Wager, The" (Lubin)... 798
Would Repeal Censor Law... 823
"Writing on the Wall, The" (Vitagraph)... 797

Young, James, Goes to Lasky... 785
Younger Keystoners... 783

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.

Jones & Cammack... 860
Kiewert, Chas. L... 862
Reisinger, Hugo... 849
Speer Carbon Co... 826

CHAIR AND SEATING MANUFACTURERS.

American Seating Co... 865
Andrews, A. H., Co... 865
Steel Furniture Co... 865

ELECTRICAL & MECHANICAL EQUIPMENT.

Amusement Supply Co... 864
Calehuff Supply Co., Inc... 864
Electric Products Co... 847
Erker Bros... 860, 863
Feaster Corp... 847
Fidelity Electric Co... 860
Fort Wayne Electric Works... 855
Fulton, E. E... 844
General Electric Co... 844
Hallberg, J. H... 838
Hertner Electric & Mfg. Co... 840
Hommel, Ludwig & Co... 835
Illinois Theater Supply Co... 863
Kleine Optical Co... 848
Lears Theater Supply Co... 844
Theater Supply Co., Inc... 862
Northwestern Motion Picture Equip. Co... 844
Picture Theater Equip. Co... 850
Porter, B. F... 864
Preddey, W. G... 839
Speed Controller Co... 841
Stern Mfg. Co... 862
Strelinger, Chas. A... 839
Swaab, Lewis M... 849

FILM EXCHANGES.

Bradenburgh, G. W... 844
Central Film Co... 844
McMahan & Jackson... 860
Wisconsin-Illinois Feature Release Co... 841

LENS MANUFACTURERS.

Bausch & Lomb Optical Co... 859
Gundlach-Manhattan Optical Co... 862

MANUFACTURERS OF MOVING PICTURES.

American Commercial Film Co... 864
American Film Co., Inc... 722
Biograph Co... 827
Bluebird Photoplays, Inc... 734-36
Bosworth, Inc... 730
Brady, Wm. A., Picture Plays, Inc... 716-17
Essanay Film Mfg. Co... 699, 702-03
Equitable Motion Picture Corp... 715
Famous Players Film Co... 706-07
Gaumont Co... 727
Great Northern Film Co... 803
Hearst-Vitagraph... 740
Ivan Film Productions... 731
Kalem Co... 744
Knickerbocker Star Features... 738
Lariat Films... 820
Lasky, Jesse L., Feature Play Co... 714
Lubin Mfg. Co... 737, 832-33
Metro Pictures Corp... Colored Insert
Mittenthal Film Co... 834
Mutual Film Corp... 718-21
North American Film Corp... 723
Paramount Pictures Corp... 704-05
Pathe Exchange, Inc... 708-13
Premo Film Corp... 729
Rolin Film Co... 841
Selig Polyscope Co... 853
Selig Tribune... 867
Signal Film Corp... 724-25
Sterling Camera & Film Co... 841
Thanhouser Film Corp... 698, 728
Triangle Film Corp... 732-33
Universal Film Mfg. Co... 700-01
Vim Comedies... 739
Vitagraph Co. of America... 741-43
V-L-S-E, Inc... Colored Insert
Vogue Films, Inc... 726
War Film Syndicate... 859

MISCELLANEOUS.

Automatic Ticket Selling & C. R. Co... 857
Bioscope, The... 863
Caille Bros... 841
Classified Advertisements... 851
Chicago Daily News... 843
Commercial Motion Pictures Co... 839, 840
Corcoran, A. J... 860
Eagle Film Mfg. & Producing Co... 844
Eastman Kodak Co... 859
Erbograph Co... 840
Evans Film Mfg. Co... 863
Exhibitors' Convention... 866
Gunby Bros... 841
Il Tirso Al Cinematografo... 864
Industrial Moving Picture Co... 846
Kinematograaf, De... 864
Kinematograph Weekly, The... 865
Kraus Mfg. Co... 842
M. P. W. Anti-Censorship Slides... 865
M. P. W. Circulation Coupon... 865
M. P. Directory Co... 847
Moore, Wm. N... 841
National Ticket Co... 838
New York Motion Picture Co... 833
Pan-American Film Service... 840
Richardson, F. H... 840
Standard Motion Picture Co... 840
Trade Circular Addressing Co... 864

MOVING PICTURE CAMERAS.

Los Angeles M. P. Co... 841
Universal Camera Co... 847

MUSIC AND MUSICAL INSTRUMENTS.

American Photo Player Co... 840
Deagan, J. C... 866
Harmo Pipe Organ Co... 865
Schirmer, G., Inc... 847, 848
Seeburg, J. P., Piano Co... 841
Simon, Walter C... 865
Sinn, Clarence E... 843

POSTERS AND FRAMES.

American Slide & Poster Co... 858
Goes Lithographing Co... 858
Menger & Ring... 838
Newman Mfg. Co... 838

PROJECTION MACHINE MANUFACTURERS.

American Standard M. P. Mch. Co... 865
Enterprise Optical Co... 861
Power, Nicholas, Co... 865
Precision Mch. Co... 842

PROJECTION SCREEN MANUFACTURERS.

Genter, J. H., Co., Inc... 865
Gold King Screen Co... 847
Radium Gold Fibre Screen, Inc... 857
Simpson, A. L., Inc... 844

STEREOPTICON SLIDES.

Niagara Slide Co... 80

THEATRICAL ARCHITECTS.

Atherton, Thomas... 86
Decorators' Supply Co... 86

"THE DRAGNET"

A strong and virile story of the Underworld, featuring HARRY MESTAYER, supported by such stars as WHEELER OAKMAN, AL W. FILSON, and VIVIAN REED. Released Monday, February 7.

THE SELIG-TRIBUNE

"The World's Greatest News Film"

Every Monday and Thursday, The Selig-Tribune Appears on General Film Service and Shows all the News Pictures and Shows Them First. READ THE POSTERS!

"A MIX-UP IN MOVIES"

A Western Comedy in Which TOM MIX enacts a leading role. Released Saturday, February 12

SELIG POLYSCOPE CO., CHICAGO

AND EVERYWHERE!

Thomas H. Ince

Regrets to announce that in the fire which on January 11 destroyed the administration building at Inceville several hundred un-read photo-play manuscripts and a quantity of unanswered correspondence were ruined.

Certain documents were saved but, owing to the destruction of records, identification has been made difficult.

He, therefore, takes this occasion to request that those authors and correspondents who have been awaiting decision and reply re-mail their stories and letters to him at the studios of the

New York Motion Picture Corporation

Santa Monica, California

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 826, 828.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—"U," Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Dec. 29—Number 199 (Topical).
Jan. 5—No. 200 (Topical).
Jan. 12—Number 201 (Topical).
Jan. 19—Number 202 (Topical).
Jan. 26—Number 203 (Topical).
Feb. 2—Number 4 (Topical).
Feb. 9—Number 5 (Topical).

BIG U.

Jan. 6—No release this day.
Jan. 13—"X 3" (Three parts—Detective—Dr.).
Jan. 15—Across the Rio Grande (Three parts—Western—Drama).
Jan. 20—No release this day.
Jan. 27—No release this day.
Jan. 28—Nan Good for Nothing (Drama).
Feb. 3—No release this day.
Feb. 10—No release this day.

BISON.

Jan. 22—Buck Simon's Puncher (Two parts—Western—Drama).
Jan. 29—A Daughter of Penance (Two parts—Mexican—Drama).
Feb. 5—Phantom Island (Two parts—Mystery—Drama).
Feb. 12—His Majesty Dick Turpin (Two parts—Drama).

BROADWAY UNIVERSAL FEATURES.

Jan. 3—Landon's Legacy (Five parts—Drama).
Jan. 10—Love's Pilgrimage to America (Five parts—Drama).
Jan. 17—The Man Inside (Five parts—Drama).
Jan. 24—A Soul Enslaved (Five parts—Dr.).

GOLD SEAL.

Jan. 11—The Boob's Victory (Two parts—Comedy—Drama).
Jan. 18—The Reward of Chivalry (Three parts—Drama.)
Jan. 25—Discontent (Two parts—Psychological—Drama).
Feb. 1—Lord John's Journal (No. 3, "Three Fingered Jenny"—Three parts—Drama).
Feb. 8—Yust From Sweden (Three parts—Human Interest—Drama).

IMP.

Jan. 11—No release this day.
Jan. 18—No release this week.
Jan. 21—Vanity Thy Name Is (Two parts—Comedy—Drama).
Jan. 25—Hired, Tired and Fired (Comedy).
Feb. 1—No release this day.
Feb. 4—The Soul Man (Drama).
Feb. 8—Artistic Interference (Comedy).
Feb. 11—The Trail of Wild Wolf (Two parts—North Western—Drama).

JOKER.

Jan. 15—No release this day.
Jan. 22—The Whole Jungle Was After Him (Animal—Comedy).
Jan. 29—Mrs. Green's Mistake (Comedy).
Feb. 5—Wanted, a Piano Tuner (Comedy).
Feb. 12—Leap and Look Thereafter (Comedy).

LAEMMLE.

Jan. 9—Blind Fury (Drama).
Jan. 13—No release this day.
Jan. 16—No release this day.
Jan. 20—Just Plain Folks (Three parts—Rural—Drama).
Jan. 23—Her Dream Man (Drama).
Jan. 27—The Red Lie (Three parts—Mystery—Drama).
Jan. 28—The Inner Soul (Two parts—Drama).
Jan. 30—No release this day.
Feb. 3—The Wise Man and the Fool (Two parts—Human Interest—Drama).
Feb. 6—No release this day.
Feb. 10—The Living Lie (Three parts—Drama of the Latin Quarters).
Feb. 13—Arthur's Last Fling (Comedy—Drama).

L-KO.

Jan. 23—Mr. McIdiot's Assassination (Two parts—Comedy).
Jan. 26—Knocks and Opportunities (Two parts—Comedy).
Jan. 30—Cupid At the Polo Game (Comedy).
Feb. 2—Sea Dogs and Land Rats (Comedy).
Feb. 6—A September Mourning (Two parts—Comedy).
Feb. 9—Her Naughty Eyes (Comedy).
Feb. 13—Firing the Butler or the Butler's Fire (Two parts—Comedy).

NESTOR.

Jan. 14—Flivver's Good Turn (Comedy).
Jan. 17—Mingling Spirits (Comedy).
Jan. 21—Flivvers Famous Cheese-Hound (Comedy).
Jan. 24—Her Steady Carfare (Comedy).
Jan. 28—Flivvers in the Dance of the Shivvers (Comedy).
Jan. 31—When Aunt Matilda Fell (Comedy).
Feb. 4—Flivvers in the Still Alarm (Two parts—Comedy).
Feb. 7—Mixed Kids (Comedy).
Feb. 11—A Quiet Supper For Four (Comedy).

POWERS.

Jan. 20—Building Up the Health of a Nation, No. 2 (Educational).
—The Aerial Buds (Vaudeville Act).
Jan. 22—Uncle Sam At Work (No. 5, "Protecting the Ships At Sea"—Edu.).
Jan. 27—Sammie Johnsin, Hunter (Cartoon—Comedy).
—Fishing River Lampreys (Educational).
Jan. 29—Uncle Sam at Work, No. 6, "Saving Wealth and Building Health (Educational).
Feb. 3—Building Up the Health of a Nation No. 3—Educational).
—Caged with Polar Bears (Vaudeville Act).
Feb. 5—Uncle Sam at Work (No. 7, "Uncle Sam's Children"—Educational).
Feb. 12—Uncle Sam At Work (No. 8, "Uncle Sam — Fisherman, Postmaster, Health Officers) (Educational).

RED FEATHER PHOTO-PLAYS.

Jan. 31—The Path of Happiness (Five parts—Drama).
Feb. 7—A Knight of the Range (Five parts—Drama).

REX.

Jan. 18—The Silent Member (Drama).
Jan. 23—No release this day.
Jan. 25—No release this day.
Jan. 30—In His Own Trap (Three parts—Modern—Drama).
Feb. 1—In Dreary Jungle Town (Comedy).
Feb. 4—The Little Thief (Drama).
Feb. 6—One Who Passed By (Drama).
Feb. 8—No release this day.
Feb. 11—The Missing Locket (Drama).
Feb. 13—No release this day.

VICTOR.

Jan. 19—Her Better Self (Two parts—Drama).
Jan. 21—A Sea Mystery (Drama).
Jan. 26—Across the Line (Drama).
Feb. 2—Son o' the Stars (Three parts—Western—Drama).
Feb. 9—High Fliers (Two parts—Modern—Comedy—Drama).

UNIVERSAL SPECIAL FEATURE.

Jan. 10—Graft No. 5, "Grinding Life Down" (Two parts—Drama).
Jan. 17—Graft No. 6, "The Railroad Monopoly" (Two parts—Drama).
Jan. 24—Graft, No. 7, "America Saved From War" (Two parts—Drama).
Jan. 31—Graft No. 8, "Old King Coal" (Two parts—Drama).
Feb. 7—Graft No. 9, "The Insurance Swindlers" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Jan. 10—Viviana (Two parts—Drama).
Jan. 14—The Secret Wire (Two parts—Drama).
Jan. 14—Spider Barlow Meets Competition (Crook—Drama).
Jan. 16—The Gamble (Two parts—Drama).
Jan. 18—The Silent Trail (Two parts—Sociological—Drama).
Jan. 21—The Thunderbolt (Drama).
Jan. 25—The Man in the Sombrero (Two parts—Society—Drama).
Jan. 28—A Sanitarium Scramble (Comedy).
Feb. 1—The Broken Cross (Two parts—Society—Drama).
Feb. 4—Mammy's Rose (Southern—Drama).

BEAUTY.

Jan. 11—The First Quarrel (Comedy).
Jan. 15—Getting In Wrong (Comedy).
Jan. 19—Johnny's Birthday (Comedy).
Jan. 23—Mischief and a Mirror (Comedy).
Jan. 26—Some Night (Comedy).
Jan. 30—Walk this Way (Comedy).
Feb. 2—Billy Van Deusen's Wedding Eve (Comedy).
Feb. 6—The Laird O'Knees (Comedy).

CASINO.

Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).
Jan. 16—Ham and Eggs (Comedy).

CENTAUR.

Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Jan. 1—The Wraith of Haddon Towers (Three parts—Psyclo—Drama).
Jan. 28—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama).

CUB.

Jan. 14—Jerry In Mexico (Comedy).
Jan. 21—The Girl of His Dreams (Comedy).
Jan. 28—Around the World (Comedy).
Feb. 4—Subject not yet announced.

FALSTAFF.

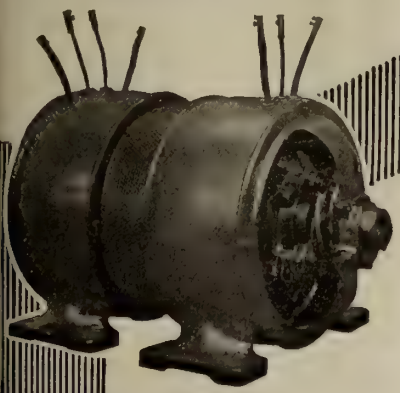
Jan. 6—Hilda's Husky Helper (Comedy).
Jan. 10—Belinda's Bridal Breakfast (Comedy).
Jan. 13—Reforming Rubbering Rosie (Comedy).
Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy).
Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).
Feb. 1—A Clever Collie's Coming Back (Comedy).
Feb. 3—Harry's Happy Honeymoon (Comedy).

GAUMONT.

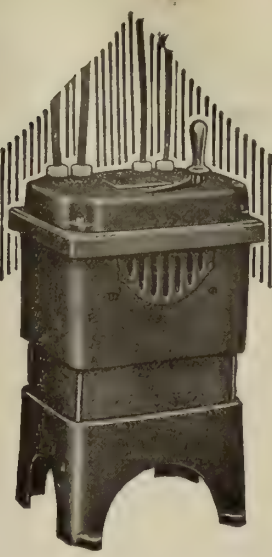
Jan. 11—See America First (No. 18, "Milwaukee, Wis.) (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 23—See America First, No. 19, "The Dells of Wisconsin"—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 30—See America First, No. 20, "St. Paul and Minneapolis" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 6—See America First, No. 21 (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page 856.*)

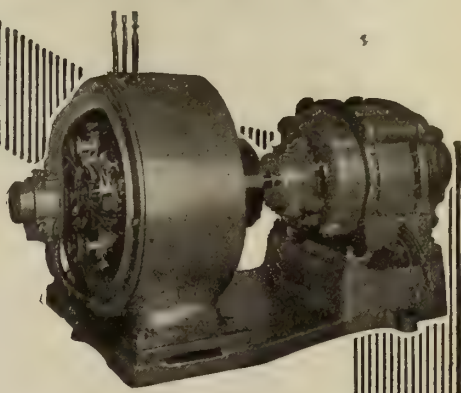
BETTER LIGHT LESS CURRENT



The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.



The AC Compensarc cuts ⅔ from your lighting bill if you use alternating current.



The AC to DC Compensarc will transform alternating into direct current and reduce the voltage at the same time without needless waste.

No matter what current you have---Alternating or Direct---or what voltage or frequency, one of the

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will enable you to secure a light that will give those clear, bright pictures that everybody now demands.

What's the use of paying extra money for special screens, projecting machines, and first run films and then spoil the whole result with poor light? With the Fort Wayne Compensarcs you can get any kind of light you want regardless of the kind or quality of your current supply.

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STEADY LIGHT. No flickering, no sputtering, even when changing intensities or from one machine to another.

WHITE LIGHT. No yellow streaks, no ghosts.

BRIGHT LIGHT. Three times the light with two-thirds the current.

They are safe, efficient, easy to operate, fool proof and reliable.

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OF GENERAL ELECTRIC COMPANY
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But Remember

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Send TODAY *for this* FREE *descriptive booklet*

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 826, 828.)

(*Mutual Releases continued from page 854.*)

MUSTANG.

Jan. 21—Wild Jim Reformer (Two parts—Western—Drama).
Feb. 4—The Extra Man and the Milk-Fed Lion (three parts; comedy-drama).
Feb. 11—According to St. John (Three parts—Western—Drama).

MUTUAL WEEKLY.

Jan. 20—Number 55 (Topical)
Jan. 27—Number 56 (Topical).
Feb. 3—Number 57 (Topical).
Feb. 10—Number 58 (Topical).
Feb. 17—Number 59 (Topical).

NOVELTY.

Dec. 29—No release.
Jan. 21—Mr. Bumps, Commuter (Comedy).

RELIANCE.

Jan. 2—The Law of Success (Two parts—Dr.).
Jan. 5—The She Devil (Three parts—Dr.).

RIALTO.

Jan. 12—The Secret Agent (Three parts—Secret Service—Drama).

THANHOUSER.

Jan. 26—The Burglar's Picnic (Three parts—School—Drama).
Feb. 2—The Knotted Cord (three parts; detective drama).
Feb. 9—The Spirit of the Game (Three parts—Football—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Jan. 20—The Five Faults of Flo (Thanhouser—Five parts—Society—Drama—No. 57).
Jan. 22—The Bait (Centaur—Five parts—Drama—No. 58).
Jan. 24—As a Woman Sows (Gaumont—Five parts—Drama) (No. 59).
Jan. 27—Lord Loveland Discovers America (American—Five parts—Dr.) (No. 60).
Jan. 29—Betrayed (Thanhouser—Five parts—Race—Drama) (No. 61).
Jan. 31—Vengeance Is Mine (Centaur; five parts; drama (No. 62).
Feb. 3—The Idol of the Stage (Gaumont; five parts; drama) (No. 63).
Feb. 5—The White Rosette (American; five parts; drama) (No. 64).
Feb. 7—The Drifter (Gaumont—Five parts—Racing—Drama).
Feb. 10—The Final Argument (American—Five parts—Society—Drama).
Feb. 12—The Soul's Cycle (Centaur—Five parts—Psypchological—Drama).

SIGNAL FILM CORPORATION.

Jan. 17—The Girl and the Game (No. 4, "Helen's Perilous Escape") (Two parts—Drama).
Jan. 24—The Girl and the Game, No. 5, "The Fight at Signal Station" (Two parts—Drama).
Jan. 31—The Girl and the Game, No. 6 (Two parts—Drama).
Feb. 7—The Girl and the Game, No. 7 (Two parts—Drama).
Feb. 14—The Girl and the Game, No. 8 (Two parts—Drama).

VOGUE.

Jan. 20—A Baby Grand (Comedy).
Jan. 23—Sammy's Dough-Full Romance (Com.).
Jan. 27—Bungling Bill's Burglar (Comedy).
Jan. 30—He Thought He Went to War (Com.).
Feb. 3—Sammy versus Cupid (comedy).
Feb. 6—Fickle Madge (Comedy).
Feb. 10—Title not reported
Feb. 13—Title not reported.

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Jan. 8—The Red Circle (No. 4—Two parts—Drama).
Jan. 15—The Red Circle No. 5, "Weapon of War" (Two parts—Drama).
Jan. 22—The Red Circle, No. 6, "False Colors" (Two parts—Drama).
Jan. 29—The Red Circle, No. 7, "Two Captives" (Two parts—Drama).

GLOBE.

Jan. 10—Unfamiliar Fishes (Educational).
Jan. 17—Railroad Construction on the Dark Continent (Industry).
Jan. 24—The Ausable Chasm (Picturesque America (scenic).

GOLD ROOSTER PLAYS.

Jan. 7—The King's Game (Five parts—Dr.).
Jan. 14—Madame X (Six parts—Drama).
Jan. 21—The Love Trail (Five parts—Dr.).
Jan. 28—Hazel Kirke (five parts; drama).

KING COLE.

Jan. 22—Riding the Goat (Comedy).

PATHE.

Jan. 24—The Horrors of War (three parts; topical).

PATHE NEWS.

Jan. 1—Number 1, 1916 (Topical).
Jan. 5—Number 2, 1916 (Topical).
Jan. 8—Number 3, 1916 (Topical).
Jan. 12—Number 4, 1916 (Topical).
Jan. 15—Number 5, 1916 (Topical).

PHOTOCOLOR.

Jan. 10—From Kabylia to Constantine (Scenic).
Jan. 17—The Lizard (Colored—Educational).
Jan. 24—Headdresses of Holland (costumes) (colored).

PHUNPHILMS.

Jan. 5—Luke Leans to the Literary (Comedy).
Jan. 12—Luke Lugs Luggage (Comedy).
Jan. 19—Luke Lolls in Luxury (Comedy).

STARLIGHT.

Jan. 8—Ach! Such Crimes! (Comedy).
Jan. 15—From Bad to Worse (Comedy).
Jan. 29—Shooting at Random (comedy).

Miscellaneous Feature Releases.

AMERICAN BIOSCOPE.

January—The Making of Fulton (Three parts—Drama).

AMERICAN CORRESPONDENT FILM CO.

January—The Battles of a Nation (Six parts—Topical).

AURORA FILM PLAYS CORPORATION.

January—The Waif (Five parts—Drama).

B. S. MOSS MOTION PICTURES CORPORATION.

Jan. —The Salamander (Drama).

CALIFORNIA MOTION PICTURE CORP.

Jan.—The Unwritten Law (drama).

COSMOFOTOFILM CO.

January—His Vindication (Four parts—Dr.).

EAGLE FILM MANUFACTURING & PRODUCING CO.

January—Pirates of the Sky (Drama).
January—Grogan's Alley (Comedy).
January—The Adventures of Suffy (Comedy).

EDUCATIONAL FILMS CORPORATION OF AMERICA.

Jan.—Where Footfalls Seldom Sound (Series No. 1, "The Film Hunters" (scenic).

EQUITABLE FILM CORPORATION.

Jan. 17—The Ransom (Triumph—Five parts—Drama).
Jan. 24—The Circus Romance (Five parts—Drama).
Jan. 31—The Clarion (Five parts—Drama).
Feb. 7—Her God (Five parts—Drama).

JOE. W. FARNHAM.

January—The Awakening of Bess Morton (Lariat—Five parts—Drama).

FOX FILM CORPORATION.

Jan. 16—The Fourth Estate (Drama).
Jan. 23—The Serpent (Drama).
Jan. 30—The Ruling Passion (Drama).
Feb. 6—Merely Mary Ann (Drama).

GREAT NORTHERN FILM COMPANY.

January—Sins of a Great City (Four parts—Drama).

ARTHUR S. KANE.

January—Somewhere in France (Five parts—Topical).

MEDUSA FILM.

Jan. —His Daughter's Second Husband (Five parts—Drama).

METRO PICTURES CORPORATION.

Jan. 10—The Turmoil (Columbia—Five Parts—Drama).
Jan. 17—The Lure of Heart's Desire (Popular Plays and Players—Five parts—Drama).
Jan. 24—Her Debt of Honor (Columbia—Dr.).
Jan. 31—Man and His Soul (Quality—Five parts—Drama).

WM. MORRIS.

January—On the Battlefields of France (Top.).

MUTT AND JEFF, INC.

Jan.—Mutt and Jeff, No. 1 (cartoon; comedy).

THE NEW YORK WORLD.

January—Fighting in France (Topical).

PARAMOUNT PICTURES CORPORATION.

Jan. 18—The Golden Chance (Lasky—Five Parts—Comedy—Drama).
Jan. 17—My Lady Incog (Famous Players—Five parts—Comedy—Drama).
Jan. 20—Nearly a King (Famous Players—Five parts—Comedy).
Jan. 24—The Call of the Cumberlands (Pallas—Five parts—Drama).
Jan. 27—The Spider (Famous Players—Five parts—Drama).
Jan. 31—Pudd'nhead Wilson (Lasky—Five parts—Comedy—Drama).
Feb. 3—Tennessee's Pardner (Lasky — Five parts—Drama).
Feb. 7—Madame La Presidente (Morosco—Five parts—Comedy).

TRIANGLE FILM CORPORATION.

Releases for week of Jan. 23:
The Wood Nymph (Fine Arts; five parts; drama).
Perils of the Park (Keystone; comedy).
The Conqueror (Kay-Bee; five parts; drama).
A Movie Stark (Keystone; two parts; comedy).
Releases for week of Jan. 30:
The Price of Power (Fine Arts—Five parts—Drama).
His Hereafter (Keystone—Two parts—Comedy).
The Green Swamp (Kay-Bee—Five parts—Drama).
Love and Lobsters (Keystone—Two parts—Drama).

WAR FILM SYNDICATE.

Jan.—On the Firing Line with the Germans (eight parts; topical).

WORLD FILM CORPORATION.

Jan. 10—Life's Whirlpool (Brady—Drama).
Jan. 17—The City (Shubert; drama).
Jan. 24—The Ballet Girl (Brady; drama).
Jan. 31—Fruits of Desire (Brady; drama).

V-L-S-E, INC.

Jan. 17—Captain Jinks of the Horse Marines (Essanay—Five parts—Comedy).
Jan. 17—My Lady's Slipper (Vitagraph—Five parts—Drama).
Jan. 20—The Wonderful Wager (Lubin—Two parts—Comedy).
Jan. 24—Gods of Fate (Lubin—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE

Jan. 12—The Catspaw (Edison—Five parts—Drama).
Jan. 19—Wild Oats (Kleine—Five parts—Dr.).
Jan. 26—The Innocence of Ruth (Edison—Five parts—Drama).
Feb. 2—The Final Curtain (Kleine—Five parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 826, 828.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 5—The Skating Rink (Three parts—Comedy).
Jan. 10—In the Aisles of the Wild (Drama—Biograph—Reissue No. 32).
Jan. 12—The War of Wealth (Three parts—Drama).
Jan. 17—The Miser's Heart (Drama) (Biograph—Reissue No. 33).
Jan. 18—The Angel of Piety Flat (Two parts—Drama).
Jan. 19—A Life Chase (Three parts—Drama).
Jan. 24—An Adventure in the Autumn Woods (Drama) (Biograph Reissue No. 34).
Jan. 26—Stronger than Woman's Will (Three parts—Drama).
Jan. 31—When Kings were the Law (Drama) (Biograph—Reissue No. 35).
Feb. 1—The Chain of Evidence (Two parts—Drama).
Feb. 2—The Smugglers (Three parts—Drama).

ESSANAY.

Dec. 29—The Fable of "The Heir and the Heiress" (Comedy).
Jan. 1—The Prisoner at the Bar (Three parts—Drama).
Jan. 4—The Lesson (Two parts—Drama).
Jan. 5—Mile a Minute Monty (Cartoon—Comedy).
—A Scenic Subject on the same reel.
Jan. 8—The House of Revelation (Three parts—Drama).
Jan. 11—Angels Unawares (Two parts—Comedy—Drama).
Jan. 12—The Fable of "The Two Philanthropic Sons" (Comedy).
Jan. 15—Pieces of the Game (Three parts—Drama).
Jan. 18—The Book Agent's Romance (Two parts—Drama).
Jan. 19—Canimated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
Jan. 22—The White Alley (Three parts—Dr.).
Jan. 25—Folly (Two parts—Drama).
Jan. 26—Fable of Flora and Adolph and a Home Gone Wrong (Comedy).
Jan. 29—Destiny (Three parts—Drama).
Feb. 1—The Roughneck (Two parts—Drama).
Feb. 2—Dreamy Dud Lost at Sea (Comedy-Cartoon).
—A Scenic Subject on the same reel.
Feb. 5—The Primitive Strain (Three parts—Drama).

KALEM.

Jan. 11—Guardian Angels (Burlesque—Com.).
Jan. 12—The Purification of Mulfera (No. 8 of the "Stingaree" Series) (Two parts—Drama).
Jan. 14—The Tricksters (No. 12 of "The Ventures of Marguerite" Series (Dr.).
Jan. 15—The Haunted Station (No. 62 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 18—The Tale of a Coat (Burlesque—Com.).
Jan. 19—A Duel in the Desert (No. 9 of the "Stingaree" Series) (Two parts—Drama).
Jan. 21—The Sealskin Coat (No. 13 of "The Ventures of Marguerite" Series) (Drama).
Jan. 22—The Open Track (No. 63 of the "Hazards of Helen" Railroad Series) (Drama).
Jan. 25—Snoop Hounds (Burlesque—Comedy).
Jan. 26—The Villain Worshipper (Tenth of the "Stingaree" Series (Two parts—Drama).
Jan. 28—The Fate of America (No. 14 of "The Ventures of Marguerite" Series—Drama).
Jan. 29—"Tapped Wires" (No. 64 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 1—Artful Artists (Comedy).
Feb. 2—The Moth and the Star (No. 11 of the "Stingaree" Series—Two parts—Drama).
Feb. 4—The Lurking Peril (No. 15 of "The Ventures of Marguerite" Series—Drama).
Feb. 5—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 8—Wurra-Wurra (Comedy).
Feb. 9—The Darkest Hour (No. 12 of the "Stingaree" Series—Drama).
Feb. 11—The Trail's End (No. 16 of "The Ventures of Marguerite" Series—Dr.).
Feb. 12—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Jan. 10—The Lost Bracelet (Drama).
Jan. 10—The City of Failing Light (Four parts—Unit Program).
Jan. 10—A Bath Tub Mystery (Comedy).
Jan. 11—The Old Watchman (Two parts—Dr.).
Jan. 13—The Bond Within (Three parts—Dr.).
Jan. 15—A Skate for a Bride (Comedy).
Jan. 17—The Little Sister of the Poor (Dr.).
Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).
Jan. 24—The Evangelist (Four parts—Drama—Unit Program).
Jan. 24—Fooling Uncle Tom (Comedy—Unit Program).
Jan. 24—Two News Items (Drama).
Jan. 25—The Dragoman (Two parts—Drama).
Jan. 27—The Embodied Thought (Three parts—Drama).
Jan. 29—Cured (Comedy).
Jan. 31—A Reformation Delayed (Comedy).
Feb. 3—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).
Feb. 7—Her Wayward Sister (Four parts—Drama—Unit Program).
Feb. 7—The New Janitor (Comedy—Unit Program).
Feb. 8—The Last Shot (Two parts—Drama).
Feb. 10—Sold to Satan (Three parts—Drama).
Feb. 12—Billie's Lucky Bill (Comedy).

MINA.

Dec. 16—When the Show Hit Watertown (Comedy).
Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 6—Caught With the Goods (Comedy).
Jan. 13—Title not yet announced.
Jan. 20—A Misfit Baron (Comedy).

SELIG.

Jan. 10—Selig Tribune News Pictorial No. 3, 1916 (Topical).
Jan. 13—Selig Tribune News Pictorial No. 4, 1916 (Topical).
Jan. 15—The Chronicles of Bloom Center No. 8, "No Sir-ee Bob!" (Rural Com.).
Jan. 17—Why Love Is Blind (Drama).
Jan. 17—Selig-Tribune News Pictorial No. 5, 1916 (Topical).
Jan. 20—Selig-Tribune News Pictorial No. 6, 1916 (Topical).
Jan. 22—Chronicles of Bloom Center No. 9, "When the Circus Came to Town" (Comedy).
Jan. 24—Tom Martin—A Man (Drama).
Jan. 24—Selig-Tribune News Pictorial No. 7, 1916 (Topical).
Jan. 27—Selig-Tribune News Pictorial No. 8 1916 (Topical).
Jan. 29—Apple Butter (No. 10 of the "Chronicles of Bloom Center" (Rural Comedy).
Jan. 31—Diamonds are Trumps (Three parts—Drama).
Jan. 31—Selig-Tribune News Pictorial No. 9, 1916 (Topical).
Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).
Feb. 7—The Dragnet (Three parts—Drama).
Feb. 7—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.).

VIM.

Jan. 7—This Way Out (Comedy).
Jan. 14—Chickens (Comedy).
Jan. 21—Frenzied Finance (Comedy).
Jan. 27—A Special Delivery (Comedy).
Jan. 28—Busted Hearts (Comedy).
Feb. 3—A Sticky Affair (Comedy).
Feb. 4—The Getaway (Comedy).
Feb. 10—Bungles Rainy Day (Comedy).
Feb. 11—The High Sign (Comedy).

VITAGRAPH.

Jan. 15—By Love Redeemed (Broadway Star Feature—Three parts—Drama).
Jan. 21—A Telegraphic Tangle (Comedy).
Jan. 22—The Secret Seven (Three parts—Dr.—Broadway Star Feature).
Jan. 24—The Cold Feet Getaway (Comedy).
Jan. 28—Peace at any Price (Comedy).
Jan. 29—The Ruse (Broadway Star Feature—Three parts—Drama).
Jan. 31—Janes Bashful Hero (Comedy).
Feb. 4—The Wrong Mr. Wright (Comedy).
Feb. 5—Bill Peters' Kid (Broadway Star Feature—Three parts—Drama).
Feb. 7—Betty, the Boy and the Bird (Comedy-Drama).
Feb. 7—The Surprises of an Empty Hotel (Four parts—Drama—Unit Program).
Feb. 7—A Cripple Creek Cinderella (Comedy—Unit Program).
Feb. 11—Freddy's Last Bean (Comedy).
Feb. 12—From Out of the Past (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 15—By Love Redeemed (Three parts—Dr.).
Jan. 22—The Secret Seven (Three parts—Dr.).
Jan. 24—The Ruse (Three parts—Drama).
Feb. 5—Bill Peters' Kid (Three parts—Dr.).
Feb. 12—From Out of the Past (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Jan. 7—Paying the Toll (Three parts—Dr.).
Jan. 14—A Daughter of the Woods (Three parts—Drama).
Jan. 21—House of Mystery (Three parts—Dr.).
Jan. 28—The Heart Breakers (Three parts—Drama).
Feb. 4—The Crime of Circumstance (Three parts—Drama).

UNIT PROGRAM RELEASES.

Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 24—The Evangelist (Lubin—Four parts—Drama).
Jan. 24—Fooling Uncle (Lubin—Comedy).
Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).

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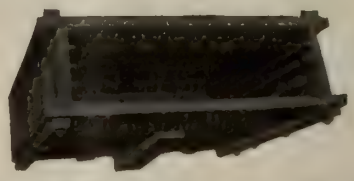

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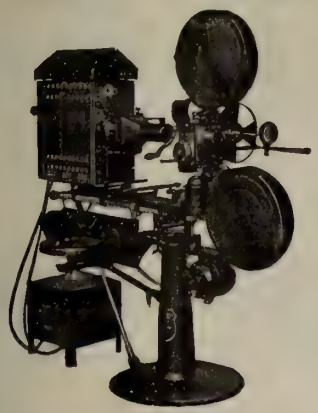

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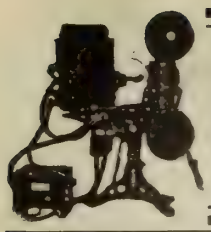

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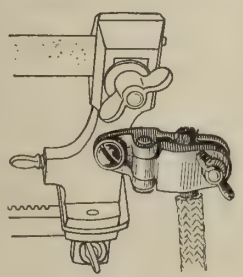

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Moving Picture Exhibitors and Theatre Managers. The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

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Have You Read Page 825?

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BY EXHIBITORS, FOR EXHIBITORS

Here are the details about

THE GRAND EXHIBITORS' MEETING at Hotel Ten Eyck, Albany, N. Y., March 1 and 2

Every Motion Picture Exhibitor in New York State is cordially invited

The One Object: To Protect Our Investment, ***Large or Small***

PROGRAM

The meeting will be called to order at the Hotel Ten Eyck at 10:30 A. M., by State President Lee A. Ochs

Address of Welcome, by state or city official.
Organization of the meeting, election of officers of the meeting, appointment of committees.
Recess at 1 o'clock.
Address, "The Present Perils of Censorship in New York State," by W. Stephen Bush.—Discussion and Suggestions.
Address, "Constructive Legislation for the New York State Exhibitor," by Lee A. Ochs, State President.
Address, "State Organization," by Samuel H. Trigger, National Vice-President.

MARCH 2nd

10:00 A. M.—Address, "Organization," by Frederick J. Herrington, National President of the Motion Picture Exhibitors' League of America.
Discussion and Applications for Membership.
11:30 A. M.—Address, "The Sunday Entertainment in New York State," by a prominent clergyman whose name will be announced later.

Recess

2:30 P. M.—"The Needs and the Just Grievances of the Exhibitor." Address by Mr. L. F. Blumenthal, a New York Exhibitor.

On this subject general discussion is invited. Methods of payment, protection of exhibitor in contracts and other vital matters will be taken up and some definite action will be taken.

Meeting Will End With Banquet at 8 P. M.

There are Two Bills threatening the welfare of the industry in this State: Censorship and Sunday Closing

This Grand Meeting of Motion Picture Men will be proof to the lawgivers at Albany that the exhibitor knows his rights and will fight for them.

LEE A. OCHS,
President New York State Exhibitors' League

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NINETY GOLD STREET NEW YORK CITY

Vol. 27, No. 6 February 12, 1916 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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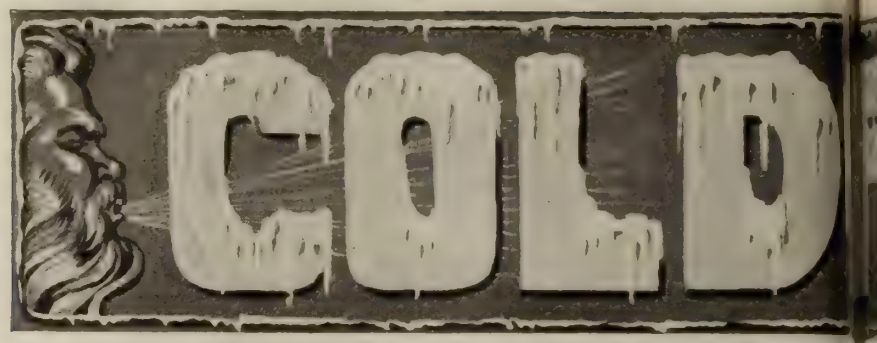

(*No. 119--Straight from the Shoulder Talk by Carl Laemmle,*

There is no program in the whole world which gives the exhibitors anything like the vast number of real screen and stage stars that the Universal program gives.

Nor is there any program which contains from one year's end to another, the tremendous quantity and fine quality of stories written by the best authors of the day.

Neither is there any program which gives employment to such a big staff of brainy and original stage directors.

We've reached out and secured also the greatest staff of scenic artists, expert drapers, interior decorators and high class camera experts ever gathered together by any company or group of companies in the film business.

We use and have always used better talent of all kinds in our one and two reel pictures than others have even attempted to use in big features.

During all the hubbub about features we have never for an instant neglected our shorter length pictures, because we knew as well as we knew our own name that the short picture is the basis of the picture business. The feature is the thing of a month or of a year, for example, but the one and two reelers are **for all time.** AND THE UNIVERSAL HAS ALWAYS BUILT FOR PERMANENCE, NOT FOR THE MONTH OR THE YEAR!

We have the **only** completely world-wide selling organization in the business. You may not think that this concerns you, but **it does.** Because every dollar's worth of goods that we sell in the foreign countries enables us to put that much more money into our product. We can afford to operate, and do operate, on a smaller margin of profit **per picture** than any other company because the volume of our sales is so much greater.

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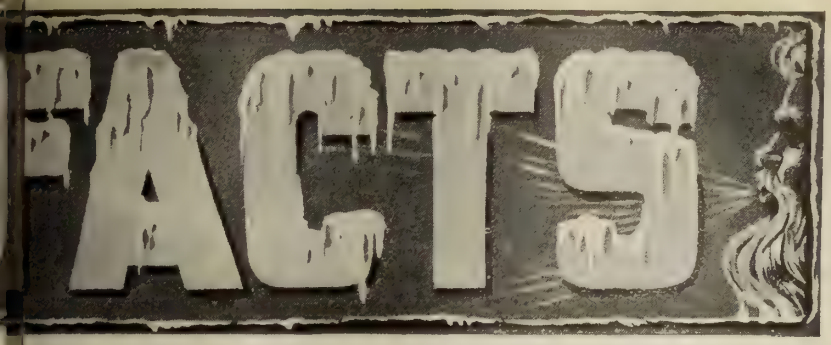
And where would **YOU** be now if you had depended on any of them for your source of film supply? What prices would you be paying now if the tremendous resources of the Universal had not been used to hammer the business down to a commercial instead of a wild cat basis?

The only weak spot in our organization in the past was in our photography and in our laboratory work. This was because we had some poor cameras and about the most miserable laboratory in the world. We knew the trouble existed, even before you did and we fought like fiends to overcome it.

We finally accomplished it by spending HALF A MILLION DOLLARS in erecting in New Jersey the most perfect film laboratory and the finest glass studio in the world. It has taken a year to build it and we have been breaking in the new apparatus during the past few weeks, but IT IS ALREADY SHOWING THAT THE INVESTMENT WAS A GLORIOUS ONE BECAUSE IT IS GIVING US THE BEST PHOTOGRAPHY AND PRINTING EVER KNOWN TO THE TRADE!

We are paying more for stories and scenarios than we ever paid; and more than any other program has dared to pay. The result is that we are getting the cream of the market, instead of the skimmed milk!



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The pick and choice of the world's very best is at our feet—and **we've got the money with hich to buy it.**

This is not idle boasting. There was a time when we had to scrape the very bottom of the chequer to pay our bills. There was a time when our credit was not looked upon with over-helming favor by some of our creditors. But we weathered the storm.

The result is that all these good things are at the beck and call of Universal exhibitors. ou get the results of our supreme strength, not only in our unequalled features but also in our ne, two and three reel pictures.

You've heard wild predictions during the past year or two, to the effect that programs were oomed and all that sort of bosh. But the fact remains that THE UNIVERSAL PROGRAM IS OT ONLY STRONGER THAN IT EVER WAS BUT IT IS DOING A BIGGER BUSINESS; ot only in this country but in foreign lands where our own representatives are turning in sums money that we never expected in our wildest flights of imagination.

Talk didn't accomplish this sensational success. Advertising didn't do it. Bluffing didn't do Nothing on earth did it but CONSISTENTLY GOOD PICTURES, week after week and year ter year.

These are all cold facts. Every one of them is susceptible of proof. They are things which very exhibitor should weigh with the most careful thought and consideration.

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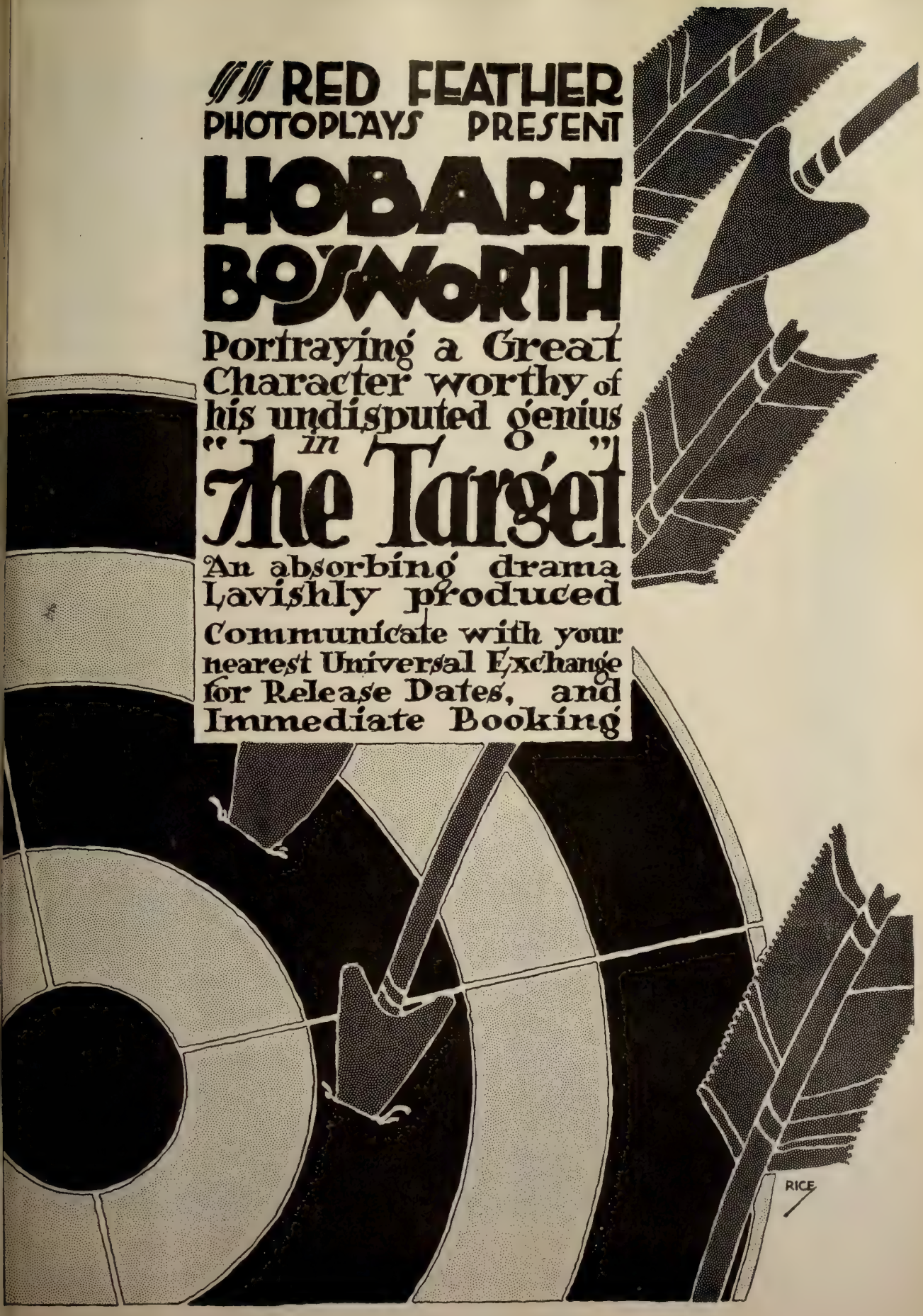
Grace Cunard
C. Conklin
Dorothy Davenport
William C. Dowlan
Carter DeHaven
Flora Parker DeHaven
Chas. W. Dorian
Harry Depp
Eugene Derue
Marjorie Ellison

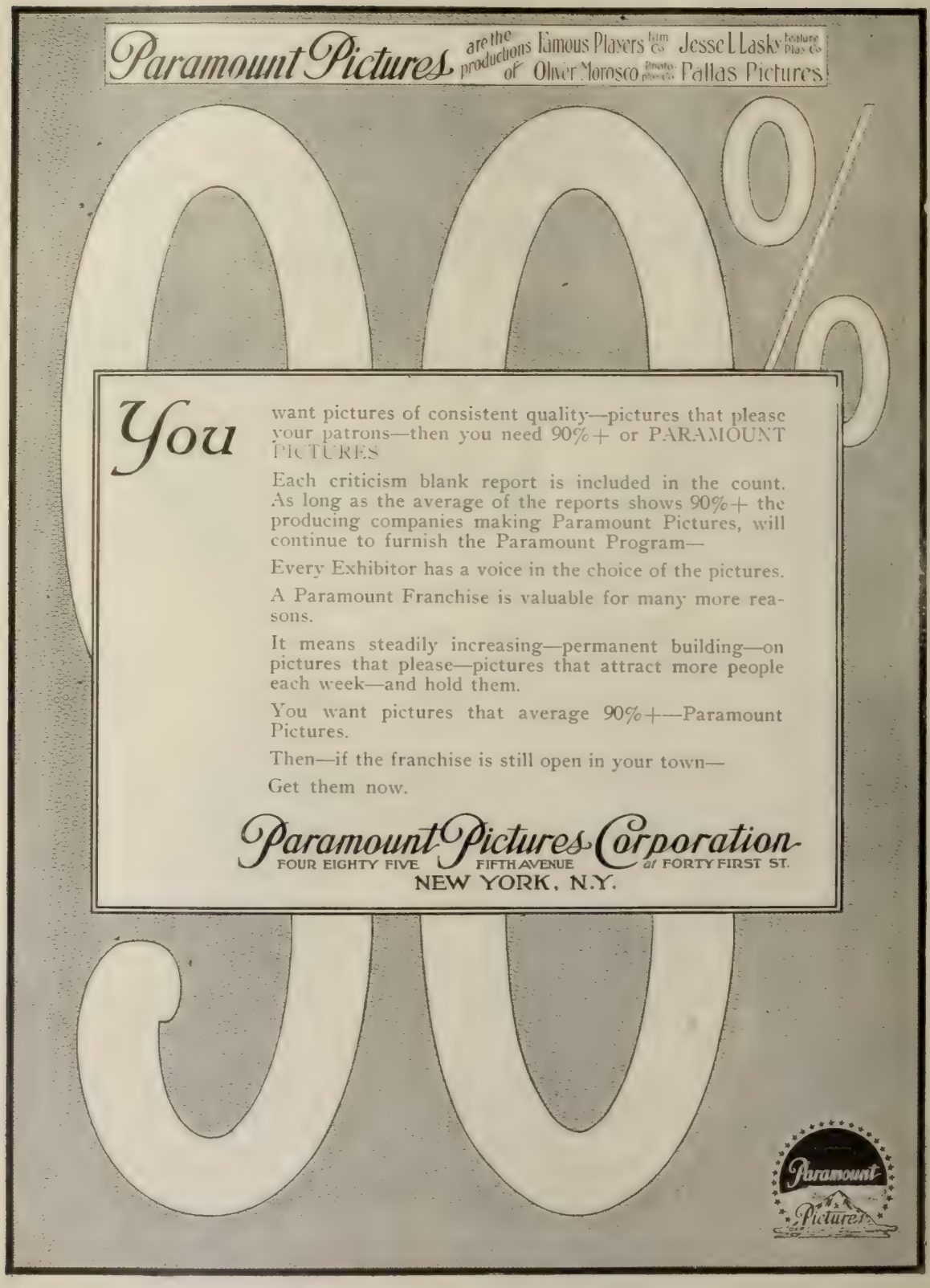
Adele Farrington
Marc Fenton
Francis Ford
William Franey
Mary Fuller
Thelma Francis
Jane Gail
Ray Gallagher
William Garwood
Jos. W. Girard
Douglas Gerrard
Maud George
Olive Fuller Golden
Myrtle Gonzales
Ray Griffith
Ella Hall
Hobart Henley
Gale Henry
Allen Holubar
Jack Holt
Little Clara Horton
Alice Howell
John R. Hope
Geo. F. Hernandez
Guy Hedlund
Lee Hill
Billy Human
H. L. Hicks
Gilmore Hammond
Harry R. Haskin
Mina Jeffries
Rupert Julian

Thomas Jefferson
J. Warren Kerrigan
Yona Landowska
Florence Lawrence
Pathe Lehrmann
Robert Leonard
Gretchen Lederer
Louise Lovely
Ethel Lynne
Eddie Lyons
Cleo Madison
Edna Maison
Charles (Pop) Manley
Madame Marstini
Violet Mersereau
Matt Moore
Lee Moran
Harry Myers
M. Moranti
Harry Morris
W. S. Musgrave
Eva Nelson
Frank Newburg
Jane Novak
Laura Oakley
Charles Ogle
Louise Orth
Lillian Peacock
Paul Panzer
Val Paul
Peggy Pearce
Carmen Phillips
Dorothy Phillips

Eddie Polo
Victor Potel
William Quinn
Herbert Rawlinson
Stella Razeto
Ned Reardon
Billie Rhodes
Billie Ritchie
Franklin Ritchie
Marc Robbins
Edith Roberts
Rex De Rosselli
Jack Scharrer
Gertrude Selby
Ernest Shields
Master Antrim Shor
Phillips Smalley
Frank Smith
Richard Stanton
Rosemary Theby
Agnes Vernon
Fatty Voss
Marie Walcamp
H. M. Wallack
Lule Warrenton
Lois Weber
Glen White
Ben Wilson
Elsie Jane Wilson
Lois Wilson
William Worthingto
William Welch

A Quiet Tip--Tie up to the Universal Program Now--"More Later"


RED FEATHER
PHOTOPLAYS PRESENT
HOBART
BOSWORTH
Portraying a Great
Character worthy of
his undisputed genius
"In"
The Target
An absorbing drama
Lavishly produced
Communicate with your
nearest Universal Exchange
for Release Dates, and
Immediate Booking
RICE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What This Trade-Mark Means To You
—it stands for productions by the Famous Players Film Company, Jesse L. Lasky Feature Play Company, The Oliver Morosco Photo Play Company, and Pallas Pictures.
—it stands for worth while photoplays featuring celebrated stars—it is a guarantee of consistently high quality fifty-two weeks in the year.
—it means you need not worry about your pictures—run your theatre, that is a man's size job, but get Paramount Pictures so you can do it.
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FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
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PARAMOUNT

A
CONTINUOUS
CHAIN OF SUCCESS
WITH
NOT A SINGLE
WEAK LINK

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director

PROGRAM

THE

FAMOUS PLAYERS FILM COMPANY

THE PIONEER AND PREMIER PRODUCING COMPANY IN THE PRESENTATION OF CELEBRATED STARS AND PLAYS IN MOTION PICTURES

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Paramount Program

FILM COMPANY

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Film Service, Ltd., Calgary—
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P.C WREATH MANAGER

KANSAS CITY FEATURE FILM CO.

LONG DISTANCE PHONES
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PLEASE ADDRESS ALL MAIL TO THE COMPANY AND NOT TO INDIVIDUALS

Kansas City, Mo. Jan. 24,1916

Jesse L. Lasky Feature Play Co.,
485 Fifth Avenue,
New York.

Dear Sirs: Attention: Publicity Department

We want to call your attention to some remarkable business that was recently done on a couple of your subjects. Last Friday night Mr. Wm. Andlauer Manager of the Benton Theatre, this city, a suburban house, was arrested while showing the subject Fannie Ward in THE CHEAT on account of over-crowding his house. He was compelled to turn away hundreds of people and the police were needed to suppress the people from fighting in an effort to get into the theatre.

Another good report was received this morning from Mr. Newman, our first run customer in this city, on the business he did at his theatre yesterday Sunday, with Blanche Sweet in RAGAMUFFIN. He played to the biggest day's receipts since he has been in business.

This for your information.

Yours very truly,

KANSAS CITY FEATURE FILM COMPANY

Pres.

EXCLUSIVE DISTRIBUTORS

Paramount Program

MISSOURI, KANSAS IOWA, NEBRASKA

LASKY

JESSE L·LASKY

485 Fifth Avenue,

Jesse L Lasky *President* Samuel Goldfish

PROGRAM

Lasky Will Pay the Fines!

The Jesse L. Lasky Feature Play Company feels a certain responsibility for the arrest of William Andlauer, manager of the Benton Theatre, a Paramount house in Kansas City, Mo., on the charge of over-crowding his theatre when he exhibited Fannie Ward in "The Cheat."

The Lasky Company gave, and hereby repeats, the warning that "The Cheat" is such a great photoplay any Paramount exhibitor anywhere is liable to arrest because the public will not stay away when he announces this attraction.

It isn't the fault of the exhibitor!

Lasky assumes all blame!

The Lasky Company, therefore, because it produced "The Cheat," under the direction of Cecil B. DeMille, offers to pay the fines of Paramount exhibitors who are arrested for over-crowding their theatres when their attraction is Fannie Ward in "The Cheat."

LASKY productions in Canada released through Famous Players Film Service, Ltd.

FEATURE PLAY Co *Inc.*
New York City
Treasurer Cecil B. DeMille *Director General*

LASKY

Henry B. Walthall

and

Edna Mayo

HAVE MADE THE HIT OF THE YEAR IN

"THE MISLEADING LADY"

IN 5 ACTS

Adapted by H. S. Sheldon from the stage success of Charles W. Goddard and Paul Dickey. Directed by Arthur Berthelet.

EDNA MAYO

HENRY B. WALTHALL

BOOK ESSANAY'S GREAT MULTIPLE REEL FEATURES

"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

BIG FOUR FEATURE PLAY V L S E

1333 Argyle Street, Chicago

Ask the Exhibitor Who Knows Essanay

Listen to what he says of Essanay quality, Essanay's standards and Essanay's distinctive and fascinating photoplays.

ESSANAY-CHAPLIN

coming soon

"Charlie Chaplin's Burlesque on Carmen"

G. M. ANDERSON'S

great dramas have stirred the people of two continents. Don't miss one of them.

"THE ROUGH NECK"
2 act Drama—Feb. 1.

"DREAMY DUD LOST AT SEA"
By Wallace A. Carlson
Cartoon—Feb. 2.

"THE PRIMITIVE STRAIN"
3 act Drama—Feb. 5.

"THE FABLE OF THE GRASS WIDOW AND THE MESMEREE AND THE SIX DOLLARS"
By George Ade
Comedy—Feb. 9.

"GOLDEN LIES"
3 act drama—Feb. 12.

TRADEMARK
Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, President

1333 Argyle Street, Chicago

The Strange Case of Mary Page

WITH HENRY WALTHALL AND EDNA MAYO

The Most Powerful Series Ever Produced

Look What the Critics Say!

"After viewing the First Episode of Essanay's serial, 'The Strange Case of Mary Page,' I was impressed that it was one of the most compelling photoplays I had ever seen. * * * I had seen a photoplay that held me with overmastering grip—a live, red-blooded photoplay in which men and women loved, lived and fought as real entities, and not the first installment of a mere serial film story."
—James S. McQuade in *The Moving Picture World.*

"Leaves little room for improvement. J. Charles Haydon has used effective methods of direction. His theater scenes are real, and the back-stage atmosphere, always attractive to the uninitiated, is very good. The photographic effects are entirely effective."—Peter Milne in *The Motion Picture News.*

"Promises to be of unusual interest."—James A. Milligan in *The Billboard.*

"Should be a success. Edna Mayo acts with her usual skill. Her co-star (Mr. Walthall) plays the romantic young attorney with all the ability he showed in a somewhat similar part in 'The Birth of a Nation.'"—D. G. Watts in *The New York Morning Telegraph.*

"Roles well handled. Sure to attract."—Genevieve Harris in *Motography.*

In Every City Exhibitors Are Rushing to Book It

Broadway, New York, Is Twelve Glittering Miles of "Mary Page" Signs

RELEASED THROUGH THE GENERAL FILM CO.

Essanay

1333 Argyle St., Chicago
GEO. K. SPOOR, President

WORLD FILM CORPORATION

PRESENTS

CLARA KIMBALL YOUNG

The Peerless Queen of the Screen

IN

"The Yellow Passport"

Written by Abraham S. Schomer
Produced by Edwin August

A SHUBERT Production of Distinguished Power and Dramatic Intensity

EQUITABLE

Presents

The Charming Ingenue favorite of stage and screen

MISS

ALICE BRADY

in Frederic Chapin's never told tale of the efforts of a beauteous maiden to foil plotter after plotter and her ultimate deliverance through one man's faith.....

"THE WOMAN IN 47"

RELEASED FEB 7

PRODUCED BY FROHMAN AMUSEMENT CORPN.

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

WORLD FILM CORPORATION

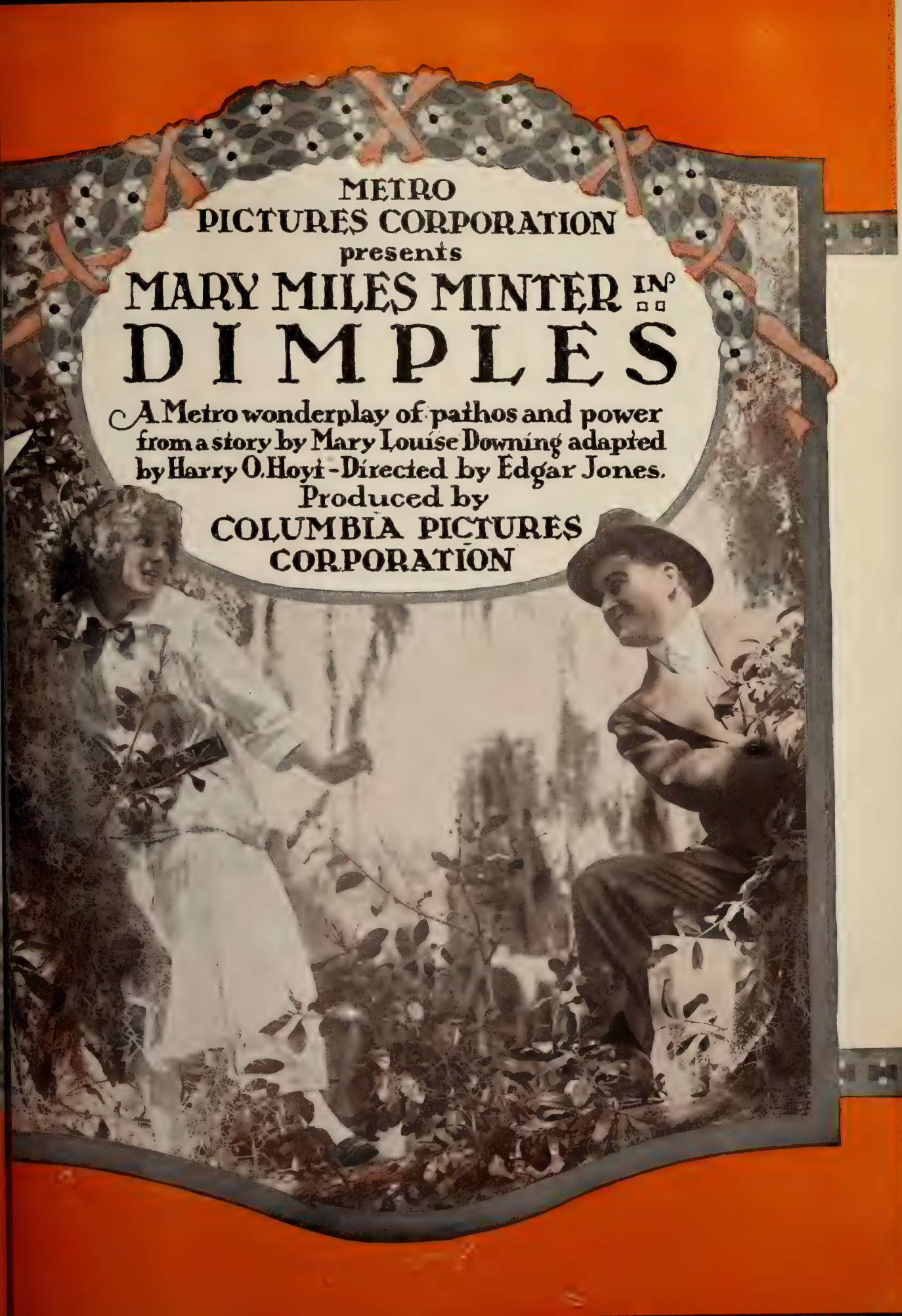
THE name *METRO* in front of a theatre is recognized by the public as a guarantee that inside there is a splendid entertainment. The name *Metro* stamps a production and a theatre as the Best

METRO
PICTURES
Released
on the
Metro Program
February 14

METRO
PICTURES CORPORATION
presents

MARY MILES MINTER IN
DIMPLES

A Metro wonderplay of pathos and power
from a story by Mary Louise Downing adapted
by Harry O. Hoyt - Directed by Edgar Jones.
Produced by
COLUMBIA PICTURES
CORPORATION



COMING

METRO PICTURES

EVENTS

Metro—Drew Comedies

The laughs that last are in every one-reel feature comedy in which Mr. and Mrs. Sidney Drew appear. You as an exhibitor know this and so does your public.

Bookings Now for February Releases

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(Incorporated)

ANNOUNCE
the Fifth
Release

Carter De Haven
and
Flora Parker DeHaven
In a 20th Century
Romance
"THE WRONG
DOOR"

Directed by
Carter De Haven

Booking Reservations now being apportioned in all the prominent cities throughout America

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or your local
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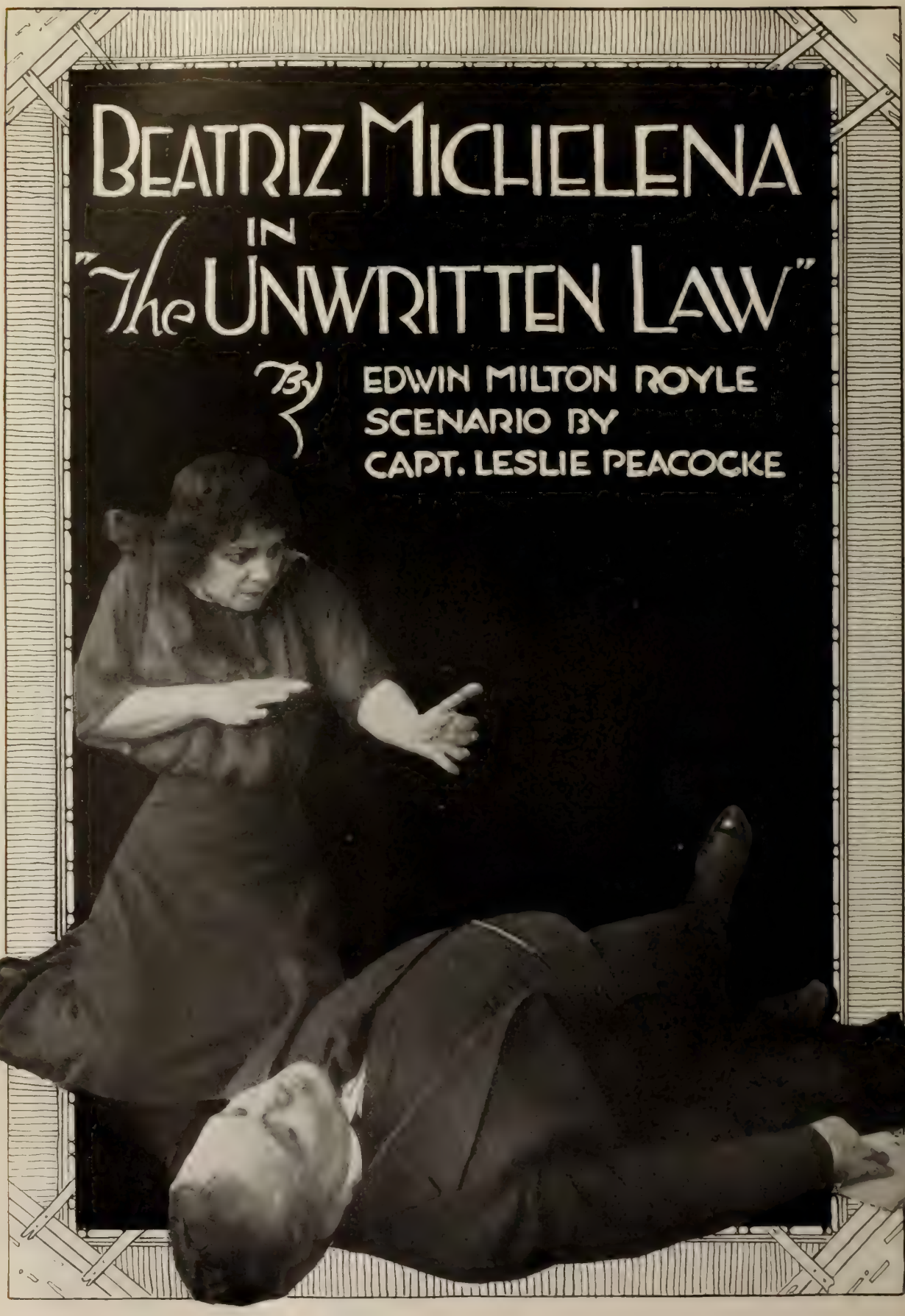
PHOTO PLAYS

The World's
Finest
Screen
Productions

BLUEBIRD
PHOTO-PLAYS (Inc.)
ANNOUNCE AS THE
FOURTH PRODUCTION
"HOT"
"The Devil's Brew"
with Lois Weber and Phillips Smalley
and directed by them
BLUEBIRD
PRODUCTION
Being a dramatic portrayal of the
Secret Methods of the Opium Traffic
Smuggling Scenes and work of the U.S. Secret Service
produced under the supervision of U.S. Government Officials

Communicate with the executive offices of
BLUEBIRD PHOTO-PLAYS
1600 BROADWAY
NEW YORK
for booking arrangements and reservation
or your local BLUEBIRD booking offices

BLUEBIRD
PHOTO PLAYS


BEATRIZ MICHELENA
IN
"The UNWRITTEN LAW"
BY
EDWIN MILTON ROYLE
SCENARIO BY
CAPT. LESLIE PEACOCKE

EXECUTIVE OFFICE
CALIFORNIA MOTION PICTURE CORPORATION
SAN RAFAEL, CALIFORNIA

TO THE STATE RIGHTS BUYER AND EXHIBITOR

Great pictures must compete with ordinary pictures on the program system.

Salomy Jane, Salvation Nell, are the type of film dramatizations that exhibitors who demand quality want, regardless of program limitations.

So the California Motion Picture Corporation have decided to release

six BETTER THAN PROGRAM features

yearly on the State Rights basis, strong pictures with a strong star produced by a strong corporation with no limit of expenditure to insure quality-pictures beyond program limitations.

The first of the series under the new plan is BEATRIZ MICHELENA in "THE UNWRITTEN LAW"

By Edwin Milton Royle, author of "The Squaw Man," from the scenario by Capt. Leslie Peacocke.

A feature of purpose and power of which F. R. Buckley of the Motion Picture Mail said--"This is a picture in which there are no flaws. It is wonderful. It goes into the exclusive class--in which we have placed only two other five reel features during the last six months---which we can recommend to any exhibitor as an absolutely certain success."

Announcement will be made next week of the date of a trade showing in New York.

CALIFORNIA MOTION PICTURE CORPORATION.

Chas. E. Bunnell

Vice-President & General Manager.

MUTUAL MASTERPICTURES
DE LUXE EDITION

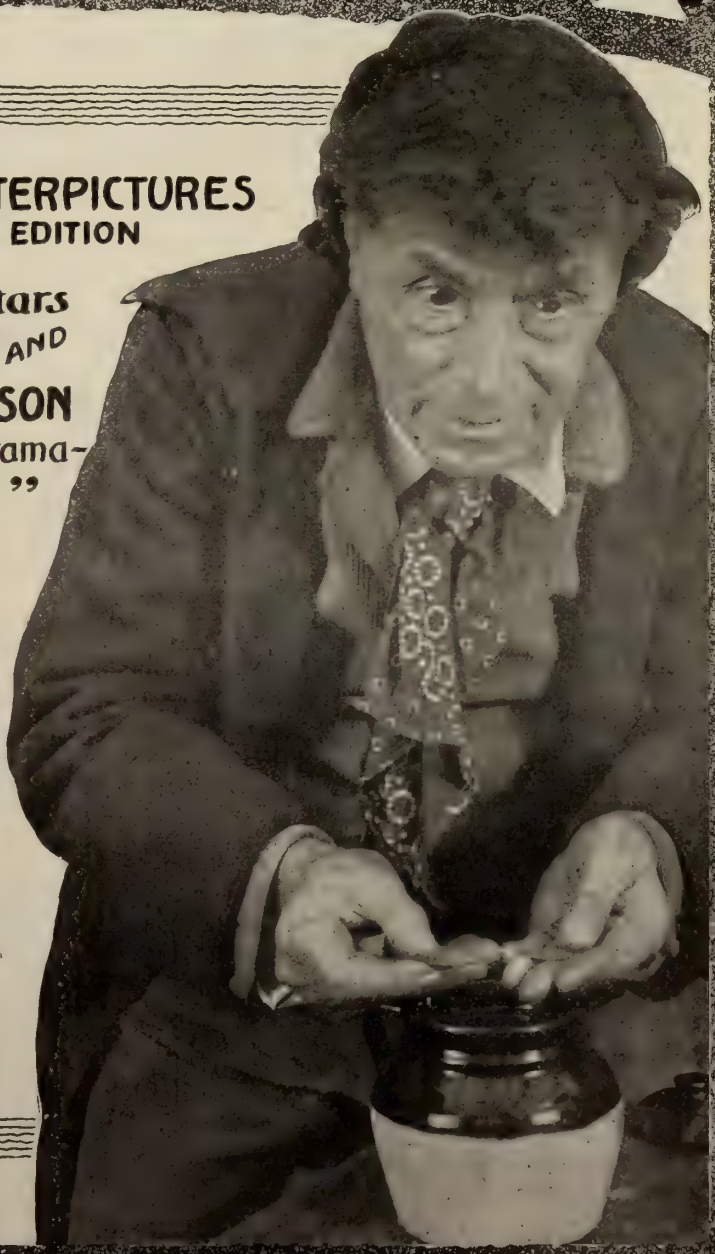
FREDERICK WARDE
Greatest of all Character Actors in

Silas

The Motion Picture Version
of the classic novel by
GEORGE ELIOT

An all-star cast, including
Val-Kyrien (Baroness Dewitz)
Released February 19th.
Produced by Thanhouser

Marner



More New MUTUAL MASTERPICTURES
DE LUXE EDITION

The celebrated co-stars
ALEXANDER GADEN AND
GERTRUDE ROBINSON
in a wonderful five-reel drama-
"I ACCUSE!"
Released February 21ST.
Produced by Gaumont

HARRIS GORDON
and
BARBARA GILROY
in a jewel of rare setting-
THE OVAL DIAMOND
A five-reel drama
Released February 24TH.

Book through any
of the sixty-eight
Mutual Exchanges

MUTUAL PICTURES

A MODERN SPHINX

The veil of 3,000 years is lifted. An Egyptian beauty leaves a temple on the ancient Nile to be reborn into modern society—in her blind quest to learn, "What is Love?"

This enthralling, gorgeous three-part "Flying A" drama searches out all the human emotions—bares the soul of a woman so cold, so unresponsive that she is known as "A Modern Sphinx."

Thrilling adventures beset Asa's path—the poisoning of an Egyptian lover—the mysterious passage of three centuries—the modern occultist's visit—the modern lover's success in awakening her love and passion.

Superbly staged—swift-moving, *big with realism*—this stupendous production features the eminent abilities of

Winifred Greenwood — Edward Coxen

Directed by Charles Bartlett

Released Feb. 15

When the Light Came

Three-Reel "Mustang" Drama, with Anna Little and Thomas Chatterton.

Released Feb. 18

Ella Wanted to Elope

Clever One-Reel "Beauty" Comedy. Neva Gerber—Dick Rosson

Released Feb. 16

The Battle of Cupidovitch

Another Corking "Beauty" One-Part Comedy. Carol Halloway, John Steppling, John Sheehan. A big round of amusing situations and surprises.

Released Feb. 20

All "Flying A," "Beauty" and "Mustang" productions are distributed thro'out the United States and Canada exclusively by Mutual Film Corporation.

American Film Co., Inc.

SAMUEL S. HUTCHINSON
President
Chicago, Illinois

MUTUAL MASTERPICTURE

DE LUXE EDITION

POWDER

Arthur Maude—Constance Crawley

These celebrated co-stars score a triumph in this electrifying five-reel "Flying A" Masterpicture De Luxe Edition—"Powder!"

A whirlpool of international intrigue results when two warring nations attempt to control a new American explosive. Moments are tense with terrors, suspense, thrills, bitter struggles!

The swift political plot uncovers sensations—the Woman Spy in the confidence of Three Nations—the Secret Service—the Scourge of Shells in the War Zone—the blowing up of the American Powder Mill. The fierce spell of it grips mind and heart!

Released February 10th.

All "Flying A" Productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President
Chicago, Illinois

MUTUAL SP

THE GIRL AND THE GAME

ELEC

"The Girl and the Game" is now ***known*** to exhibitors everywhere as a marvel of producing originality and sheer daring. Helen Holmes is Filmdom's most fearless heroine. Terrific leaps from bridges—from speeding trains—hair-raising fights—heretofore unattempted sensations cause spectators to gasp with astonishment. Climax follows climax in a stupendous succession of surprises!

The Story In Over 1000 Newspapers!

Millions are reading Frank H. Spearman's gripping railroad film novel in the leading newspapers of the country. Think of this record-breaking newspaper co-operation — over twice that given any previous serial! Your patrons want "The Girl and the Game"!

New York World	*Baltimore American*	*Philadelphia North American*
Pittsburgh Press	*Boston Globe*	*Memphis Commercial Appeal*
Atlanta Constitution	*Cincinnati Times-Star*	*New Orleans Times-Picayune*
Omaha Bee	*Kansas City Journal*	*San Francisco Chronicle*
Buffalo Courier	*Los Angeles Tribune*	*St. Louis Globe-Democrat*
Indianapolis Star	*Dallas Journal*	*Seattle Post-Intelligencer*
Chicago Evening Post	*Milwaukee Sentinel*	*Cleveland Leader*
Detroit Journal	*Louisville Herald*	*and One Thousand Others.*

Clinch Record Receipts For Fifteen Weeks!

Booking "The Girl and the Game" is *booking a certainty*—and not just a solid success, but *a monumental box-office triumph!* The keenest competition is snowed under—the slowest nights become the busiest. "The Girl and the Game"—beautiful Helen Holmes and her daring company—cause crowds to stampede your house.

Act Now! Make the ***bumper profits*** flood your cash drawer. Make *big money for fifteen weeks*—one two-act chapter released each week. WIRE your nearest Mutual Exchange today.

For booking information apply to "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 South State Street CHICAGO, ILLINOIS

L FEATURE

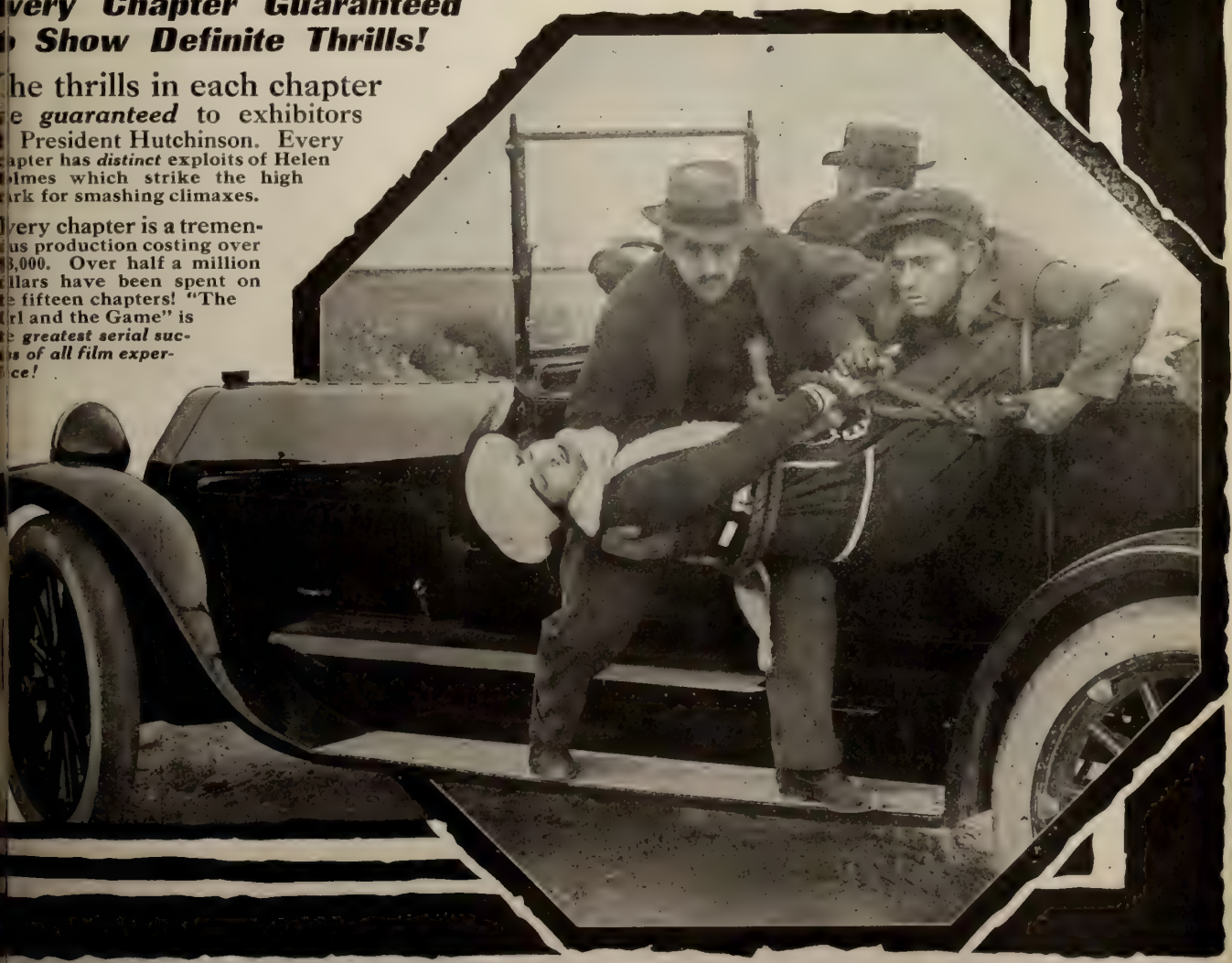
TRIFYING!

The lightning thrills of "The Girl and the Game" are giant hammer strokes of success for exhibitors. Theatres which have been featuring special attractions for years announce "The Girl and the Game" has outstripped all previous attendance records! Chapter Seven is now appearing—and with over half the production shown, exhibitors realize that the power of this railroad film sensation is sustained to the limit in *every chapter*. The daring exploits of Helen Holmes leave audiences breathless, shouting, wildly applauding! In Chapter Seven Helen is shot from a fast train—on a rope—to a speeding automobile—a thrill that creates a pandemonium of enthusiasm!

very Chapter Guaranteed Show Definite Thrills!

he thrills in each chapter e *guaranteed* to exhibitors President Hutchinson. Every apter has *distinct* exploits of Helen lmes which strike the high rk for smashing climaxes.

very chapter is a tremenus production costing over 3,000. Over half a million llars have been spent on e fifteen chapters! "The rl and the Game" is e *greatest serial sucs of all film experce!*



MUTUAL PICTURES

Fickle Madge

Whirlwind fun follows the flirtations of "Fickle Madge"—she is as changeable as a summer breeze. Her lovers, laughable Vogue characters, stir up a riot of ludicrous situations. Another tremendous Vogue comedy with a unique plot providing "slapsticks with a reason." Another big box-office success!

Released February 6

Sammy vs. Cupid—Released Feb. 3

A convulsing gymnasium adventure that is as strenuous as its setting indicates. Five Thousand Laugh-Power Comedy!

Vogue Comedies bring the *big crowds — delight — enthuse!* They advertise your theater. They pour big profits into your box office. *Book them today!*

VOGUE FILMS, Inc.

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Publicity Offices: 222 So. State St., Chicago, Ill.

Slapsticks With a Reason

VOGUE COMEDIES

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

MUTUAL PICTURES
EDWIN THANHOUSER
Presents
The SPIRIT OF THE GAME
(3 REELS)
A THANHOUSER EXTRAORDINARY.
Which term conveys a world of assurance to all who know the Thanhouser standard.

Staged by FREDERIC SULLIVAN
RELEASED WEDNESDAY FEB. 9

Featuring
EDWIN STANLEY
Supported by a cast of uniform power and excellence.

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL MASTERPICTURES
DE LUXE EDITION

GAUMONT CO. PRESENTS

Beautiful MARGUERITE COURTOT
America's Greatest Film Star in

THE DEAD ALIVE

A Breathlessly Spectacular tale of Twin Sisters in which Miss Courtot plays both girls—one the pampered wife of a millionaire, the other a beauty of the stage in the clutches of an international crook

Written and Directed by HENRY J. VERNOT

RELEASED FEBRUARY 17

MADE IN AMERICA BY THE
GAUMONT COMPANY
JACKSONVILLE, FLA., FLUSHING, N.Y.

"They Shattered the Sabbath Calm With Shrapnel Nuggets of Explosive Laughter"

remarked Kitty Kelly in the Chicago Tribune after a happy half-hour with that funniest of funny comedians—

HARRY WATSON, Jr.

of BICKEL and WATSON

in

The Mishaps of Musty Suffer

at the Ziegfeld Theatre.

Just a chuckling, bubbling rippling, never ending stream of laughs

that keeps them coming back, from week to week, for more—— That's the verdict of such representative houses as THE STRAND and BILTMORE, New York; THE SCOLLAY SQUARE and GORDON OLYMPIA of Boston; KUNSKY'S CIRCUIT of beautiful Detroit houses—THE STRAND at Hartford—THE TABOR GRAND at Denver—no finer picture theatres in all the world and none that cater to a clientele harder to please, more fastidious, more ultra-critical!

The Mishaps of Musty Suffer

are comprised in a one-a-week series of TEN COMEDIES for which we are accepting EXCLUSIVE SHOWINGS PRELIMINARY TO THEIR GENERAL RELEASE.

You don't have to speculate. See them first. If a glance at the list of theatres now playing them doesn't convince you, call the nearest KLEINE office for screen inspection. Then let the KLEINE man give you details of our new and novel plan for EXCLUSIVE ADVANCE-OF-RELEASE-DATE EXHIBITIONS.

GEORGE KLEINE, 805 E. 175th St., New York City

New York 226 W. 42nd St.
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Atlanta 71 Walton St.
Boston 14 Piedmont St.
Denver 405 Railroad Bldg.
Philadelphia 1309 Vine Street
Minneapolis 708 First Ave., N.
Pittsburgh 123 Fourth Ave.
Kansas City 209 Ozark Bldg.
Seattle 204 Orpheum Theatre Bldg.
San Francisco 234 Eddy Street
Cincinnati 138 West 7th St.
Dallas 1812½ Commerce St.
Los Angeles 514 W. 8th St.
Montreal 204 St. Catherine St., West
Toronto 96 Bay St.
New Orleans 103 Nola Bldg.

COMEDY FILMS

Vim Comedy, Thursday, February 10th

"Bungle's Rainy Day"

?-Who Is Bungles-?

BUNGLES is Fernandea Perez, a world famous comedian, recently from Italy, formerly known as "Tweedledum, the world-famous fun-maker."

One of the Funniest Men in Filmdom, long heading the list in largest European producing company.

"BUNGLE'S RAINY DAY" is one of the finest. There is a mixup from Bungles' love affair, to police force, fire department and villagers in general.

Bungles, ably supported by Elsie MacLeod.

Vim Comedy, Friday, February 11th

"The High Sign"

With POKES & JABBS

The MYSTERY of the MYSTIC SEVEN

JABBS, the lodge man, encounters domestic difficulties.

POKES, the Villain, treacherous and cunning, steps into the melee, gets the worst of it, but enjoys revenge on JABBS by revealing the terrible secrets of "The Mystic Seven."

A Film of Real Fun; Remember the date!

GENERAL FILM PROGRAM

Knickerbocker Star Features
Friday, Feb. 4th

3 REELS

"The Crime of Circumstance"

FEATURING

Lewis J. Cody

The innocent suffer in the trail of circumstantial evidence; the guilty prove to be members of the family of the prosecuting attorney.

A Feature Drama with a heart pull; of social interest and founded on a growing sentiment today against too much reliance on circumstantial evidence, when a human life is at stake.

A strong cast—Good direction and an A No. 1 Release.

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It means BIG BUSINESS
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Because the story presents unparalelled opportunities for mystery and thrill.

and finally
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CLAW MEAN TO YOU?

and AUDIENCES that week after week. Why?

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Arthur Stringer and Geo. B. Seitz are famous; the one for his novels, the other for his plays; and they wrote "THE IRON CLAW"

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LET THE SUN OF PROSPERITY SHINE ON YOU! IT WILL IF YOU SHOW

THE RED

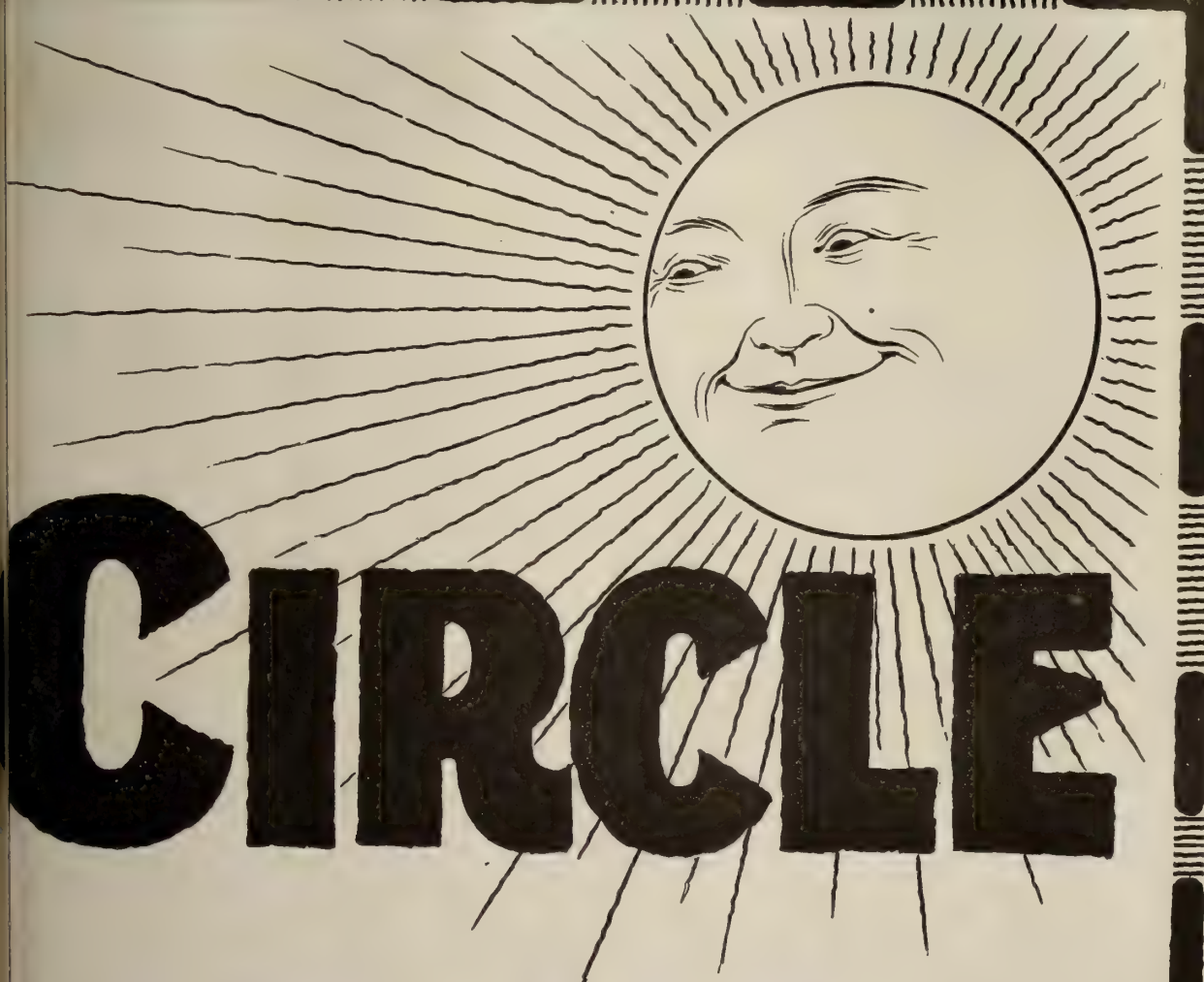
Scenario by WILL M. RITCHEY.

Newspaper stories by
ALBERT PAYSON TERHUNE.

Produced by BALBOA.

Great Newspaper
Advertising Everywhere!

The PATH
EXECUTIV
25 WEST 45th



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Featuring the winsome

RUTH ROLAND

Supported by FRANK MAYO

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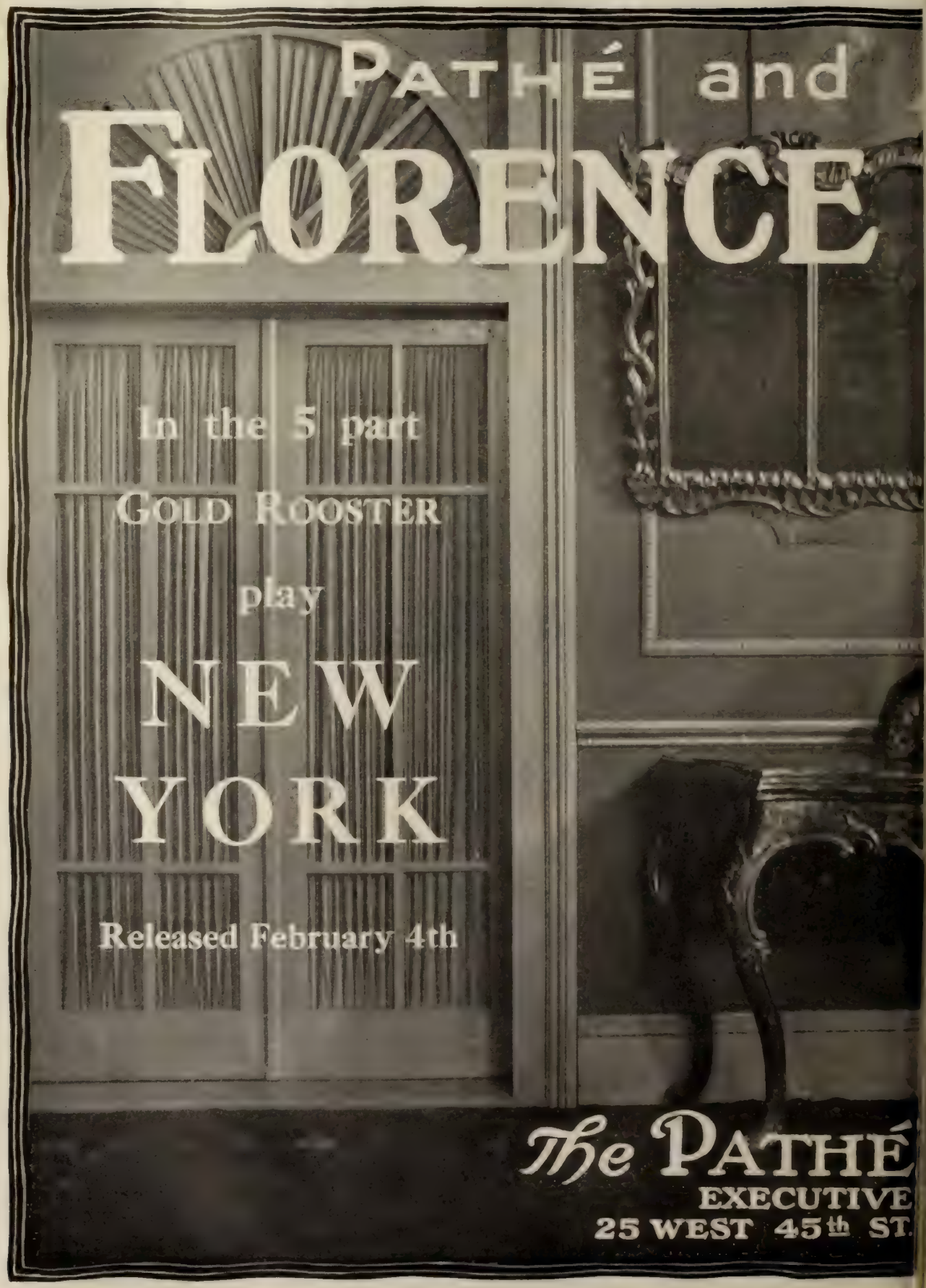
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In the 5 part
GOLD ROOSTER
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YORK
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Adapted from
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success of the
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FITZMAURICE.
EXCHANGE inc.
OFFICES
NEW YORK

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THE UNIT PROGRAM FOR THE WEEK OF

FEB. 7TH 1916 CONTAINS

JUNE DAYE
IN
"HER WAYWARD SISTER"
(FOUR ACT DRAMA)

"THE NEW JANITOR"
DAVY DON COMEDY

ALSO

FEB. 7TH
"THE DIAMOND THIEVES"
(ONE ACT DRAMA)

FEB. 8TH
"THE LAST SHOT"
(TWO ACT DRAMA)

FEB. 10TH
"SOLD TO SATAN"
3 ACT DRAMA

FEB. 12
BILLIE REEVES COMEDY
(ONE ACT)
"BILLIE'S LUCKY BILL"

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LUBIN

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Words do not make
a good news reel.

—o—

Idle claims
Can be brought forward
by anyone.

—o—

But the constant
Beating of your competitor
In the news field
Coupled with
A prodigious advertising campaign
Is on what we base our claim that

Hearst-Vitagraph

Is the snappiest
News reel in the world.

—o—

Further comment is superfluous
A screen inspection of
Any number of

Hearst-Vitagraph

Will prove our contention.
Thru V. L. S. E.

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Of all the releases on the
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Vitagraph Broadway Star Features and
Single reel comedies
Are the most consistent

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Vitagraph releases
Are consistently good

They are the kind
You need

Book them
Thru General Film Co.

Regular Releases

"Bill Peter's Kid"

Three part drama—Saturday, Feb. 5th

BROADWAY STAR FEATURE

Featuring MARY ANDERSON, William Duncan, William Bainbridge, Fred Behrle

Produced by Rollin S. Sturgeon

"Betty, the Boy and the Bird"

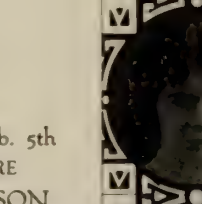
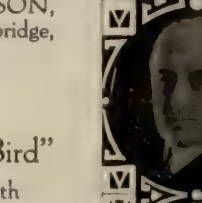
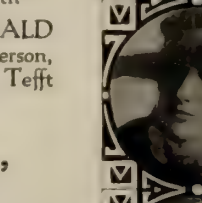
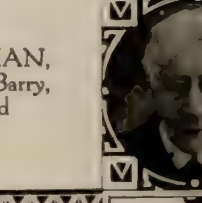
Comedy-drama—Monday, Feb. 7th

Featuring ZENA KEEFE, GERALD GORDON, Mrs. Nellie Anderson, Josephine Earle, George Stevens, Tefft Johnson

"Freddy's Last Bean"

Comedy—Friday, Feb. 11th

Featuring WILLIAM DANGMAN, William Lytell, Jr., Herbert Barry, Helen Gurney, Mrs. T. Talford

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VITAGRAPH

ANNOUNCEMENT EXTRAORDINARY!

Beginning in February

The VITAGRAPH will release

EXCEPTIONAL ONE REEL COMEDIES

Featuring

FRANK DANIELS

The funniest personality on the screen

Mr. and Mrs. Sydney Drew
and other distinguished

VITAGRAPH players

Thru the V. L. S. E.

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VITAGRAPH

Following
My Lady's Slipper and
The Island of Surprise
Comes

MAY ROBSON'S

Famous screen play

"A Night Out"

—o—

At the Vitagraph Theatre

"A Night Out"

Played to capacity crowds
For one week

—o—

The dramatic critics
On the New York Dailies
Are high in their praise of this
Vitagraph
Superlative picture

—o—

The name

MAY ROBSON

Is sufficient unto itself
To pack your theatre
But you have the additional prestige of
The name

VITAGRAPH BLUE RIBBON FEATURE

To aid you

—o—

It is a combination of
The Superior
In both branches—
Acting and
Production
Thru V. L. S. E.

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VITAGRAPH

"The Crown Prince's Double"

Is an extraordinary feature
That will be released February 7th

It is a story of mistaken identity
Clever acting and
Excellent photography
Make this picture
An ideal evening's entertainment

Ask for particulars at
Your nearest
V. L. S. E. exchange

d in
The VITAGRAPH IS NOW!

The Most Stupendous

From East, West, North and South come reports of
"THE BATTLE CRY OF PEAC
history of motion pictu

"Washington, D. C., Jan. 19, 1916

Commodore J. Stuart Blackton,
Vitagraph Co. of America,
E. 15th St. & Chestnut Ave.,
Brooklyn, N. Y.

We will most assuredly keep the Battle Cry over next week. The picture has literally taken the town by storm. It may make you feel proud to know that numberless comments of praise have been offered in behalf of this wonderful production. Verifying the people's approval the receipts of the Strand have each day passed those of former days.

Monday beat Sunday
Tuesday beat Monday
Wednesday beat Tuesday

Each day has set a new record for this house. Police were required to handle crowds since opening on Sunday. Crowds lined in front of theatre and for two blocks awaiting admission.

Tom Moore,
Garden Theatre."

If you have not already booked "The Battle Cry of Peace"

Preparedness is on the tongue c
ganda, and "The Battle Cry of Peace"

The VITAGRAPH CO. newspaper in every city is advertisir
EXECUTIVE OFFICES E. 15th ST. and LOCUST AVE., BROO
NEW YORK · CHICAGO · LONDON · [illegible] JE BATTLE CRY OF PEAC

pectacle Ever Screened

endous success of this film sensation of the year.
established a precedent in the
ead these reports:

"Buffalo, N. Y., Jan. 27, 1916

Commodore J. Stuart Blackton,
Vitagraph Co. of America,
E. 15th St. & Chestnut Ave.,
Brooklyn, N. Y.

Battle Cry booked originally by us for one week was held over for three weeks, breaking all records for pictures in Buffalo, as to time, attendance and box office receipts; consider Battle Cry the ideal picture.

Isidore Moss,
Shea's Hippodrome."

—and this telegram from the Century Theatre, Brooklyn:

"Brooklyn, N. Y., Jan. 21, 1916

Commodore J. Stuart Blackton,
Vitagraph Co. of America,
E. 15th St. & Chestnut Ave.,
Brooklyn, N. Y.

Played Battle Cry; turned nearly two hundred thousand people away during week."

Glynne & Ward."

earest V. L. S. E. exchange *now* and make your arrangements.

It has become a national propo-
lm drama to promote preparedness.

ness for you. The public are interested in
KE YOUR ARRANGEMENTS NOW!

READY!

On March 3rd Kalem Will Release

A Flock of Skeletons

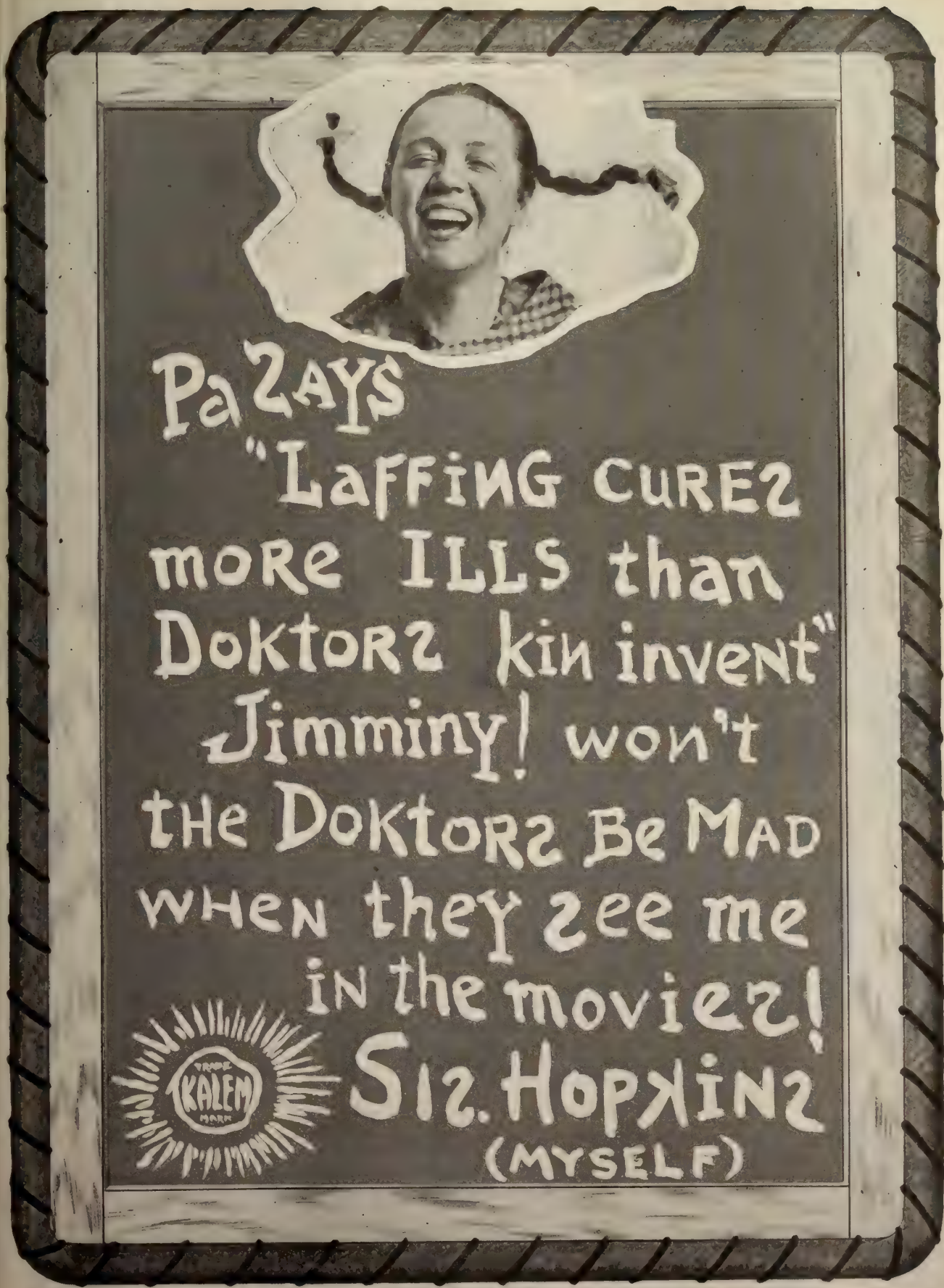
First Single Reel Issue in The New Line of Comedies That Will Be

The Smashing Big Hit of the Year!

PRESENTED IN REGULAR GENERAL FILM SERVICE WITHOUT A PENNY OF EXTRA CHARGE

After the showing of this first release the scramble for bookings on the one-a-week SIS HOPKINS COMEDIES will splinter all records. Something new in comedy at last. Slapstick? Well—yes, when legitimate. Refined? Of course. They are—and—you can't describe them. They are laughs—LAUGHS—LAUGHS!

Sis Hopkins Needs No Introduction —Get Aboard at the Start!


PaZAYS
"LaffiNG CureZ
more ILLS than
DoktorZ kin invent"
Jimminy! won't
tHe DoktorZ Be MAD
WHEN they zee me
iN the moviez!
TRADE KALEM MARK
SIZ. HOPKINZ
(MYSELF)

You're Right! "Ham" is Better Than Ever!

"HAM THE DIVER"

Released Tuesday, February 22nd

Proves This Even More Strongly Than "Ham Takes a Chance," the Side-Splitting Comedy That Marked His Return to the Screen.

In "Ham the Diver," Ham and Bud succeed in bluffing their way into jobs as deep-sea divers. Ham does the "water stuff," while it is Bud's job to pump the air and pull Ham back to solid earth again. But you can't blame Bud for forgetting his job when pretty Ethel happens along—especially when the fix that Ham finds himself in provides a comedy with a chuckle and smile from start to finish.

Posters that "pull them in"—One and three Sheets on this comedy and a stock "Ham and Bud" three-sheet that is a never-failing business booster.

THE NIGHT WATCH

A compelling one-reel drama, big in theme and handled in striking fashion. A weak-willed youth lying at death's door, a physician struggling grimly to kindle into flame the last remaining spark of life, only to suddenly learn from the lips of his own erring daughter that this youth is the cause of his life's greatest sorrow—there are the materials that have made this tense one-reeler.

Released Friday, February 25th. One and three-sheet, 4-color lithographs of striking design.

EARNING HIS SALT

Second in the New Wednesday "Ethel Teare Comedies"

Fascinating Ethel Teare, of the dancing eyes and alluring dimples, is featured in these one-a-week comedies that will soon make Wednesday one of the most popular days on your calendar. In "Earning His Salt," vivacious Ethel finds her sweetheart a trifle too flirtatious, and, in addition, inclined to take business as a joke. Ethel cures his faults in a rollicking comedy.

Released Wednesday, February 23rd. One and three-sheet Lithographs of the Katchy Kalem Kind

There Are Some Surprises Coming to You in "The Hazards of Helen." Watch for Later Announcements of the Coming Sensational Episodes in the Original Railroad Series, Featuring

HELEN GIBSON

The Most Daring Actress in Pictures

KALEM COMPANY

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
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(The Index for this issue will be found on page 1032)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 12, 1916

Facts and Comments

OUR idea of conducting a publication [illegible] for the printing of [illegible] and the handling of service is to get and keep [illegible] touch with the readers. Hence time [illegible] of the staff of THE MOVING PICTURE WORLD [illegible] the exhibitor in his lair and mingled with [illegible] mingling has always been to good purpose, and [illegible] never failed to increase our capacity for serving. Only by continuous visits to the firing line are we able to appreciate the difficulties and problems of the reader. Any advice or assistance offered to the reader to be of any value must be based on practical knowledge and experience. To sit enthroned on an editorial desk and view the world of films from a dazzling altitude of theory and speculation may constitute a picturesque form of in-door sport, but its worth to the exhibitor or to any other branch of the industry is absolutely nil

* * *

THE painted tongues of old Dame Rumor are wagging with unusual fervor in these days. If one believed even half of all the rumors lazily floating on the River of Doubt, one would have to despair of the future of the industry. We have had these "rumorous" epidemics before and they certainly do furnish forth most excellent food for gossip When all the rumors have died a natural death or are exploded the industry will go on pursuing the even tenor of its upward way.

* * *

HOW long will this era of adaptations last? The visualization of popular fiction was at first a delightful novelty, but the gloss of novelty is gone. Have we no playwrights who think in terms of the screen? Must the motion picture forever depend on light that is reflected or refracted? We are convinced that sooner or later the dramatic literature of the screen will be more than fifty per cent. original. When that day comes it will mark an era of new power and popularity for the motion picture.

* * *

RECENTLY we spoke of the too prevalent and indiscriminate use of "close-ups." Another evil complained of by not only exhibitors but likewise the patrons of motion picture entertainments is the introduction of too much "fading" at the beginning or the closing of a scene. "Fading" just like "close-ups" has its place on the screen and when used with good judgment supported by a sense of artistic value, it is quite effective. When it is overdone, however, it quickly becomes tiresome to the public and is a distinct imposition on the exhibitor who is paying for a large number of useless inches of film.

* * *

IT'S all very well for the reformers and agitators to fight the use of cigarettes on the screen. We ourselves have no use whatever for the abominations either on or off the screen, but how is the villainess in the melodrama to be indicated? We suspect any female character the moment she sits on a table, but we cannot be sure—mathematically certain as it were—until she begins to smoke her cigarette. Then we know.

* * *

MAY we ask a little question of those great men who censor the motion pictures in Ohio, Kansas, Pennsylvania and some other places? Isn't it just possible that they are trying to force their tastes on us? Of course their tastes may be so much better than ours, but you know how men will fight for their own way when it comes to a question of taste.

* * *

A LITTLE fact with just one comment: Crafts of Washington, the chief enemy of the motion picture, has sent us a little note accompanying a [illegible] the "revised edition of the Smith-Hughes [illegible] is revised edition according to the same [illegible] dies "changes suggested by Messrs. Hod[illegible]s, Lasky, Friend and others in motion [illegible]s and Crafts, Chase, Barber and other [illegible]" What a mingling of names.

Criticising the Critic

By Louis Reeves Harrison.

A MAN who occupies two points of view, those of critic and playwright, may have a broader outlook than from one viewpoint, and, though this may not be advantageous as a critic, it certainly is as a playwright. One of the greatest of critics, also one of the greatest of playwrights, asks "Why should those who cannot create take upon themselves to estimate the value of creative work?" and he almost immediately answers his own question. "If not a single fragment of art-criticism had come down from Hellenic days, it would be none the less true that the Greeks were a nation of art-critics, and that they invented the criticism of art just as they invented the criticism of everything else. For, after all, what is our primary debt to the Greeks? Simply the critical sprit."

"This spirit, which they exercised on questions of religion and science, of ethics and metaphysics, of politics and education, they exercised on questions of art also, and, indeed, of the two supreme and highest arts, Life and Literature, life and the perfect expression of life, they have left us the most flawless system of criticism the world has ever seen." "All imaginative work is deliberate and self-conscious, and self-consciousness and the critical spirit are one." "An age which has no criticism is either an age in which art is immobile, hieratic, and confined to the reproduction of formal types, or an age which possesses no art at all." **"The tendency of creation is to repeat itself**—it is the critical faculty that invents fresh forms."

Very beautiful and possibly true, but the critic who sets out to review examples in an incomplete art, one lacking in tradition and examples selected through long centuries of creative effort, one merely in a state of evolution, is up against a difficult proposition. Of those unfortunate reviewers associated with this or that irresponsible publication, whose dictum is valueless, little need be said. That they are compelled to become mere adjuncts to one or another publicity department of producing concerns reflects, not on them, but on their employers.

But nearly every critic feels hedged in by conflicting responsibilities. In the interests of all, the art of production must improve, and manifestly there can be no classing the worst examples with the best. As a matter of common justice there must be discrimination, yet it does not seem fair to deal harshly with modest inexperience. While little consideration need be exercised toward the producer who makes extravagant claims for a product so decidedly inferior that it is below the average of quality, such extreme cases are rare. The critic is oftenest called upon to exercise judgment in sifting merits from faults in one composition.

To be a connoisseur, to be unbiased, to be fearless, to be all that he should be and be loved as well no critic need expect—the best he can hope for is to win the respect of high-minded men among exhibitors and producers and enjoy the purely secret satisfaction of having done his level best with all the courage and intelligence at his command.

From the point of view of a playwright I have felt the sting of seemingly-unjust criticism. Sometimes I have realized that the faults found were mine, and I have sought to remedy them in subsequent composition, but I do not recall having thanked any critic for telling me the bitter truth, not, at least, as I have thanked him when that truth was palatable. On such occasions I have openly declared his capability.

Sometimes the producer, especially when he is new in the game, rises in his wrath and threatens to withdraw his advertisement, cut off his best means of communication with the exhibitor, unless the author of an unfavorable comment is thrown out of employment, as if a contemptible wrong must be done to the writer who had the best interests of his paper at heart in order to atone for a possible error of judgment, more likely a bitter drop of tonic truth. But wise producers never attempt to bully the press. They even think it over, though it is hard to convince a mother that HER child has any faults, and they have even been known—this is no exaggeration—to thank the man who applied the caustic, thank him after the wound has healed.

There are plenty of producers today who realize that a critic could not exist as one if he sold his conscience. Not to be bought, not to be cajoled, not to be bullied, the capable critic devotes many of his best hours to generous appreciation, to unrewarded help, to kindly encouragement—who else in the entire business can be credited with more spontaneous efforts to do good? Art for the author may be merely expressive, for the critic it is ever impressive.

The critic who attempts deception, who imagines that he is fooling anybody, will soon be found out and scorned accordingly. There are perils enough in his work without his adding insincerity to them. It is his first duty to get at the truth. He does this through his impressions—his sensibilities become refined by constant application to his work. When he watches the public verdict to determine whether or not his judgment is keeping good time, he is most surely on his way to the realization of his ambition and to the ultimate release of the best that is in him. He is learning how to foretell.

Nearly every review from a dependable source is closely scrutinized by the exhibitor, so closely that he soon learns to rightly estimate each ounce of information he examines. On his support largely depends the advertising value of a periodical devoted to moving picture interests, and the critic who fails to consider him does not truly consider the best interests of his paper. The exhibitor wants to get at the truth. This does not mean that the public should not be considered, nor does it mean that criticism should not be creative for the producers' sake.

The highest criticism may well be "a creation within a creation." "The meaning of any beautiful created thing is as much in the soul of him who looks at it with full appreciation as in the soul of him who wrought it." It is even possible, especially in a composite art, for the completed product to achieve an effect beyond that conceived by either author or director.

Though the first requirement of criticism is ability to judge the quality of an artistic work, it is manifestly impossible for the critic not to reveal some of his own personality in what he writes, but that personality, if it be neither fawning nor fractious, often gives charm and variety to the review. We look at an object of art from differing angles, and its beauty—"beauty is the symbol of all symbols"—may have as many meanings as a man has models. An inspiring work of art has a new secret for each one of us, a secret to be revealed through criticism.

Motion Picture Men Greet President

Chief Executive of the United States Is the Guest of the Motion Picture Board of Trade at Big Banquet at Biltmore Hotel—In His Happiest Vein President Wilson Gives a Heart to Heart Talk to His Enthusiastic Hosts—All Branches of Trade Well Represented and Event Is Pronounced the Most Auspicious in History of Motion Pictures in America.

By W. Stephen Bush.

IT ALL came about in the eternal fitness of things—the President of the United States made a most graceful bow to the Motion Picture and said a lot of cordial and intimate things to a most representative gathering of motion picture men. The great assemblage in the Biltmore Thursday night, January 27, was far more than a meeting and far more than a banquet—it was a demonstration. It was a double demonstration. The chief magistrate of the nation demonstrated that the motion picture has reached its meridian in public favor and esteem—his attendance and his speech were the outward and visible signs of the prestige and the importance which the New Art has attained. The audience demonstrated its appreciation of the President's tribute to the screen, and, it must be said, likewise demonstrated its own quality. Some such thought as this surely was growing in the President's mind while he cast his eyes over the brilliant and lively assemblage. His scrutiny was extremely well-bred, but it was none the less thorough. Mr. Wilson has carried off some very definite impressions from the banquet hall on the 19th floor of the Biltmore.

The President At His Best.

It has been said that the great leaders in a democracy feel a renewal of their faith and take fresh impulse and courage from close contact with the people. Undoubtedly this was true of President Wilson on his last visit to New York. When the film men last saw him but two short weeks ago he looked care-worn and seemed to be buoyed up by a visible effort. On Thursday night, on the contrary, there was discernible that clearness of the eye which is often the reflection of the clearness of the mind; his step was elastic, his manner suggested the distinguished scholar who had stepped forth from his closet and rejoiced to mingle with the red-blooded world. By the way, the President left his motion picture men in no doubt about the generous quantity of that fluid in his own veins. Indeed, one of the most charming things about his visit and his speech was the tone of frankness and even intimacy which crept into his utterance from the very first and which not only commanded our respect, but which instantly won all our hearts. Before other public bodies he may have discussed the momentous issues in our national life with greater gravity and with more formal words, and even with more deliberation. To us, however, he gave a glimpse of his heart; to us he addressed the utterances of his inmost soul. Beneath the vein of jest there ran a current of very strong and genuine and honest human emotion. When the film men were thus taken into the confidence of the President their response was immediate and sincere. There is the applause perfunctory, and there is the applause spontaneous, and there are many mixed grades. Thursday night the President's speech evoked none but the spontaneous kind. It was the tribute of man to man and much of it from woman to man, which made it all the more precious.

Woodrow Wilson

The committee which had been appointed by the Board of Trade to receive the President and Mrs. Wilson, consisting of J. R. Freuler, E. A. MacManus, J. W. Binder, William A. Johnston, Patrick A Powers and W. Stephen Bush, received word soon after 10 o'clock that the President had left the Waldorf-Astoria and was on his way to the Biltmore The committee, assisted by Mrs. J. Stuart Blackton and Mrs. Dudley Field Malone, immediately proceeded to perform its duty and semi-circled about the entrance on Forty-third Street, which had been specially reserved for the President and his party.

There was a brief wait presently broken by crashes of the national anthem and by the tread of soldiers. The Coast Artillery, the escort of the President, formed a guard of honor about the carriage containing Mr. Wilson and his party. The President alighted, helped Mrs. Wilson to descend to the sidewalk and then followed by his unofficial retinue entered the hotel. Mrs. Wilson, who knew Mrs. Malone, was escorted by the latter and Mrs. Blackton, while the President was taken in charge by Mr. Binder. There was no delay in reaching the elevators, but there was a moment's confusion when some employee of the hotel wanted to exclude a party of alert and active men in evening clothes who had appeared from no one seemed to know where. The elevator with the President in it ascended without them, and it seemed doubtful whether they would be allowed in the second elevator when some one stage-whispered "Secret Service," and there was no more hesitation.

The President and Mrs. Wilson lost no time in getting from their little reception parlor into the banquet hall. From the moment the chief magistrate entered the hall and the band began to play there appeared that remarkable mutual and sympathetic understanding between the honored guest of the evening and his hundreds of eager hosts. It resounded out of the cheers and toasts given with such sincerity, both to the President and to the First Lady of the Land; it shone out in the speech he made, it characterized every move of guest and hosts culminating in a close and friendly approach of the one to the others.

What Manner of Audience Met the President.

I have delayed the description of the audience too long. The story is not plain and no inferences are warranted until the reader has had a glimpse of this audience. I have characterized it as brilliant and lively. As the President said: "When you think of a great nation, ladies and gentlemen, you are not thinking of a visible thing; you are thinking of a spiritual thing," he responded subconsciously, perhaps, to the atmosphere of his audience.

There was a manifest spiritual force in that gathering. The women and the men kindled with enthusiasm for the

most democratic of arts—the Motion Picture; they were there to attest their loyalty and evince their joy, and something in that honest and contagious enthusiasm must have caught the President. The audience radiated with intelligence. The creative minds of the art were present; great writers and statesmen were present; the pioneers were present, no less enthused than the newest recruit. One splendid touch took this audience out of the common-place and redeemed it from the bane of the average—I mean the touch of Bohemianism. It was all-pervading just because it was all very subtle. An honest joy of living, a humble satisfaction with one's mission in life, a love of color and a worship of beauty—will you, gentle reader, allow me to offer you this as a substitute for a formal definition of Bohemianism. It's the creed of many motion picture men at any rate.

The scene in the handsome banquet hall at the rising of the President will never be forgotten by any of the nine hundred men and women who were lucky enough to witness it, indeed to be parts of it. When, in the course of an elaborated speech, Commodore Blackton said that every good American citizen ought to uphold the President, the applause of the audience rose in cyclonic waves. It heartened the President; I sat near enough to him to bear testimony.

The President spoke ex tempore. He is an extremely fluent speaker. Oratorical flourishes and melodramatic climaxes he obviously disdains, but in the coining of felicitous phrases and in epigrammatic eloquence no public speaker of the day may be compared with him. Mr. Wilson's best and most obedient servant is the English language. The driving power in all his public utterances is unmistakable sincerity. His voice is clear and smooth, his delivery not ungraceful, his gestures are few but natural and effective.

Gets in Quick Touch With His Hearers.

He put himself in symathy with his audience in his first four sentences: "Mr. Toastmaster, ladies and gentlemen: I wondered, when I was on my way here, what would be expected of me. It occurred to me, perhaps, that I would only be expected to go through the motions of a speech. And then I reflected that, never having seen myself speak, and generally having my thoughts concentrated upon what I had to say, I had not the least opinion what my motions were when I made a speech—because it has never occurred to me, in my simplicity, to make a speech before a mirror. If you will give me time, I will rehearse this difficult task and return and perform it for you."

The audience was surprised as well as amused. The very next words showed that the President was familiar by design and not at all by any accident.

"I have sometimes been very much chagrined in seeing myself in a motion picture," he continued when the laughter had spent itself. "I have often wondered if I really was that kind of a guy (great laughter and applause). The extraordinary rapidity with which I walked, for example (laughter), the instantaneous and apparently automatic nature of my motions; the way in which I produce uncommon grimaces and altogether the extraordinary exhibition I make of myself sends me to bed very unhappy." (Laughter.)

At this point Friend Richardson, the projection expert seated right across the hall from the President, gloated in obvious glee and mentally shouted, "Overspeeding."

Formality Thrown to the Winds.

This departure from the dry and formal simply captured the audience and it gave way to unrestrained merriment. The President continued:

"I often think to myself that although all the world is a stage, and men and women but actors upon it, after all the external appearances of things are very superficial indeed.

"I am very much more interested in what my fellowmen are thinking about than in the motions through which they are going, and while we unconsciously display a great deal of human nature in our visible actions, there are some very deep waters within which no picture can sound.

"When you think of a great nation, ladies and gentlemen, you are not thinking of a visible thing; you are thinking of a spiritual thing. I suppose a man in public office feels this with a peculiar poignancy because what it is important for him to know are the real, genuine sentiments and emotions of those people.

"I found out what was going on in Mexico in a very singular way—by hearing a sufficiently large number of liars talk about it. (Laughter). I think the psychological explanation will interest you. You know that the truth is consistent with itself; one piece matches another. Now, no man is an inventive enough liar not to bring in large sections of truth in what he is saying. (Laughter). And after all the liars have done talking to you about the same subject, it will come to your consciousness that long and large pieces of what they said match; that in that respect they all said the same thing; that the variations are lies, and the consistencies are the truth. (Laughter.)

"They will not all tell you the same piece of the truth, so that if you hear enough of them you may get the whole of the truth (laughter). And yet it is very tedious to hear men lie, particularly when you know they are lying. (Laughter.) You feel like reminding them that really your time is important to you, and that you wish they would get down to business and tell you what is really so; but they don't; they want this adventure of their invention; they want to give an excursion to their minds before they get down to business. And what I particularly object to is a very able man with a lot of invention coming to me and lying to me, because then the interview is very tedious and long before we get down to business. I got to know that story so by heart that the last time a deputation visited me about Mexico I thought I would save time, and I told them exactly what they were going to say to me (laughter), and they went away very much confused; they wondered how I had heard it (laughter), because they knew it was not so. (Laughter and applause.)

"And yet underneath all of this are those great pulses which throb in great bodies of men, and drive the great powers of state. And I wonder how men venture to try to deceive a great Nation. There never was a profounder saying than that of Lincoln's, that you can fool all the people sometimes, and some people all the time, but you can not fool all the people all the time. (Applause.)

"The best way to silence any friend of yours whom you know to be a fool is to induce him to hire a hall. (Laughter.) Nothing chills pretense like exposure; nothing will bear the tests of examination for a shorter length of time than pretense. At least so I try to persuade myself, and yet there are some humbugs that have been at large a long time. (Laughter). I suppose there is always a rising generation whom they can fool, but the older heads ought not to permit themselves to be fooled; and I should think that in a year like the year 1916, when there is to be a common reckoning for everybody, men would hurry up and begin to tell the truth. (Laughter). They are not hurrying about it; they are taking their time; but the American people are going to insist upon it before this year is over—that everybody comes up and is counted on the great questions of the day. They are not going to take any excuses; they are not going to take any pretenses; they are going to insist upon the goods delivered on the spot (applause), and anybody that declines to deliver them is going to go bankrupt and ought to go bankrupt. Everybody ought to get what's coming to them. But I came here to say that I hoped you would not believe that I am what I appear to be in the pictures you make of me. I really am a pretty decent fellow (laughter and applause), and I have a lot of emotions that do not show on the surface; and the things that I don't say would fill a library. (Laughter. The great cross of public life is that you are not allowed to say all the things that you think."

Delightful Presidential Confessions.

These presidential confessions were delightful, and the audience yearned for more. In a democracy the people love to see the great unbend, they hate perfection whether real or assumed. Hence the keen relish of the audience for the President's avowed human weaknesses. Mr. Wilson never before bared his heart so completely: a thousand skilled interviewers never drew from him a tithe of this insight into the feelings of a President who would like to get back at his pursuers. Mr. Wilson turned fully around and looked the men around the speakers table closely in the eye as he continued:

"Some of my opinions about some men are extremely picturesque, and if you could only take a motion picture of them, you would think it was Vesuvius in eruption. And yet all these volcanic forces, all these things that are going on inside of me, have to be concealed under a most grave and reverent exterior; and I have to make believe that I have nothing but respectable and solemn thoughts all the time; whereas there is a lot going on inside of me that would be entertaining to any audience anywhere."

Mr. Wilson had said something about a great statesman and a cocked hat, but that was before he became the official tenant of the White House. He went on:

"I am very much complimented that you should have allowed me to come in at this late hour in your feast, and without partaking of the pleasures of conversation, to make you all, whether you would or not, listen to me talk. My object in life is not talking. I wish there were less talking to do. I wish that not everybody had to be persuaded to do the right thing. I wish that the things that are obvious

did not have to be explained. I wish that principles did not have to be re-expounded.

"We all, in our hearts, agree upon the fundamental principles of our lives, of our life as a nation. Now, we ought to tax ourselves with the duty of seeing that those principles are realized in action; and no fooling about it. The only difficult things in life, ladies and gentlemen, are the applications of the principles of right and wrong. I can set forth the abstract principles of right and wrong; and so can you. But when it comes down to an individual item of conduct, whether in public affairs or private affairs—there comes the pinch! In the first place, to see the right way to do it; and in the second place, to do it that way. If we could only agree that in all matters of public concern, we would adjourn our private interests, look each other frankly in the face, and say, 'We are all ready at whatever sacrifice of our own interest, to do in common the thing that the common weal demands,' what an irresistible force America would be!

"I can point out to you a few men. Of course I am not going to name them now, whom every man ought to be afraid of because nothing but the truth resides in them. Men, I have one in particular in mind whom I have never caught thinking about himself. I would not dare make a pretense in the presence of that man even if I wanted to. His eyes contain the penetrating light of truth before which all disguises fall away.

"Now, suppose we were all like that; it would hasten the millenium immensely, and if Americans were always to do what, when the real temper of America is aroused, they do, the world would always turn to America for guidance, and America would be the most potent and influential force in all the world. So when I look at pictures, whether they move or whether they do not move, I think of all the deep sources of happiness and of pain, of joy and of misery that lie beneath that surface, and I am interested chiefly in the heart that beats underneath it all, for I know that there is the pulse and the machinery of all the great forces of the world."

The President ended abruptly but not inaptly and there were renewed thunders of applause. He smiled in recognition, as one who would say: "Well, friends, I have told you just how I feel, and I want you to feel with me."

He and Mrs. Wilson were escorted back to the reception parlor, where the President expressed his pleasure at the huge and artistic bouquet of flowers in the hands of his wife.

Scene of First Annual Banquet of the Motion Picture Board of Trade at the Hotel Biltmore, New York City, Thursday Evening, January 27, 1916.

wife. He chatted for just a minute or two with the members of the reception committee and then left for the Pennsylvania Station, where he took a special train for Washington.

The Banquet a Great Success.

The first annual dinner of the Motion Picture Board of Trade was held on the nineteenth floor of the Biltmore Hotel. Eight hundred and fifty tickets had been issued and not one was left on Wednesday afternoon. Requests by letter, by wire and in person came by the dozen all day Thursday, but they had to be declined. The gathering at the Biltmore, described more fully in another part of this report, surpassed in point of quantity and of quality any similar assemblage of film men in the past. The strong magnet of attraction was, of course, the presence of the chief magistrate of the nation, but the growing desire of film men to get together and be friends had a good deal to do both with the imposing attendance and the splendid spirit which prevailed all evening.

J. Stuart Blackton, Toastmaster.

Around the speaker's table on a raised platform on the southern side of the hotel were seen the toastmaster, Commodore J. Stuart Blackton, the president of the Motion Picture Board of Trade; Walter W. Irwin, general manager of the V-L-S-E, and chairman of the executive committee of the Motion Picture Board of Trade; J. W. Binder, executive secretary of the Motion Picture Board of Trade; Roy Howard; Bartow S. Weeks, Justice of the Supreme Court; Hudson Maxim, the famous inventor; Edwin H. Markham, the equally famous poet; Bainbridge Colby, the representative of the Hearst papers; Rev. Cyrus Townsend Brady; John R. Freuler, of the Mutual Film Corporation; J. P. Tumulty, secretary to President Wilson; William F. McCombs, George H. Bell, Hon. Martin W. Littleton, Robert Adamson, Fire Commissioner of New York; Joseph Engel, of Metro Films; Nicholas Power, David Bispham, Watterson R. Rothacker, Dudley Field Malone, Collector of the Port of New York; Dr. Carey Grayson, Hon. John Purroy Mitchel, Mayor of New York, E. A. MacManus, and W. Stephen Bush.

Splendid Music, Brilliant Scenes.

The music attracted early attention by reason of its excellence in the selection of its program no less than in its faultless and spirited execution. The guests began to discuss the offerings on the menu just a little after 8, prayer having been offered by the Rev. Cyrus T. Brady.

The toastmaster began the business of the evening by reading the following telegrams:

Commodore J. Stuart Blackton, President Motion Picture Board of Trade of America, 18 East 41st street, New York:

Am engaged in an important experiment, making it impossible for me to get away. Regret I cannot be with you to participate in the festivities of the evening. Please express my good wishes to all.

THOMAS A. EDISON.

J. W. Binder, Dodge City, Kans., Jan. 27, 1916.
Care Hotel Biltmore, New York:

Please accept heartiest congratulations for yourself and Motion Picture Board of Trade on progress made thus far towards strengthening and uplifting picture business and also upon having as guest of honor at its first banquet the chief executive of the greatest country in the world. Regret exceedingly my inability to attend, but will, with your permission, rise and drink a silent toast to our worthy President and for the continued success of the Motion Picture Board of Trade of America. Greetings.

CARL LAEMMLE.

Los Angeles, Cal., Jan. 26, 1916.

J. W. Binder, Executive Secretary Motion Picture Board of Trade of America, 18 East 41st street, New York City:

Regret exceedingly that the space of three thousand miles prevents my attending your dinner tomorrow night, particularly upon this occasion, when the workers of our beloved craft are to be honored by the presence of his excellency, the President of these United States. I send to you herewith my very best wishes and will forward my contribution at once. Sincerely.

D. W. GRIFFITH.

Los Angeles, Cal., Jan. 26, 1916.

J. W. Binder, Secretary Motion Picture Board of Trade, 18 East 41st street, New York City, New York:

Congratulations on securing as our guest of honor tonight the foremost statesman, scholar and historian of America, the President of the United States. It is high time the people of this country realized that motion picture photography is no longer a form of frivolous amusement, but is the last method of genius for recording human thought on parchment and is as great an advance on the old printing as Guttenberg's invention was over the quill pen. For this reason we are asking the reaffirmation of the guarantees of the constitution for a free press.

THOMAS DIXON.

New York, Jan. 27, 1916.

J. W. Binder, M. P. Board of Trade, Biltmore Hotel:

Only confinement to my bed prevents me from participating in the glowing demonstration of the progress of the mastodonic industry of motography. My sincerest congratulations to every atom in the trade and sincerest respects to the honored guests.

ARTHUR H. SPIEGEL.

Chester B. Beecroft, Motion Picture Board of Trade Dinner, Hotel Biltmore:

Following telegram just received at office from Denver: "Heavy snowslide so delayed train could not possibly reach New York before Friday night, therefore, abandoned trip and returning to Los Angeles. Please present my greetings and respects to members and guests of the Board of Trade and express my regret at inability to be with them tonight.

"DAVID HORSLEY."

Jacob W. Binder.

The Toastmaster's Eloquent Words.

Commodore Blackton made the introductory speech of the evening. The President was evidently one of his most attentive listeners. Mr. Blackton spoke as follows:

Mr. President, Our Honored Guests and Ladies and Gentlemen: It is my honor and privilege to welcome you here to this, the first annual banquet of the Motion Picture Board of Trade; and my pleasurable duty first is to ask you to give a standing toast to the President of the United States.

Banquets of boards of trade are usually grave and ponderous things. This affair tonight has been made charming by the presence of the First Lady of our land and of all these other charming ladies (applause); and so I want to propose another toast to the ladies, God bless them!

Mr. President and ladies and gentlemen: It is late, and I am going to speak briefly. The purpose of the Motion Picture Board of Trade is stated in its insignia which is printed on all the menus; the eagle without spread wings, bearing on his breast the words "Progression, Protection and Promotion." Protection in every branch of this great industry; Protection for every member in that industry; Promotion of harmony, of unity, and community of interests; Promotion of fair and honest business methods presented with malice toward none and with charity to all. (Applause.)

Dudley Field Malone.

The purpose of the Motion Picture Board of Trade is to fight adverse laws which threaten our industry, and to see that the existing laws are maintained and properly administered. The purpose of this Board of Trade is to gather together the loose threads in the warp and woof of this many-sided profession, and to weave them on the loom of progress into a cloth of silver and gold for the mutual benefit and prosperity of all concerned. (Applause.)

To hark back to the beginning of motion pictures is not so very far. We have to turn back time for about twenty years, and I know of no other industry that has grown with such wonderful rapidity and reached such startling magnitude as this industry. In perhaps ten years, one might say, because it is in the last ten years, the wonderful strides in this industry have been accomplished.

And it was when it was discovered that the picture could play upon human emotions, could evoke tears or laughter at will—it was then that other great art was enlisted, the art of literature; and so Shakespeare, Thackeray, Dickens, Victor Hugo, Dumas, became known to millions of people, who, before that, had never known even what those names meant.

You have perhaps heard of the man who was asked if he knew his Shakespeare, and who answered, "Yes, I have heard of the book, but I really forget who wrote it."

The Screen's Work for Humanity.

When standard and classic literature began to be shown on the screen in every city, town, village and hamlet in this country, and in every other country in the world, men like that learned who wrote Shakespeare, they learned that Les Miserables did not write Victor Hugo. They learned that things and places existed of which they had never dreamed, and a new and wonderful world full of marvelous possibilities opened up before the vision of all mankind; and it was the motion picture that presented that new world to their vision. What have pictures done for humanity? Rather let us say, what have they not done? Campaigns against disease have been conducted successfully through the motion picture—warfare against carelessness and campaigns for the prevention of fire have, I am told by our fire commissioner, resulted in decreasing greatly the destructive fires in this and every other large city. The widowed mothers' pension allowance was passed in the State of New York because of the widespread exhibition of a motion picture showing the need of such an allowance and through the efforts of one of the ladies who took one of these films to Albany and showed it in the Assembly Chamber.

Preparedness and the seeds of it are being sown to millions of American citizens now. The latent and perhaps dormant patriotism in their hearts is being aroused. The fear of God and the fear of the enemy is being implanted in their hearts, and the motion picture is doing it. I know that that is so, because I know of a certain manufacturer who received a letter from a certain very famous author, who shall be nameless because he is here tonight, and is very bashful, but he wrote: "I am a believer in preparedness. I have been married eight years" (laughter and applause). Pardon me; you did not let me finish. "I have been married eight years, and my wife does not believe in preparedness." (Laughter.) "At least, she did not, but now she has been converted. Last night she saw a preparedness movie and this morning she wants me to buy an aeroplane or a battleship or something." (Laughter.)

Dr. Cyrus Townsend Brady.

In the mining district of Pennsylvania ten years ago there were 4,000 saloons flourishing. Today in the same district there are less than 500, and the motion picture has driven the rest of them out. (Applause.) What has become of the common burlesque show, the low vaudeville, the cheap claptrap melodrama? The motion picture was so much better, so much more real and so much cleaner that it has put all of those very objectionable shows entirely out of business (applause). We hear frantic appeals from professional agitators and notoriety seekers abou the need for censorship. What has become of the plays of two years ago, the indecent plays?

The Public the Only Censor.

The public, that great American public, censored them through the box office, refused to go to see them, and they died in anywhere from two weeks to less than a season. But remember, ladies and gentlemen, that the "Old Homestead" and "In Old Kentucky" have been running for from twenty to twenty-five years, and are still running and making money for their authors and owners. (Applause.) It is the public, the fifty million people who every week go to the motion picture shows, who are the real censors.

I was asked the other day to state what effect the motion picture has had upon the drama. My answer to that was, the motion picture today is the drama. (Applause.) The stage play will always be a power, but the power of the motion picture is a hundredfold. As an illustration, a popular stage favorite such as Maude Adams or E. H. Sothern plays to perhaps one thousand people a night, six nights in the week, and two matinees, or approximately eight thousand persons during one week. Multiply that by forty weeks, the average theatrical season, and you have three hundred and twenty thousand people who have seen that play and that player in one year. As a contrast, take the motion picture star or any one of the players. They appear in from thirty to fifty different pictures each year. Those pictures are reproduced in great numbers, and are shown simultaneously every day, in every city, town, village and hamlet in the United States. So that in one year the audience of a motion picture star is over 50,000,000 people, multiplied by as many times as the film appears in different towns. In other words—and to conclude, the motion picture shows to more human beings in one year than the star of the stage drama shows to in his entire lifetime, if he lives to be a hundred and starts in when he is one year old. (Applause.)

The greatest name in a nation is that of the head of the nation; and the Motion Picture Board of Trade and the industries it represents have been honored tonight by the presence of the Chief Executive of our nation, whose hands may every good American citizen uphold at this time. I have the honor, ladies and gentlemen, to present to you our honored guest, the President of the United States. (Great applause.)

The story of the President's magnificent response has been told.

Mayor Mitchel Speaks.

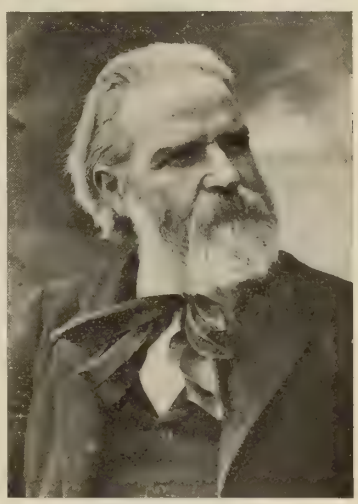
After the President had gone, Commodore Blackton introduced as the next speaker Mayor Mitchel. The Mayor said in substance:

Together with my pleasure in attending this dinner and meeting you, was my gratification at the opportunity of listening to the profound philosophy of the speech of our President (applause), cloaked, as it was, and always is, in brilliant epigram and metaphor; but I just came to this dinner from another, where he spoke to representatives of the railroad business from every part of the United States upon this great paramount issue of national defense.

I wish that you could have heard what he said to the men and women at that dinner. I wish you could have heard him picture the ideal of America, the ideal of Peace, with justice and with progress; peace at home, justice toward other nations, and progress-making for the upbuilding of our democratic institutions, that they may be handed down as a heritage to posterity.

That he pictured as the ideal of America; and he pointed out to the men and women there that that ideal only can be achieved if America can be made while she is doing that work efficient to preserve the great institutions that she has built up here, and to maintain the ideal of democracy. (Applause.)

He did not say, but I think is was the spirit of his speech that now in this Republic of ours where he, the leader of this people, is appealing to the men of America to pay that minimum physical tax which is required to make of them efficient units in the national defense, that there is on trial the very system and esence of democratic institutions.



Edwin Markham.

Preparedness the Hour's Theme and Need.

What will it avail us; what will it avail posterity if we, in the United States, build up under these institutions, democracy to the highest conceivable point of efficient serviceability, if, at the same time, democracy should fail in the elemental and primal efficiency of self preservation? (Applause.) That is the issue and that is the test and the appeal is made by the leader of the American people, the President of the United States, to the citizenship of our nation, to the patriotism of our nation. It seems to me that we must say to one another that surely there was a time when that appeal could not have been made to the American people without an instant response. ((Applause.)

Are we to admit that patriotism is languishing in this nation? Surely not! If there be any apathy upon this matter, it springs not of lack of patriotism, but of lack of appreciation and understanding of the facts. The President is now presenting those facts to the nation. Throughout the country there are ten thousand others who are trying to uphold his hands and to lend every aid to him and to the Government in bringing about an effective system of national defense. Surely, no more fundamental appeal could be made to our people than that which he is making in these days of the trial of the nation; and I think it is a privilege that New York citizens, citizens of this great commonwealth—I might almost call it—which perhaps, more than any other community in the United States, has a direct and immediate influence in the upbuilding of our national defenses, to have heard the President upon this great question tonight; and it should be a stimulus to all of us to renewed efforts to uphold his hands and to aid him in securing from the Congress of our country that legislation which is necessary to the upbuilding of the defense of the people of the United States. (Applause.)

Bainbridge Colby.

A Brilliant Speech by Malone.

The Mayor was followed by Dudley Field Malone, who spoke as follows:

Mr. Toastmaster, ladies and gentlemen, if I were sure that I was the last speaker, I would say it was eminently appropriate that, after the speeches you have heard, we should all depart peacefully to our homes. (Laughter and applause.)

But because I am in the belief that I am not the last speaker, I do not make any such suggestion (laughter); because I know what it is to intrude on the time of the following speakers, having had intrusions of my own (laughter), and I am always mindful of the very old story, which, in its ancient character, may have novelty to us of this generation, of the criminal who was brought before the English jurist, having been convicted of felonious assault, and the purist said, "You scoundrel, I give you ten years. Now what have you got to say to that?" He said, "All I have to say Your Honor, is that you are very generous with another man's time." (Laughter).

Ladies and gentlemen, this idea of having anything to do with the temporary care in a large city of the Chief Executive of the nation is a hectic job. (Laughter).

I have been on the firing line since ten minutes to six this morning,

having reached home at three o'clock the same morning, and I feel all of the vigor and enthusiasm which you hope I feel, and which may best speak an early conclusion: But I do want to say to you that I am very, very happy to have come here, and particularly happy just as an American citizen to pay my tribute of profound gratitude to a man who has proved in national opinion the practical national political and patriotic value of the moving pictures in the picture which is doing such tremendous work to arouse public opinion to national preparation and defense—your toastmaster and my friend, with his picture: Commodore Blackton and "The Battle Cry of Peace" (applause.), because, ladies and gentlemen, it is in no spirit of race prejudice, it is in no spirit pro anybody or pro anything European that the people of America are bespeaking the necessity of an adequate defense. We are preparing for a war against nobody, and we are preparing for a war of no particular duration and at no particular time, but we have decided as a common sense people that it were an act of supreme folly that America, dedicated in her benevolence to the service of mankind, shall not go out with the smile of Justice on her face and with olive branches in her hand, while the nations of the earth, armed to the teeth, may, in the future, be covetous of our institutions and the integrity of the nation.

Peace or War, We Must Be Ready.

And we do not know whether our country may find itself in the midst of a protracted peace or facing the necessity of war, but whether it be peace or war, we must have the men of the ready army and the ready navy sailing the seas to protect the shores of America and as an international police force to insist on the actuality of the statutes of international law, and we, of this country, intend to build out of the spirit of the citizenship the willingness to serve America in time of war as well as in time of peace, because, whether it be peace or war, the obligation of the citizenship will be there. In peace or war, on the bridge must stand a man with the grace of God in his hand.

"Meet fire with fire when duty calls,
Or melt his medals to rifle balls.
We are not yet free from the shades of night
In this age of man where might makes right."

"In that windswept realm of eternity
We may find that fable Arcady
Where Love is the King of the things that are,
Our peace is borne on our ships of war,
And to keep your war clouds abaft the sun,
You must bend the keel and cast the gun.
Posterity reaps what ye sow today,
And not kill the harvest need ye pay;
So fire your forges and dam the bills,
For the wings of peace must have iron quills."

(Applause.)

The toastmaster next called upon Walter W. Irwin as one of the men who did some of the strenuous fighting in Washington. Mr. Irwin spoke briefly of the principles and policies of the Motion Picture Board of Trade and of the memorable fight against the Crafts Bill at Washington. He was succeeded by Edwin Markham, the poet, who delighted the audience with many humorous autobiographical data and J. W. Binder, the executive secretary of the Motion Picture Board of Trade. He said it was a dangerous thing to talk. He therefore cut his remarks short, "newspaper fashion" as he put it.

A Picturesque Closing Incident.

The evening or rather the night was not to close without a picturesque incident, in fact it ended with just a little anti-climax. The Rev. Dr. Brady had been introduced by the toastmaster as a man who could ride to success on the waves of disaster or words to that effect. He added: "How much he will say depends upon how much you laugh at him and how much interest you show." The Rev. Doctor did not respond to this tactful summons as many a vaudeville performer might have. Instead he established a new record in after-dinner oratory. Here is the complete and literal transcript of his speech:

"Ladies and Gentlemen: How do you do? Good night."

Dr. Brady disappeared rapidly. The slowly departing guests lingered in animated groups and this was the consensus of opinion:

"It was the proudest and the gladdest day in motion picture history."

Prominent Guests Express Enthusiasm.

That the banquet is regarded as one of the most significant events in the history of motion pictures is indicated by these expressions of opinion given to the Moving Picture World by prominent men:

Nicholas Power, president of the Nicholas Power Company: "I have attended motion picture functions of all descriptions in years gone by; but never in my most optimistic moment did I dream of a gathering such as that at the Biltmore. It was a glorious testimony to the value and importance of our art."

Siegmund Lubin, president of the Lubin Company: "The Board of Trade is to be congratulated on having secured such a representative assemblage to welcome the President of the United States. As I looked around the room it seemed to me that every branch of the industry was represented at its best—the men who finance the pictures, the men who direct them, and the men and women who act in them. When I recalled our humble beginnings it all seemed unbelievable."

Edwin Thanhouser, president of the Thanhouser Company: "At last the motion picture industry is no longer 'in its infancy.' While I have always taken great pride in my connection with the art, I feel now as if my responsibilities have increased a hundred fold. The Wilson dinner has done more to give us the position which belongs to us than any other group of events that has marked our years of endeavor."

Arthur H. Spiegel, president of the Equitable Company: "It appears particularly significant to me that President Wilson thought the picture interests of enough importance to attend the Board of Trade banquet in preference to accepting the invitations of other organizations. In order to speak to the picture men he was obliged to disappoint at least six other gatherings. An event of this kind is indication enough of our importance in the life of the nation."

John Miller, Buffalo Times Syndicate: "I believe I was one of the first to recognize motion pictures as a great force that should be cultivated, not opposed by newspapers. But if somebody had told me a few years ago that in the year 1916 the picture men would give a banquet attended by the President of the United States and men representing the highest accomplishment in all of the arts, I would have confessed hailing from Missouri. I'm not from Missouri any more. These picture people can do anything."

Samuel Goldfish, executive head of the Lasky Company: "It is a wonderful testimonial to the motion picture industry when the President of the United States and the Mayor of the first city, attend a dinner such as that of Thursday night and meet on common ground the men and women responsible for the industry's growth. I only hope and earnestly pray that the men engaged in this business will put into actual practice some of the splendid and inspiring principles of conduct expounded by the President."

Joseph Engel, treasurer Metro Corporation: "In the history of motion pictures there has been no more significant event than the presence of President Wilson at the banquet of our Board of Trade. It was an honor that all of us must appreciate and we should work to keep photoplays up to a standard that will justify the esteem in which they are held today."

Adolph Zukor, president of Famous Players: "The presence of the President of the United States at the motion picture banquet indicates in the most definite manner the real dignity and prestige with which the film industry is now associated in the minds of the great leaders of thought and activity throughout the world. The moral support given the screen art by the presence of the nation's chief executive on this occasion is a manifestation of the remarkable advancement generally conceded to our great industry."

Daniel Frohman, of the Famous Players: "The first annual dinner of the Motion Picture Board of Trade, a brilliant success in itself, was enhanced by the presence of the nation's leading figure, President Wilson. The fact that the occasion was deemed important enough to induce the President to leave the weighty cares of office, reveals in a remarkable degree the estimation in which the motion picture is held by men of affairs of the first rank."

J. A. Berst, vice president and general manager of Pathe: "The Board of Trade has been given the consecration which it needed and deserved. If these banquets are to be continued, as hoped, they will take the place of the different gatherings held heretofore by certain classes of the industry. I believe that the dinners should be restricted to members of the industry."

LYNDE DENIG.

SIDELIGHTS ON A BRILLIANT EVENING.

Some of the Incidents Noted by World Men in and Around the Banquet Room.

ENTER the stenographer into the doings of motion picture men at play. For the first time in the history of the industry every word uttered at a banquet was set down by men who make shorthand writing a business. They worked in relays of from five to three minutes. The result was that few minutes elapsed between utterances and formal record in typewriting.

* * *

The reception accorded the First Lady in the Land was a hearty one. The applause broke before she had reached her chair midway the north balcony and exactly opposite the President's seat. She acknowledged the greeting by remaining standing and bowing to the enthusiastic diners. She carried a large fan of black ostrich feathers, but did not permit it to interfere with her view of the assemblage below her nor was it allowed to shut out sight of her. The day had been one Mrs. Wilson may remember, as it was her first visit to New York since becoming mistress of the White House.

Mrs. Wilson won the hearts of all when after passing out of the balcony at her departure she returned to the door

and waved to the applauding throng the mass of orchids which had been presented her as she entered the room. One of the newspapers told the story on the following morning how as the presidential party crossed the great station on Seventh avenue on the way to the train, the President offered to carry the huge bouquet for her. Mrs. Wilson declined to yield possession—an action which should afford gratification to those who had the forethought to present it.

* * *

One of the aspects of the dinner that had novelty for those unaccustomed to public affairs graced by the presence of the Chief Magistrate was the large number of Secret Service men in the hotel. Dispatches from Washington had intimated the President would be accompanied by three Service men and one capital city detective. There were literally dozens of husky guardians in evidence, although many of them may have been from the local force. There was to be seen in their faces an expression that revealed a lively sense of the responsibility that rests upon those to whom the President's personal safety is confined. There was about them a "don't monkey" atmosphere which was impressive. While there were many whose occupation was obvious, likewise an observer had the feeling there were many wandering around in evening dress whose general air of abstraction was very much assumed. It reminded one of the ancient reference to "the divinity that doth hedge a king;" a measure of safeguarding that is the result of bitter experiences in American history and a reflection, too, of the stirring days in which we live.

* * *

There was lively interest for the practical motion picture men in the reference made by the President to the subject of projection. It was in his opening sentences he confided that "I have sometimes been very much chagrined in seeing myself in a motion picture. I have often wondered if I really was that kind of a guy." It aroused the heartiest laughter; it brought his audience closer to him. It was proof the President was through with the more serious work of the day, and had dropped in for a bit of intimate social intercourse.

* * *

It is a coincidence that the two motion picture functions which stand out above the many that have marked the rise of the industry have taken place in the same room. The first was the banquet to visiting exhibitors in the summer of 1914. That was held on one of the hottest days of the year. The day of the President's visit, too, was the second warmest January New York day in the history of the local weather bureau. In Brooklyn open street cars were in use. One railroad man said in nine years he knew of no similar occurrence in January. In the afternoon the temperature registered 66 degrees.

* * *

The hearty and prolonged applause that followed the reading of the telegram from Carl Laemmle caused eyes to sparkle and cheeks to burn at one table. There was no happier or prouder woman in the room than Mrs. C. L.

* * *

"Bill" Oldknow from the South was there, as he is always "there" when there is anything doing in film circles, whether on the Atlantic or Pacific. He remarked as he was leaving the Biltmore that the night was surely the "biggest yet—and the boys will have to go some ever to equal it."

* * *

Lewis M. Swaab, the oldest supply man in Philadelphia, and well known in all branches of the trade, was welcomed by many of his friends at the gathering in the reception room preceding the banquet.

* * *

Another popular guest was W. C. Carrick, who began his picture career with the well remembered concern of Williams, Brown & Earl.

* * *

"Tom" Moore, accompanied by his wife, came all the way from Washington to be present at the banquet and he didn't need a special train to make the trip seem worth while.

* * *

Prominent among the exhibitors in attendance were Lee A. Ochs, president of the New York State League, and Samuel H. Trigger.

* * *

Siegmund Lubin headed a large Philadelphia delegation including practically all of the officials of the Lubin Company.

* * *

Veteran E. B. Dunn, who made motion pictures when the individual frames were higher than they were wide, beamed with pride. Mr. Dunn is a protagonist for the standardization propaganda. He has been for a long time. He remarked that as matters now stand there are prospects that the much needed reform will be carried through. If it can be accomplished the Board of Trade is the agency that will do it.

* * *

Edward Earl, treasurer of the Nicholas Power Company, who was present with Mrs. Earl, was busy greeting old friends and making new ones. It is said Mr. Earl possesses keen intuition as to the functions that will prove to be regular occasions. Certain it is he has the reputation of never having landed on a flivver. We met him early in the evening and felt assured the dinner was a "go."

* * *

J. A. Eslow came over from Boston with Mrs. Eslow. He was seated at a table with Universal players.

* * *

Roy McCardell, the writer who pulled a ten thousand dollar "Diamond from the Sky," left his jewelry in New Rochelle. He said he feared it would have been dimmed by the brilliance of the occasion. GEORGE BLAISDELL.

OUR PICTURE OF THE PRESIDENT.

The picture of President Wilson which appears on the first page of the story of the Board of Trade banquet, is from a painting made by the late Gustave C. Langenberg and was intended for the Emperor of Germany. Mr. Langenberg died in 1915 and his plans were never carried out. The deceased had a wide reputation as a portrait and landscape painter. The picture is now in the hands of Samuel Proskauer, representative of the administratrix of the estate of the deceased, Miss Elsie Foige.

WHO WERE THERE.

List of Motion Picture Men and Their Guests at the Board of Trade Banquet by Table Arrangement.

SPEAKER'S TABLE—George H. Bell, Martin W. Littleton, Robert Adamson, Joseph W. Engel, Roy Howard, Nicholas Power, David Bispham, George Eastman, Dudley Field Malone, Walter W. Irwin, Dr. Cary Grayson, J. W. Binder, J. Stuart Blackton, Woodrow Wilson, John Purroy Mitchel, John R. Freuler, Hudson Maxim, W. Stephen Bush, Edwin Markham, J. P. Tumulty, Bartow S. Weeks, E. A. MacManus, Dr. Cyrus Townsend Brady, William F. McCombs, Bainbridge Colby.

TABLE No. 3—Morton R. Cross, Tom Moore, Arthur Leslie, David Picker, R. T. Chatterton, Mrs. Tom Moore, E. B. Dunn, Mrs. David Picker.

TABLE No. 4—Charles N. Harding, Harry G. Sommers, J. F. Byrnes, Hugh Hoffman, E. J. Hudson, J. M. Shear, George L. Barrows, A. S. Gilligham.

TABLE No. 5—Mrs. Katherine Carter, L. N. Olmstead, L. N. Olmstead, F. E. Van Amberg L. M. Olmstead, L. M. Olmstead, L. M. Olmstead, R. Hastings, George White.

TABLE No. 6—Philip Gleichman, A. Lichtman, Julien Loeb, Nathan Hirsh, Mrs. Philip Gleichman, Mrs. A. Lichtman, Mrs. Julien Loeb, Mrs. Nathan Hirsh, W. J. Moore, J. F. McElveen, H. S. McLeod, Kenneth Macgowan.

TABLE No. 7—Harry Rapf, Harley C. Knoles, Arthur Edson, Mrs. M. Goldsmith, Mrs. Harry Rapf, Lew Golden, George Kean, Charles Abrams.

TABLE No. 9—William M. Seabury, Mrs. William M. Seabury, Herbert B. Atha, Mrs. Herbert B. Atha, Edward L. Dohiny, Mrs. Edward L. Dohiny, Mr. Thurston S. Welton, Mrs. Thurston S. Welton.

TABLE No. 10—C. E. Beecroft, C. V. Henkel, C. W. White, G. H. Sheldon, H. H. Poppe, R. G. Garrick, T. H. Thompson.

TABLE No. 11—Mrs. S. M. Field, Roy L. McCardell, W. E. Shallenberger, Samuel M. Field, D. J. Sullivan, J. H. Finn, Mrs. W. E. Shallenberger, Mrs. D. J. Sullivan.

TABLE No. 12—Felix Kahn, Walter H. Jordan, William Brandt, Arthur M. Smallwood, William Devereau, George H. Jordan, Mrs. William Brandt, Theodore Roosevelt, Jr.

TABLE No. 14—Eugene V. Brewster, John H. McCooey, Miss Florence Herrington, Harry D. Brewster, Miss E. M. Heinemann, Frank G. Barry, Mrs. Frank G. Barry, Guy L. Harrington.

TABLE No. 15—Frederick E. Gunnison, Edwin M. LaRoche, Thomas Geistweit, Mrs. Thomas Geistweit, Miss Edith Geistweit, Mrs. Mary E. Hewitt, Miss Clara Herrington, George Herrington.

TABLE No. 17—William A. Johnston, E. Kendall Gillett, H. A. Wyckoff, Lesley Mason, J. H. Hallberg, Harry F. Thew, Mrs. Wm. A. Johnston, Mrs. E. Kendall Gillett, Mrs. H. A. Wyckoff, Harris Merton Lyon, Mrs. J. H. Hallberg.

TABLE No. 18—J. A. Berst, W. A. S. Douglas, P. A. Parsons, Mr. Mayelle, E. D. Horkheimer, M. Ramirez-Torres, George A. Smith, R. T. Furman, George B. Seitz, L. J. Gasnier.

TABLE No. 19—W. W. Hodkinson, Carl Anderson, Raymond Pawley, Kenneth, Hodkinson, T. S. Barrett, G. R. Meeker, H. E. Lesan, G. W. N. Clark.

TABLE No. 20—Adolph Zukor, E. E. Schauer, A. A. Kaufman, J. J. Allen, Daniel Frohman, B. P. Schulberg, J. Allen.

TABLE No. 21—Jesse L. Lasky, Samuel B. Goldfish, Whitman Bennett, Hugh Ford, Arthur S. Friend, John C. Flinn, Arthur Kane, Arch Selwyn.

TABLE No. 22—G. K. Dillenback, Louis A. Casanova, Horace Boucher, Harry S. Harkness, Mrs. Horace Boucher, Mrs. C. B. Ludwig, Mrs. G. B. Dillenbeck, Mr. Dillenbeck.

TABLE No. 24—J. C. Graham, J. V. Ritchey, B. B. S. Smith, A. F. Rock, Terry Ramsaye, Hunter Bennett, Mrs. B. B. S. Smith, Mrs. A. F. Rock.

TABLE No. 25—Robert W. Chambers, Mrs. Robert W. Chambers, Edgar Sisson, Mrs. Edgar Sisson, Louis Joseph Vance, Mrs. Louis Joseph Vance, Charles W. Goddard, Mrs. Charles W. Goddard.

TABLE No. 26—Rose Tapley, William Humphrey, Miss Carolyn Bertch, Jack Brown, Capt. R. A. Bartlett, Mrs. William Humphrey, Harry Davenport, Harry Morey.

TABLE No. 27—Belle Bruce, George Baker, Victor Smith, John W.

Grey, Virginia Norden, Mrs. V. B. Prophet, Mrs. Victor Smith, A. Popini.

TABLE No. 28—Jack Edwards, H. T. Edwards, George Cooke, Charles Kessel, J. J. McCarthy, Mrs. H. T. Edwards, John M. Riehle, Albert H. T. Banzhaf.

TABLE No. 31—Edwin Thanhouser, L. J. Rubenstein, Mrs. A. E. Jones, Miss Florence LaBadie, Mrs. Edwin Thanhouser, A. E. Jones, Miss Jones, Mrs. L. J. Rubenstein.

TABLE No. 32—Mrs. Bainbridge Colby, Basil Dickey, Arthur B. Reeve, Leo Wharton, Edgar B. Hattrick, Samuel Paquin, Mrs. Edward A. MacManus, Mrs. Basil Dickey, Mrs. Arthur B. Reeve, Mrs. Leo Wharton, Earl Gulick.

TABLE No. 33—Eulalie Jensen, Mrs. Nellie Anderson, Wilfred North, Louise Beaudet, Ralph Ince, Ethel Corcoran, N. Anderson, Lillian Walker, Evart Overton, Mrs. Ralph Ince.

TABLE No. 34—Antonio Moreno, Harold Bolster, Mrs. B. S. Daniels, Mrs. C. J. Williams, H. W. Williams, Frank Daniels, C. J. Williams, Wally Van.

TABLE No. 35—Winfield R. Sheehan, Sol E. Rogers, W. C. Toomey, Robert J. Shores, Lloyd D. Willis, Clarence J. Caine, C. B. Harmon, Mrs. Robert J. Shores.

TABLE No. 38—Mrs. Edwin Markham, Mrs. Owen Johnson, Mrs. Hudson Maxim, Earle Williams, Cleveland Moffett, Owen Johnson, Joseph Kilgour, Ronald A. Reader.

TABLE No. 39—Mrs. J. W. Binder, M. L. Haggerty, Rufus Steele, Mrs. Rufus Steele, Raymond S. Binder, Walton W. O'Hara, Mrs. Walton W. O'Hara, James M. Wood, Miss Margaret E. M. Wood.

TABLE No. 40—Anita Stewart, Paul Scardon, James Morrison, Elmer MacIntosh, Mrs. M. Stewart, Roger Lytton, Garry McGarry, Van Dyke Brooke.

TABLE No. 41—William Shea, William Stuart, Mary Maurice, Graham Baker, S. M. Spedon, Miss Mary Stuart, Kate Price, Jewell Hunt.

TABLE No. 42—L. W. Atwater, F. K. Cannock, J. E. Graef, L. T. Rogers, E. H. Harris, W. H. Donaldson, Mrs. W. H. Donaldson, Fred J. Beecroft.

TABLE No. 43—E. O. Weinberg, C. T. Bittner, Aubrey Mittenthal, Kyran A. Fisher, Harry Mittenthal, M. B. Clausen, M. B. Clausen, Mrs. M. B. Clausen, Mrs. M. B. Clausen, Mrs. M. B. Clausen.

TABLE No. 45—Mrs. J. Stuart Blackton, Mrs. Walter W. Irwin, Mrs. Dudley Field Malone, Mrs. William Cummings Storey, Howard Chandler Christy, Rex Beach, Penrhyn Stanlaws, Charles Richman.

TABLE No. 46—Dickson Watts, Miss Agnes Smith, Siegmund Lubin, F. W. Singhi, Miss Sarah Smith, Tracy H. Lewis, R. O. Moon, R. Sanborn.

TABLE NO. 47—Joseph W. Engel, Maxwell Karger, Lambert Guenther, Charles Maddock, Arthur James, Merritt Crawford, Lewis Hooper.

TABLE No. 48—Herman Jans, Dr. William Engel, Charles K. Stern, Harry J. Cohn, Edward M. Saunders, W. W. Atkinson, Fulton Brylavski.

TABLE No. 49—Max Spiegel, Edward Spiegel, B. A. Rolfe, Dr. J. Victor Wilson, Charles R. Condon, Miss Estelle J. Murphy, Capt. Harry Lambert.

TABLE No. 50—Marguerite Bertsch, Dorothy Kelly, Eugene Mullin, Henry Birrell, Alma Bertsch, Naomi Childers, E. A. Turner, Mrs. Henry Birrell.

TABLE No. 52—P. J. Morgan, Watterson R. Rothacker, P. D. Cochrane, R. H. Cochrane, Harry Wolff, Mrs. P. J. Morgan, Mrs. Watterson R. Rothacker, Mrs. P. D. Cochrane, Mrs. R. H. Cochrane, Mrs. Harry Wolff.

TABLE No. 53—J. E. Brulatour, Alfred Wattenberg, Charles Berner, Mrs. Charles Berner, Mrs. Alfred Hanan, Miss Dorothy Gibson, Alfred Hanan, Mrs. Alfred Wattenberg.

TABLE No. 54—A. MacArthur, H. B. Coles, Geo. Blaisdell, John F. Miller, Lynde Denig, A. O. Dillenbeck, Frank H. Richardson.

TABLE No. 55—John Wylie, J. P. Chalmers, Miss E. J. Chalmers, Mrs. George Blaisdell, L. J .Reynolds, J. F. Chalmers, Miss M. Effinger, Mrs. L. J. Reynolds.

TABLE No. 56—F. J. Bird, Edward Earl, Mrs. Edward Earl, J. F. Skerritt, W. C. Smith, A. J. Lang, William Barry, E. E. DeHart, Theodore Uhlemann, S. S. Cassard.

TABLE No. 59—P. A. Powers and seven guests.

TABLE No. 60—Ben Wilson, Harry Maillard, Julius Stern, Edward C. White, Henry Otto, Mr. Brown, Mrs. Carl Laemmle, Miss Farrin.

TABLE No. 61—Violet Mersereau, Jack Cohn, King Baggot, Edward Roskam, Mersereau, Mrs. Jack Cohn, Paul Panzer, Mrs. Edward Roskam.

TABLE No. 62—Felix S. Feist, Mrs. Felix S. Feist, Frederick Stine, Mrs. Frederick Stine, Harry L. Reichenbach, Mrs. Harry L. Reichenbach, Arthur Jacobs, M. H. Ellison, Joseph Golden, Edmund Lawrence.

TABLE No. 63—S. L. Rothapfel, Paul H. Cromelin, Walter E. Greene, Charles T. Cahill, Joseph Miles, Mrs. S. L. Rothapfel, Arthur S. Whyte, John A. B. Cromelin, Engvald C. Oes.

TABLE No. 64—A. C. Wyckoff, F. F. Hartich, Victor Shapiro, Leon J. Bamberger, R. W. MacFarland, R. B. Simonson, A. I. Siegel, George Baisdon, E. L. Masters, Henry Obstfield.

TABLE No. 66—Hy Mayer, Paul Gulick and four guests.

TABLE No. 67—William Oldknow, Joe Brandt, M. H. Hoffman, Burns, Nat W. Rothstein, Otis F. Wood, Mrs. M. H. Hoffman, Albert Tuchman.

TABLE No. 68—Lucius J. Henderson, Matt Moore, Jane Gail, Harry Myers, V. R. Carrick, Rosemary Theby, Mrs. L. J. Henderson, Lewis M. Schwaab.

TABLE No. 69—Carl H. Pierce, Peter Schmid, H. E. Willsie, Thomas G. Wiley, Mrs. Carl H. Pierce, Mrs. Honora Willsie, J. F. Coufal, J. Lamy.

TABLE No. 70—Samuel H. Trigger Lee A. Ochs, L. F. Blumenthal, Otto Lederer, Otto Krauss, John Miller, William Kilkemeier, William Bigall, M. Fischler, G. Koenigswald, Mrs. G. Koenigswald.

TABLE No. 73—Claude MacGowan, Allen Kander, John Ward, Ben Wells, Ben Goetz, Nomberg, F. G. Perkins, Stanley Kingsbury.

TABLE No. 74—J. A. Eslow, H. C. Weir, William Welsh, Harry Benham Mrs. J. A. Eslow, Mrs. H. C. Weir, Mrs. William Welsh, Mrs. Harry Benham.

TABLE No. 75—Mark M. Dintenfass, Telfane Stockton, J. J. Logan, T. B. Pound, W. R. Carter, Joe Rosenthal, Benton, Mrs. Benton.

TABLE No. 76—John A. Eckert, W. C. Graham, W. E. Lundgren, William Steiner, C. W. Deming, D. H. Lester, Jesse J. Goldberg, Felix Malitz.

TABLE No. 80—Lee Gainsborg, E. W. Kramer, H. Gainsborg, Walter Weinstein, S. B. Kramer, Zierler, Harry Cohn, Miss Edna Harris.

TABLE No. 81—Fred Hawley, J. Lamy, Carl F. Siemon, Harry A. Cochrane, D. M. Jones, J. A. Milligan, H. C. Levine, Mrs. Harry A. Cochrane.

WOOSTER, O., THEATER ROBBED.

E. P. Mott, manager of the Lyric theater of Wooster, Ohio, writes that a robbery was committed in his theater on the night of Jan. 10 and the heads of his two Power 6A machines with extra parts were stolen. The number of one of the machines is 18090-21666. Mr. Mott wishes to notify managers to look out for this number and to notify him if it turns up.

The Suratt Case Again

Supreme Court Decides That Star's Services Are "Exceptional and Unique"—Sustains the Lasky Company.

IF THE SERVICES of a star of the speaking stage are considered "exceptional and unique," it follows as a matter of course that the photographic reproduction of the same services is also "exceptional and unique," according to a decision handed down in the Supreme Court, New York, this week by Justice Hotchkiss. The actress involved in the proceedings is Valeska Suratt and the litigants are the Jesse L. Lasky Feature Play Company and the William Fox Vaudeville Company.

The decision by Justice Hotchkiss favors the contention of the Lasky Company and rules against the demurrer from the original complaint against the Fox Company in an action over the services of Miss Suratt. The Fox Company declared it was impossible to hold it liable to damage for various reasons, among them because Miss Suratt, contrary to her contract with the Lasky Company, appeared in a Fox production; her services as a star on the screen had never been established by a previous appearance in a photoplay. The Justice ruled against this point as against others raised, and the decision now permits the Lasky Company the right to proceed to trial.

By reason of the importance of the two big companies and the star, the case has been watched closely in motion picture circles. Justice Hotchkiss, reviewing the history of the proceedings and the statements, cites that in October, 1914, Miss Suratt signed a contract to appear in a Lasky production, beginning about June 15, 1915, for which she was to receive $5,000 for a four weeks' work, $500 of which was paid in advance. Subsequent to the signing of this contract, Miss Suratt acted in a Fox photoplay, "The Soul of Broadway." The decision says:

"Subsequently, Suratt proceeded to fulfill a contract with defendant (Fox), but, discovering the fraud which had been perpetrated upon her, she recognized her obligation to the plaintiff (Lasky) and is now engaged in performing her contract with it." * * * "Whether the contract between Suratt and the plaintiff (Lasky) was or was not enforcible for want of mutuality is not a question which can be raised by this defendant. At most, the contract was voidable, and so long as Suratt elected to recognize it as a binding obligation it is none of the defendant's business that she might have elected not to perform it. At least, until she made such an election voluntarily as distinguished from an election induced by illegal acts on defendant's part, the question of mutuality is one defendant cannot raise."

Persons intimate with the affairs in the motion picture industry recall that following her withdrawal from the Fox Company's studio Miss Suratt elected to act in the production of the Lasky Company which was "The Immigrant," a Paramount release. Meanwhile the Fox production was released.

Nathan Burkan appeared as counsel for the Lasky Company in the legal proceedings, in association with Arthur S. Friend, general counsel.

Australian Notes

SOME time ago J. C. Williamson, Ltd., the biggest "legit" concern here, announced that they were to produce pictures, and to date have released two three-reelers, entitled "Within Our Gates" and "For Australia," both dealing with the present war situation. They now announce that forthcoming releases will include screen versions of "Officer 666," "Get Rich Quick Wallingford," with Fred Niblo in the leading role, and "Madame X," featuring Muriel Starr.

Australian Films Ltd. are confining their efforts to producing motion picture songs, which are very popular here now.

The Co-Operative Film Exchange recently started a weekly news gazette, which is of moderate interest.

* * *

Muriel Starr did not like her first experience of picture acting. She said, in an interview, that it was her intention to have another try on her return to America.

* * *

Charles Chaplin is still filling houses here. His latest, "A Night in the Show," played for two weeks running in the three continuous theaters known as the Waddington circuit, each of which has a capacity of 1,000.

* * *

American journalists, when writing about this city, should kindly note that we spell it "SYDNEY," not "SIDNEY." This is an error that has occurred often lately in nearly all the M. P. publications, and the Sydneyites think more of our city than to let it go without protesting.

TOM S. IMRIE.

World Film Reorganizes

Acquires the Stock of the Equitable Motion Pictures Corporation and Elects Arthur Spiegel for Its President—Selznick Out.

FOR several weeks rumors concerning the World Film Corporation have been the principal topics of conversation in motion picture circles in New York. Negotiations that have been pending finally came to a head last week and on Saturday evening, January 29, they had reached the point where a definite statement was possible. This statement was issued by Milton C. Work, chairman of the Board of Directors of the World Film in the following language:

For some time we have been considering the acquisition of another film company, as it became apparent that by doing so we could greatly enhance our efficiency and make and distribute pictures more economically. The Board of the World Film Corporation has, therefore, decided, and their decision has been ratified by the Voting Trustees, to acquire the stock of the Equitable Motion Pictures Corporation. The majority of the Equitable shareholders have accepted this offer and we believe that all of the shares of the Equitable Corporation will be exchanged under the proposed plan.

Mr. Arthur Spiegel, president of the Spiegel May Stern Company, of Chicago, will head the new combination and take immediate charge of the active conduct of the business. Eight hundred thousand dollars of additional working capital has been provided. The Corporation will release two feature pictures each week. Mr. Spiegel was induced to come to New York only after he had become satisfied that the capital requirements of the new organization had been adequately taken care of, that the future of the company was assured and that it might be used as the basis of a world-wide organization.

Mr. Selznick has cancelled his contract as general manager and resigned as vice-president of the Corporation. He proposes, however, to engage in the manufacture of pictures and will thoroughly co-operate with the new management of the World Film Corporation in the future development of its business.

The new company will bear the name of the World Film Corporation, but the arrangement will continue whereby the two weekly releases will bear the individual titles of the Equitable and World Film. The gross releasing facilities at least for the forthcoming year, will aggregate one hundred and four features.

Mr. Spiegel, the newly installed head of the dual concern, as head of the Spiegel May Stern Company, Chicago, founded and developed to its present magnificent proportions the largest mail order and furniture enterprise in the world, simply through advertising, exploitation and the service he offered and maintained between his house and its customers. The two millions of buyers of Spiegel May Stern Company were won as permanent patrons through faultless, consistent, honest service. The same law of application is to father the future efforts of the great new enterprise Mr. Spiegel now heads.

Specialists are to be in active and sole charge of each of the important departments of the new World Film. Men who have accomplished enduring traits in screendom are to control, without restriction, the important ramifications of the president's office.

Isidor Bernstein will be in direct general control of the production department of both the World and Equitable. Mr. Bernstein, when he assumes command of the fourteen directors at present permanently engaged at the six studios of the company, will have the privilege of being a pioneer in that, from the beginning of the reorganization period, every foot of film created for either World or Equitable will be made from a purely sales standpoint.

Under the supervision of the production department heads the following noted directors will be actively engaged for World Film: Maurice Tourneur, Albert Capellani, Barry O'Neil, Emile Chautard, Frank Crane, and under the direction of these craftsmen these noted stellar players will work for the World: Clara Kimball Young, Holbrook Blinn, Robert Warwick, Alice Brady, Francis Nelson, Chester Barnett and June Elvidge, and for Equitable these noted directors will work: Frank Powell, James Durkin, S. E. V. Taylor, Edmund Lawrence, Harry Handworth, John Ince and Burton King, and under their direction these stars will work: Gail Kane, Carlyle Blackwell, Clara Whipple, Arthur Ashley, Mary Boland, Bruce McRae, Mary Charleson, Muriel Ostriche, Henry Kolker, Charles J. Ross, John Mason, Edwardes Davis, Edna Wallace Hopper, Gerda Holmes, Kitty Gordon and others.

Within a few weeks when the reorganization period is over, the new companies will launch the most wide-spread, comprehensive and logical direct advertising campaign ever instituted in the field of entertainment. The general magnitude and assured success of the campaign prevented Mr. Spiegel from outlining the plan in advance of its institution, other than to state with extreme sincerity that it was the most plausible direct aid to the exhibitor enterprise yet conceived and that its very originality and daring would carry it to a most successful issue.

With the exception of the branch managers and actual sales forces in the field, each of the heads of the numerous departments will have a vote and vote in the final selection of material to be visualized.

This policy will be a direct effort and ambitious desire to appeal to the ultimate consumer in behalf of the immediate consumer, or to help the exhibitor interest and appeal to his buyer.

Selznick Forms New Company

With a Million Dollars Capital He Organizes the Clara Kimball Young Film Corporation—Is President and General Manager.

SINCE the rumors that Lewis J. Selznick was to leave the World Film Corporation became a certainty there has been considerable speculation as to what he would do next. The answer is furnished in a written statement from Mr. Selznick, the substance of which is that he has organized the Clara Kimball Young Film Corporation with a capital of $1,000,000 and of which he will be president and general manager.

Studios of the new concern will be located in New York, Cuba and the South, and it is expected that the first release will be ready about October next and that they will follow at the rate of one each month. Mr. Selznick will personally supervise all productions which will be made from scenarios written especially for Mrs. Young, and in which she will be supported by a competent cast.

At Leading Picture Theaters

Programs for the Week of Jan. 31, at New York's Best Motion Picture Houses.

"Pudd'nhead Wilson" at the Strand.

"PUDD'NHEAD WILSON," Mark Twain's famous American story, was presented at the Strand Theater as a moving picture production under the direction of Jesse L. Lasky. Theodore Roberts, the well-known dramatic star, had the title role.

The scene of the story was laid in the South before the war, and the stage version made by the late Frank Mayo was a great success with Mr. Mayo in the name part. A murder trial in which "Pudd'nhead Wilson," the lawyer for the defense, clears his client by use of the finger-print theory—till then, unheard of in the community—is the big situation of the play, and the screen drama.

The Topical Review fashion pictures, travel and educational studies and a new comedy was also on the program. William Lowitz, the pianist, was one of the soloists, and Grace Hoffman and Bruce Weyman, both of whom are favorites at the Strand, were heard in vocal selections.

Triangle Program at the Knickerbocker.

Douglas Fairbanks was seen in the Triangle-Fine Arts play "His Picture in the Papers," for the first four days of the week, at the Knickerbocker theater. This is the third Fairbanks picture. Mabel Normand and Roscoe Arbuckle in "He Did and He Didn't" provided the Keystone comedy.

For the last three days of the week W. S. Hart appeared in the Triangle-Kay-Bee, "Hell's Hinges." This is a western play showing Hart at his best. A thrilling scene is presented in the burning of an entire western town. Fred Mace and Sennett, players in the Keystone comedy, "Love Will Conquer," were also on the bill.

"The Spider" at the Broadway.

Pauline Frederick was seen in two distinct roles in "The Spider," a production of the Famous Players Film Company, at the Broadway theater. The photoplay gives Miss Frederick unlimited opportunity, as she plays Valarie St. Cyr, a notorious beauty, and her deserted daughter, Joan. The work of the star and her supporting company did justice to the story. The usual Broadway theater bill was also given.

ALL PARTIES ENJOINED.

In mention of the action of Harper & Brothers and Henry L. Wallace against Klaw & Erlanger, which was brought before Judge Hough in the United States District Court to prevent the defendants from making a motion picture of "Ben Hur," it was noted that the court granted an injunction against Klaw & Erlanger. In fact, both parties were restrained from translating "Ben Hur" to motion pictures until such time as the questions in litigation should be passed upon by the court and the rights of the parties determined finally.

Lesser in New York

Pacific Coast Distributor Opens Offices in 218 West Forty-second Street—To Arrange Opening for "The Ne'er-Do-Well."

SOL L. LESSER, the young exchange man of the Pacific coast who recently purchased the United States rights of Rex Beach's ten-act motion picture production, "The Ne'er-Do-Well," from the Selig Polyscope Company, arrived in New York January 28.

Mr. Lesser stopped over in Chicago for a conference with W. N. Selig, where he was joined by his personal representative, E. M. Asher, both gentlemen coming on to New York together. Mr. Lesser was also accompanied by his wife and family.

Sol L. Lesser.

Offices have been permanently established at 218 West Forty-second street, where the entire floor is being occupied, and where "The Ne'er-Do-Well" will be exploited on a national basis.

This deal will in no way affect Mr. Lesser's western enterprises. His state rights on feature productions will be considered at these offices for the Golden Gate Film Exchange and the All Star Feature Distributors.

Negotiations are now pending with several theaters in Chicago and New York for the opening of "The Ne'er-Do-Well," but up to the present time nothing definite has been closed.

Mr. Lesser placed the production at Clune's Auditorium, Los Angeles, Cal., where it played a three weeks' engagement doing capacity business.

It also opened at the Portola theater, San Francisco, January 23, and Mr. Lesser was in receipt of a telegram from Manager Roth, en route Overland Limited, as follows: "Opening 'Ne'er-Do-Well' topped opening of 'Spoilers.' Public enthusiastic. Congratulations."

SUCCESSFUL SCREEN FEATURE DRAMATIZED FOR STAGE.

Maibelle Heikes Justice has been the first to dramatize a successful screen drama for the speaking stage. This is her own photoplay, "The Pay-As-You-Enter Man," the delightful comedy-drama produced by the Essanay Company two winters ago as their holiday feature and sent by them throughout Europe and the trenches last winter under another title. In this photoplay which had an unusually original plot, Richard C. Travers made his first big screen hit, ably seconded by Irene Warfield, who, like Mr. Travers, entered the silent drama from the stage route. Miss Justice has dramatized her photoplay under its original title, preserving all the same delightful surprises recorded by the screen, now in four acts. A well-known manager has already made Miss Justice an offer on the play, provided she rewrite some of her construction according to the old and long prescribed rules of the drama. This she has not consented to do so far, preferring to have her stage version passed upon still further as it stands. The author values her experience in the writing of her many successful photoplays most valuable and profitable, and after adding sparkling dialogue to her screen drama, feels that the stage can still gain something aside from cut-and-dried technique of old by adapting the newer and far more sprightly action of the screen. "I firmly believe," says Miss Justice, "if more screen technique of construction were instilled into the spoken drama so many theaters would not be dark."

HORSLEY RE-ENGAGES CLARE.

George Clare, Jr., a legitimate actor of more than twenty years' experience, who made his first appearance as a David Horsley player in the character of Syrus, a Grecian gentleman, in "The Soul's Cycle," has been re-engaged by Mr. Horsley for the part of Senator Thurston in "A Law Unto Himself," featuring Crane Wilbur, which is to be released February 28 as a Mutual Masterpicture, de luxe edition.

"Birth of a Nation" Gets $2 at Shelbyville.

The Alhambra Theater at Shelbyville, Indiana, which has a seating capacity of six hundred, filled every seat for the "Birth of a Nation" on December 30th, at prices of $1.00, $1.50 and $2.00. This is the first time that the "Birth of a Nation" played in a regular moving picture theater in the United States and also in a city of 10,000 inhabitants.

The Alhambra is owned by F. J. Rembusch, the noted manufacturer of mirror screens. Mr. Rembusch is one of the oldest exhibitors in Indiana and is now operating six theaters in Indianapolis and other cities and has been one of the best workers and National officer in the Moving Picture Exhibitors' League and is now Exhibitors' Vice-President of the Moving Picture Board of Trade.

Alhambra Theater, Shelbyville, Ind.

NEW LIGHTING PLANTS AT LUBIN'S.

Extensive alterations are in progress at the Lubin studio, Twentieth street and Indiana avenue, Philadelphia, Pa., under the direction of Edward L. Simons. The old floors are being replaced by new ones; columns and abutments are being removed to enable the occupants of the studio at any time to extend their field of operation by combining three studios in one; a new lighting plant is being installed, and upon the completion of these alterations the Lubin Company will begin work upon several feature productions, safe in the knowledge that the weather will have no terrors for them in the future. They are also installing in the Sixteenth street and Glenwood avenue studio a new lighting plant and sectional glass roof. While the present winter has not been a severe one, the sun has been hidden a good part of the time and this has caused many expensive delays in the turning out of the required number of features, and it has been a troublesome problem at times to keep seven directors and their companies from getting in each others' way.

CALIFORNIA TO TRY STATES RIGHTS PLAN.

Alex. E. Beyfuss, vice president and general manager of the California Motion Picture Corporation, left for San Francisco on Tuesday, January 25, to supervise the launching of their state rights campaign which will include not only all exchange men, but a list of at least ten thousand motion picture theaters throughout the country. Just before departure Beyfuss said:

"We decided to release on the state rights plan because we are making 'better than program' features. The old saying about hitching your kite to a star works well for the hitcher, but it is rather rough on the star.

"We want California productions in the hands of every exhibitor who demands better pictures regardless of program limitations, and this is the only way in which we can accomplish that object."

The Motion Picture Exhibitor

N. Y. EXHIBITORS, REMEMBER THE FIRST OF MARCH!

The Great Exhibitors' Rally for the City and State of New York to Be Held at Albany.

DO NOT FORGET the great exhibitors' rally at Albany which is to take place March 1 and 2. It will be worth something to you to come. It will be worth something in knowledge that may be coined into dollars. Read the "prospectus" in the advertising columns of the Moving Picture World.

Organization is to be one of the great themes at this great rally. Now, what man is better qualified to speak on organization in the city and state of New York than Sam Trigger? He will be there and speak; so will Fred J. Herrington, the national president, who fought so nobly for the exhibitor at the great hearings on the Federal Censorship bill at Washington. Remember the program is not cut and dried. It's to be a live meeting; everybody is invited to come and to speak, whether his investment is small or large. THE DAY OF THE EXHIBITOR is coming, but he must himself strike the blow. Grievances will be talked over and ways and means will be sought and found to do away with them. You exhibitors in the city and state of New York owe it to yourselves to be present.

March 1 and 2 will be days held in grateful remembrance by the exhibitors of New York city and state. Don't you be the laggard. Exhibitors have shown their power last fall in the fight against censorship; March 1 and 2 and Albany are the time and place for showing their power for their own benefit and for the protection of their investment.

NEWARK EXHIBITORS ORGANIZE.

Big Meeting to Be Held on Sunday, February 6, at Achtelstetter's—Temporary Organization Formed.

THE exhibitors of Essex County, N. J., which contains the city of Newark, met on the morning of Sunday, January 30, at the offices of Nicholas La Vecchia, 189 Market street. The following exhibitors were present: Jack Amsterdam, Plaza theater; Martin Singer, president M. S. Amusement Company; Morris Feldman, Grand Palace; John Brouillier, Belmont Square; Joseph Stern, National; Philip J. Knobloch, Clinton Square; Philip Bornstein, Criterion; Herman Osterman, Play House; Pollock & Bratter, Lyceum Amusement Company; Salo Ansbach, Scenario, and Max Le Bow, Walnut theater. A temporary organization was effected, with the following officers: Salo Ansbach, president; Counsellor La Vecchia, secretary; Morris Feldman, treasurer.

Counsellor La Vecchia suggested that the forming of a permanent organization be deferred until next Sunday, February 6, when certain necessary legal steps will have been taken. A committee was appointed to wait upon the chief of police and interview him about Sunday opening. The position taken by the organization is this: Either all the places ought to be closed on Sunday or else all ought to be allowed to open. Several speakers declared that allowing one place to open and shutting another place was too much like discrimination. It was decided to hold another and bigger meeting next Sunday in Achtelstetter's on Broadway at 10 o'clock A. M. All exhibitors doing business in Essex County are urged to attend, as a permanent organization will then be effected. A vote of thanks was given to the Moving Picture World for its consistent support of the exhibitor.

It is expected that later the organization will seek affiliation with the national league.

TO OKLAHOMA EXHIBITORS.

Dear Sir and Brother:—February 14 and 15, Monday and Tuesday—the most convenient days for you—have been selected for the fourth annual convention of this organization.

National President Fred J. Herrington of Pittsburg, Pa., will be brought to Oklahoma City for this occasion. A most comprehensive exposition of film and supplies will be displayed by the various exchanges and their representatives. The entire sixth floor of the Lee-Huckins hotel will be devoted to the states banner meeting. You'll surely be here.

Nothing ought to prevent your coming. Many are planning to arrive Sunday the thirteenth. Things you will see will be invaluable in the conduct of your business. Brush up on the changes—Let's get together for our mutual welfare—These will be two big days for everybody—plenty of "surprises" are being planned, including a "Dutch" lunch Monday night and the Grand Annual Banquet Tuesday night.

This meeting is for every exhibitor in the state whether a member of the M. P. E. L. or not. Boost it to your neighbor—get him to come along. Advise the secretary today to expect you. Sincerely,

M. LOEWENSTEIN,
Secy. M. P. E. L. of A., Oklahoma Branch No. 23.

THE EXHIBITOR'S VIEWPOINT.

National President Herrington Talks at Length on the Censorship Situation at Washington, D. C.

PRESIDENT HERRINGTON of the Motion Picture Exhibitors' League of America, speaking of the recent events in the National Capitol regarding censorship, expressed his opinion of the situation as affecting the trade to a representative of the Moving Picture World in the following interview.

Looking at the situation from the exhibitor's point of view I am sorry for the bad turn at the last hearing on the Federal Censorship Bill in Washington. The bill had been fairly beaten by the sheer weight and merit of our cause. Look at the record of the hearings and you will be surprised at the many speakers who volunteered and who had no connection whatever with the motion picture business. Why, we had an Episcopalian minister, a Catholic priest, a Jewish rabbi and a free thinker appear before the committee and denounce the Crafts idea and the Crafts bill. At the last hearing at least six of the members of the committee were with us, two were doubtful and among the other seven there was not one who felt very strongly in favor of the bill. Even Judge Towner, who led the supporters of the bill, spoke approvingly of the motion picture. He seemed to have lost the prejudice that he had shown when the hearings opened. Rev. Dr. Thomas E. Shields, the distinguished Catholic educator, told some of our people that he thought the bill was beaten.

Now, judge of my surprise when on Wednesday night a young lawyer appears before the committee and tells the members that he represents the Paramount, the World Film, and the Equitable, and all these great companies were in favor of Federal censorship. I was even more surprised when I heard him say that these companies had never been notified of the hearing. They should not only have been notified, they should have been consulted. A caucus of all the film interests should have been called. That would have been the fairest way.

I believe that there is room in the industry for such an organization as the Board of Trade and the policies and principles of that organization may be all right. I do not believe that it is intended to claim the credit for the work done in Washington for the Board of Trade. Manufacturers, exchangemen and exhibitors all worked together in the common cause. Whether they belonged to the Board of Trade or to the National League or to the National Board or whether they were just working as individuals. The speakers outside the film circles, such men as Dr. Cranston Brenton, Hon. Rev. A. W. Simon, Rev. Thomas E. Shields; the two editors, Alonzo T. Hones and John P. Bradley; G. S. MacFarland, the editor of the Boston American; Frank Persons, of the Charity Organization, had nothing whatever to do with the Board of Trade, nor were their services secured by the Board of Trade.

From the best possible sources I learn that the Crafts Bill with certain minor amendments will be reported favorably by the committee.

It is the only big bill the committee has in its hands. There were no party lines drawn in the committee; there are Republicans for it and Republicans against it and the same is true of the Democratic members. Men who know something about the routine of business in the House tell me that the bill stands a good chance for being placed on final passage because it has been taken up so early in the session. It may be taken from the so-called "Union Calendar" on any Wednesday in the next nine or ten months and moved for final passage. A bare majority of the members present will pass the bill. There are 435 members of Congress, the average attendance on days when bills come up for final passage may be set down at about 225. Unless some very vigorous work is done at once the bare momentum of the congressional routine will get the bill through the house.

Talking for the exhibitor I want to say that we have fought the bill for many reasons. Not the least of these reasons is our fear that it will kill the moving picture business. Censorship destroys the entertainment value of the film. We can not get people into our theaters unless we have something that will stir them; patrons want to have their emotions touched, they want to laugh and to cry. The tiresome film drives them out of our theaters. If men like Crafts and women like the old ladies that appeared before the committee will get the power to regulate the public amusements of the country, I for one am going

to look for some other business. These ministers and religious spinsters and some legislators seem to tuink that exhibitors ought to conduct a nursery instead of a theater. The exhibitors do not want to run national kindergartens; they want to run theaters. People go to the theater because they expect to see true portrayals of life. Life is, always has been and always will be a struggle, the entertainment lies in watching the struggle. If the ideas of men like Crafts are written into laws of the United States moving picture shows will be dead in less than a year. The general public alone supports the picture houses and they want something more thrilling than scenes from Madeira or a pictorial description of a shoe factory.

It's now up to us exhibitors to do what we can to kill censorship on the floor of the House. I don't say it can be done, but I do say it's the only chance we have. I expect to write to all exhibitors in the organization to lend their aid. We must canvass every Congressional District in the country. We must get up petitions and we must make direct personal appeals to Congress. We have a fighting chance, no more.

In the meantime the admission of prominent film men before a congressional committee that there is an absolute need for censorship of motion pictures will do more harm than I like to think about. Censor cranks will become a perfect plague and we exhibitors will, of course, nave to bear the brunt of it. Some people say that business is too strong to be censored to death. Perhaps so, but this reflection hopeful as it is, does not help us an awful lot. It won't protect our investment, it won't secure us against losses. On behalf of the exhibitors I want to thank all the manufacturers who have fought so nobly, and I want to thank the public spirited Americans who gave us their aid for the sake of principle.

Unless something is done at once we will groan under the yoke of Federal Censorship before 1917. I would be glad to get suggestions from the men who have so much at stake in killing the Crafts bill.

HERRINGTON GOES TO OKLAHOMA.

Fred J. Herrington, president of the Moving Picture Exhibitors' League of America, will leave Pittsburgh on the evening of February 9 for a trip westward, with his destination Oklahoma City, Okla., where he will attend the annual state convention of the Oklahoma exhibitors, February 14 and 15. Unusual interest is attached to this trip, as President Herrington comes fresh from the national censorship fight at Washington, D. C., and will carry his important message to the thousands of exhibitors he will meet in Oklahoma and points en route. President Herrington will go from this city to Chicago, thence on the evening of the 10th to Kansas City, Mo., where he has arranged to meet as many exhibitors as possible. He will then proceed to Oklahoma City. His headquarters during the convention will be the Lee-Huckins Hotel. On his return trip President Herrington will stop for a conference with exhibitors at St. Louis, Mo.

LEAGUE CONSIDERS PASSES.

The question of the extent to which passes should be issued for picture theaters and the action of exhibitors who charge only five cents admission to serial pictures, was taken up at the last meeting of the local league in Cleveland. It was suggested that passes be issued by the league for every Cleveland city official, and that any passes used in Cleveland should come from the league rather than from individuals.

The discussion on the five cent admission fee, which most exihibitors oppose, was long and spirited, this and the matter of passes finally was referred to the executive committee with power to make recommendations.

MEGOWN TO SPEAK AT YOUNGSTOWN.

C. A. Megown, special representative of the Northeastern Ohio Motion Picture Exhibitors' League, delivered an address at an exhibitors' banquet at the Ohio Hotel in Youngstown, February 3. Exhibitors from Youngstown, Niles, Warren, Girard and Struthers were present. Megown spoke on "The One Thing Needful—Co-operation."

LAMOTTE SMITH VISITS EXHIBITORS.

Lamotte Smith, of Alliance, State vice president of the Motion Picture Exhibitors' League, was in Cleveland last week to complete arrangements for a speaking tour in the interests of more perfect organization. He is to conduct a series of meetings at Alliance, Bellaire and East Liverpool and later in Columbus, Dayton, Springfield, Toledo and Cincinnati.

MEETING OF LUBIN BENEFIT ASSOCIATION.

The second regular business meeting of the Lubin Benefit Association was held on Wednesday evening, January 26. There were 112 members present. Jack Pratt, the newly-elected president, was presented with a basket of flowers and a gavel. Recording Secretary Miss Cozette Douglass made the presentation speech. The way things have started it looks as though this is to be the banner year of the association. An address by Mr. Pratt upon the future plans of the association received enthusiastic applause.

Treasurer Schwartz delivered an address upon the nature of the future entertainments contemplated to be given by the association, after which the president appointed an entertainment committee consisting of the following Lubin players: I. Schwartz, Richard Buhler, Wally Helston, George Spink, Miss Rosetta Brice, Miss Gertie St. Clair, Miss Arona M. Hubbard.

An informal dance followed the meeting.

New Kalem Comedies

Ethel Teare to Be Featured in New Comedy Line Taking Wednesday Date on General Film.

THE Kalem Company announces a new Wednesday release on the General Film Company programme. The space on the programme hitherto occupied by a two-reel drama will on February 16th be taken by a single reel comedy release. The subjects will feature Ethel Teare, who has been seen to such advantage for the past year in "Ham and Bud" comedies. Miss Teare has gained a large following among picture fans by her work in the "Ham" subjects and evidences of her popularity with exhibitors and patrons which reached the Kalem Company caused that firm to inaugurate the new line of comedies.

Ethel Teare.

A capable comedy company will support Miss Teare in the new subject, with Jack MacDermott among the well known Kalem fun-makers who will be seen. "A Molar Mix-Up" is the subject which will start the new line on February 16th. In this initial release Bud Duncan is also prominent. The story is one of mixed couples and jealousies wtih a dentist's home the seat of the trouble.

Ethel Teare came to the Kalem Company from the vaudeville stage, where she was a prominent Orpheum circuit headliner for several seasons. Her screen debut was made with Kalem. Alluring beauty and a charming screen personality are the factors that have raised her to stardom in a comparatively short time Miss Teare was born in Phoenix, Ariz., and is naturally a girl of the outdoor type.

ALL STAR WINS IN BANKRUPTCY SUIT.

In the bankruptcy proceeding against the Alco Film Corporation now pending in the United States District Court of the Southern District of New York, Stanley W. Dexter, referee in bankruptcy, has just handed down an interesting ruling. He finds that the All Star Corporation, represented in the bankruptcy proceedings by William P. Jeffery as trustee, is the owner of the films, "The Nightingale," "Shore Acres" and "The Education of Mr. Pipp." He further finds that the All Star Corporation is entitled to 60 per cent. of the rentals received by the Alco Corporation under a contract entered into on October 17, 1914, until full payment of $30,000 is made to the All Star. As the balance still unpaid is upwards of $32,000, the Alco trustee, Arthur Butler Graham, must account and pay over to the All Star trustee 60 per cent. of the rentals received by him from January 23, 1915 (the date of bankruptcy) to September 11, 1915, a total of $14,173.74, 60 per cent. of which is $8,505.24, together with 60 per cent. of rentals subsequently accruing and received by the Alco trustee.

"SIS HOPKINS" ON GENERAL FILM.

Rumors that the Sis Hopkins comedies would be made a special release were officially quieted this week by the Kalem Company. The announcement is made that the Sis Hopkins subjects will all be released through the General Film Company, taking the Friday date on Kalem's release schedule. There will thus be no extra charge for these comedies, and exhibitors will be able to secure them just as they book any other program release.

V. L. S. E. Men Active

New York Staff Holds Confab—Many New Men on the Job.

THE entire sales organization of the Big Four's New York Branch, which is under the management of Joseph Partridge, were called at the home office Sunday, January 23rd, for a discussion of the distributive policies which the V-L-S-E is promoting in the interests of their exhibitors. As in the case of the convention held of the Eastern representatives on the preceding Sunday, this discussion had to do principally with the "minimum and maximum" price rating, the "open booking" policy and the proper grading of the box office value of films.

The convention was attended by General Manager Walter W. Irwin; Assistant General Manager, A. W. Goff; J. J. Bamberger, manager of the Sales Promotion Department; Joseph Partridge, Manager New York Branch; F. F. Hartich, Assistant Manager, New York Branch; E. L. Masters, Advertising and Publicity Director; V. M. Shapiro, Assistant Advertising and Publicity Director; A. M. Webster, Manager Syracuse Sub-Branch; George Balsdon, Jr., Booker New York Branch, and Salesmen Erickson, Farber, Clark, Allen, Reardon, Sherry and Bradner.

Many New Faces in Big Four Family.

The V-L-S-E sales force has been materially augmented in practically all of the branches throughout the country. J. F. Heenan, who was formerly shipping clerk of the Philadelphia Branch, has been promoted to the sales force. Edward H. Freiberger, of that office, who was formerly an inspector, takes his place.

I. Van Ronkel in Chicago, has added several new men to his staff. These include Marmaduke McCaffrey, who specialized in publicity and sales development work, and who will travel Iowa and part of Illinois; Philip Dunas, formerly with Schiller's Film Company; Frank W. Redfield, formerly of the Fox Film Corporation, and the General Film Company; Owen C. Devine, formerly of Robert Stevenson Company, wholesale druggists, and Harry A. O'Brien, formerly of the Famous Players. Four of these salesmen will work out of Chicago, and the other four in the city.

In Cincinnati, S. E. Shurtleff has added J. A. Conant, recently of the Metro Exchange in Des Moines, to his office, and also James R. Beale, formerly of the Mutual Film Corporation. Mr. Conant will represent the Big Four on the Ohio line, and Mr. Beale will remain in the Cincinnati office. Mr. Shurtleff has divided his territory into blocks with the result that P. B. Elliott of that office will be responsible for Indiana and Ohio; Mr. Conant, for Ohio and West Virginia; and Mr. Beale, for part of Kentucky and the city of Cincinnati.

J. E. Huey, who has been the booker of the V-L-S-E Dallas office, has been advanced by Branch Manager C. A. Teade of that office, to the sales force, taking the position made vacant by R. K. Evans, manager of the New Orleans sub-office. The booking department has been placed in charge of F. J. Murphy, who was previously the shipping clerk in Dallas office. Edward Fogham, who was his assistant, has been promoted to shipping clerk. In this same office another change has been made, involving the withdrawal of B. Dugger from the sales force to the position of assistant branch manager. Mr. Dugger will also have charge of the advertising and publicity departments of that office.

Fred Solomon, formerly of the V-L-S-E Denver office, will represent that organization in Kansas City hereafter. In Pittsburg, two new salesmen have been put on, Edward C. Brown and C. D. Roche.

V-L-S-E Toronto Office Address.

The main quarters of the Big Four recently opened in Canada, are located at 15 Wilton avenue, Toronto. A large suite of offices has been obtained at this address and a complete sales and clerical organization established.

W. C. Gookin, who is in charge of the interests of the V-L-S-E in that territory, has placed local men on the sales force to represent the Big Four there. These men will cover every section of Canada.

V-L-S-E Opens Syracuse Office.

The constantly increasing demand for V-L-S-E features throughout New York State has necessitated that organization's opening an office in Syracuse.

This will be a sub-office under the management of Joseph Partridge, the branch manager of the New York territory, and directly in charge of A. M. Webster, who has been representing the Big Four in the Western and Middle part of the State, since last July.

The Syracuse office will serve Buffalo, Rochester, Ithaca, and all of the towns in that territory. Several additional salesmen have been added to the New York branch office of the Big Four, and these will travel directly out of Syracuse.

Triangle's New Home

Moves to Large Offices in Brokaw Building, the Heart of Film District.

WITH a five year's lease that provides that no other film company may have quarters in the building, the Triangle Flm Corporation moved Monday, Jan. 24, from 23rd street to the new Brokaw Building, in Broadway between 41st and 42nd streets, New York. The Triangle takes the entire upper section of the structure, occupying the eleventh and twelfth floors and the roof. On the eleventh floor are the executive offices of H. E. Aitken, president of the Triangle Film Corporation, and the vice-presidents in charge of production, David W. Griffith, Thomas H. Ince, and Mack Sennett. The various departments, exchanges, publicity and promotion, etc., are also on this floor.

Above are film storage vaults, projection rooms and an emergency studio for rush work on unfinished scenes. The Triangle is fortunate in obtaining quarters in this modern and centrally located building. The amount of rental involved in the lease is said to be between $75,000 and $100,000.

George De Carlton

GEORGE DE CARLTON severed his association with the Ocean Company during the past week.

Mr. De Carlton's career in the film industry has been a meteoric one. Beginning with his position as a character leading man with the old Reliance Company, he has in turn been associated with the Life Photo Company playing character leads and then with the Fox Film Company, where his work played no little part in the organization of that company. In this latter association he was a general utility man, acting in an advisory capacity to the management and being associated directly with Edgar Lewis in his various William Farnum productions. Severing that connection Mr. De Carlton became a part of the Ocean Film Corporation, organizing the company and supervising its productions. With Mr. De Carlton, at the time of his resignation from the Ocean Company, went Director Joseph Smiley and his assistant, Mr. Martin Faust.

George De Carlton.

GARRICK WILL DIRECT "ACCORDING TO THE LAW."

Richard Garrick, supervising director of Gaumont stock companies, will himself direct "According to the Law." In this big five-reel feature, which will be released as a Mutual Masterpicture, de luxe edition, Howard Hall will be starred. The scenario was written by Paul M. Bryan and Joseph H. Trant.

LIGHTS FOR UNIVERSAL STUDIO.

Banks upon banks of new Cooper-Hewitt lights this week arrived in Universal City, after a trip across the continent from New York. The new lights came as the next step in making ready the recently completed electric light studio. And, in spite of the number of these lights already in operation, still more have been ordered and are now on their way to the picture city.

Four Famous Players in March

Mary Pickford's First Seven-Reel Picture "Poor Little Peppina," Heads List—Big Stars in Others.

FOR the first time since the formation of the Paramount Pictures Corporation, the Famous Players Film Company will release through that distributing company during the month of March a seven-reel production "Poor Little Peppina," in which Mary Pickford is starred. This subject also marks the first film in which Miss Pickford has appeared since the organization of the Famous Players-Mary Pickford Company in the productions of which she retains a half interest. In addition to this seven-reel subject, the Famous Players will release three other photoplays, "The Man Who Found Himself," starring Jack Barrymore; "The Longest Way Round," starring Hazel Dawn, and "Audrey" in which Pauline Frederick appears in the title role.

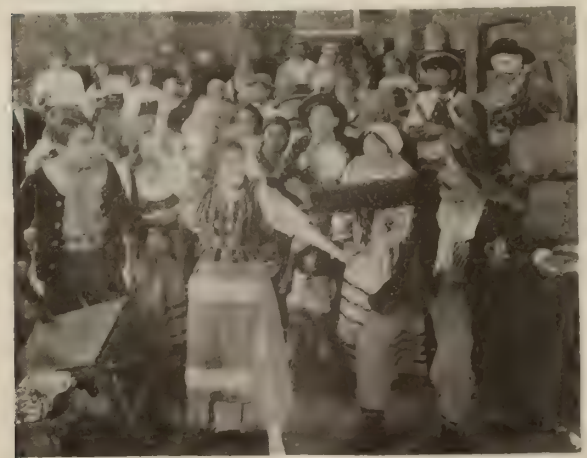
"The Man Who Found Himself," which is scheduled for release on March 19, was written by Willard Mack, author of "Kick In." It is the story of an eminently respectable young man who, after being hit on the head, turns burglar. The story is full of action, the incidents following one after the other in quick succession.

"The Longest Way Round," which will be released on March 23, will show Hazel Dawn in the role of a young girl whose father is bitterly opposed to his next door neighbor. The latter has a son whom the girl has never seen. They meet and fall in love in the country, neither suspecting the identity of the other. But that is only the beginning of trouble for the lovers as their stubborn parents both become infuriated when they learn of the attachment.

"Audrey" is an adaptation of the celebrated novel by Mary Johnstone in the stage version of which Maggie Mitchell starred. Pauline Frederick will present it to the motion picture public March 26. "Audrey" is a story of the early eighteenth century which is full of romance, and contains a great deal of comedy and no little drama. Audrey is a far different type from anything which Pauline Frederick has done on the screen.

"Poor Little Peppina" is scheduled for release on the Paramount Program on March 2 but it is to be especially presented before that date in several of the largest cities. The story was written especially for Mary Pickford by Kate Jordon. Opening in Italy, the scene of action shifts to America where chance brings the same characters together again, to the sorrow of some and to the infinite joy of others. "Poor Little Peppina," is a tale of adventure with many a dramatic thrill during the course of which Miss Pickford plays a stowaway, bootblack, telegraph messenger and errand boy for a gang of counterfeiters, appearing in boy's clothes, during this portion of the action.

Because of the exceptional quality of the production, the



Scene from "Poor Little Peppina" (Famous Players).

Famous Players Film Company has arranged special advertising for "Poor Little Peppina" and is issuing a magnificent twenty-four sheet in addition to the regular line of sizes, threes and ones, there being three styles of the last-named. A distinctive cut-out for throw-away purposes has also been prepared and, like all other advertising matter, can be obtained from the various Paramount exchanges.

Appearing in support of Miss Pickford are Edwin Mordant, Eugene O'Brien, Antonio Maiori, Ernesto Torti, Cesare Grabina, W. T. Carlton, and Jack Pickford, in addition to a number of other well-known players.

Though the feature will be placed on the Paramount Program, it will be given special presentations in New York and several other large cities before the day of release.

"Poor Little Peppina" was directed by Sidney Olcott;

"Audrey" by Robert Vignola and "The Man Who Found Himself" by James Kirkwood, all of whom have contributed notable successes to the screen.

Kalem Series Has New Name

Title of New Series By George Bronson Howard Is Changed to "Social Pirates"—Early Episodes Completed.

THE Love Pirates have been rechristened. Marin Sais and Ollie Kirkby, who were to have shared honors in the new George Bronson Howard series of that name will be "The Social Pirates" instead. The change of title is the only variation made, otherwise the series will remain as before. George Bronson Howard is writing it, Kalem the producer, and Marin Sais and Ollie Kirkby will remain the same two clever girls using sharp wits and clever wiles at the expense of wealthy and sophisticated idlers.

The decision to change the title of the George Bronson Howard series was reached after long consideration. It is in keeping with Kalem's other plans for this big series, which call for careful advance preparation and a complete lack of haste. Kalem officials are of the belief that "The Social Pirates" will mark a new type of screen production and have the greatest of expectations for the series.

An official of the company explained this point last week. "George Bronson Howard," he states, "has written 'The Social Pirates' in his best vein, which means that while there is no lack of dramatic interest, there is also a delightful touch of satire running throughout the episodes. It is the style that made his 'Snobs' such a successful play. This blend of satirical comedy and dramatic action makes a production that will please all classes, but most of all, because of its welcome novelty, the picture-goers who demand intelligence and rebel at the crude and obvious thrillers that are forced on them so much. Of course, it requires direction of the highest type and players of more than ordinary calibre to handle a production of this class, but after a view of the first production received from the studios we are more confident than ever of the ability of those entrusted with the production. Marin Sais and Ollie Kirkby have always been known as players of unusual versatility, since, in their work for Kalem, both stars have gained favor in roles varying from farce comedy to highly emotional parts. This is true in no less degree of the other members of the company which includes True Boardman, Paul C. Hurst, Thomas Lingham, Frank Jonasson and Edward Clisbee."

UNIVERSAL PLAYERS MARRY.

Bertram Grassby, one of the best known of the character actors at the Universal's Pacific Coast studios, was last week married to Girrard Alexander, also a thespian, but one who makes that profession an avocation rather than a vocation, following it simply because of the fascination of it and not for the monetary end. The young couple met when Miss Alexander entered the ranks of the photoplayers at Universal City, and was cast for a role in a production in which Grassby was working. The friendship ripened as the picture progressed and later an understanding was reached, which resulted in the wedding.

German Trade Notes

THE Nordische Films Company has taken one more step toward monopolizing the German film market in the purchase of Bavaria's largest film institution, Carl Gabriel, Munich, which includes approximately 500,000 meters of film and all the Gabriel theaters. Inasmuch as Carl Gabriel was the Nordische's largest competitor in Bavaria, this deal puts the Danish concern in practical control of the South German market.

* * *

A number of comic one-act films are being produced by Director Danuki. The pictures which have been completed are called: "A Ticklish Matter," "Soon Here, Soon There," "A Healthy Youngster," and "A Splitting Success." For the production of this series a number of well-known Berlin actors have been engaged, including Siegfried Berisch (Possen theater), Julius Falkenstein (Trianon theater), Viktor Janson (Residenz theater), Paul Westermeyer (Thalia theater) and Hanns Kraehly; also the following actresses, Misses Thiele, Jonde, Koehler and Berger.

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Wanda Treumann and Viggo Larsen, of the Treumann & Larsen Film Company, return this week from Copenhagen, after a very successful engagement with their sketch, "The Extremes Meet," in the Zirkus-Variete, and open this new year in the Berlin Cines Palast with an honorarium of 8,000 marks per month. An artistic three-act film, "Geschwister Lorris," is the latest film which has been produced by this popular pair.

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One of the season's most successful films in Hanewacker & Scheler's Christmas production was "The Conductress of Line 6." This film, which had its premiere in the Admiral's theater, deals with the story of one of the many women who have taken the places of men as conductors on the Berlin street cars. In addition to a very interesting tale, one is shown through every detail of that enormous organization, the Berlin street car system. The Greater Berlin Street Railways Company afforded Messrs. Hanewacker & Scheler every opportunity for producing a realistic picture, and the result is a film which has been playing to crowded houses and should prove of great universal interest as a true portrayal of one of the most interesting incidents of this epoch.

* * *

"The Dancing Heart" is the name of a new film which Max Mack has produced for the Greenbaum Film Company. The author of this piece is Hans Brennert, and the leading roles lie in the hands of Maria Orska and Rudolf Schildkraut. This film is especially strong in inner decorations which were made under the direction of the well-known artist, von Osen.

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Notwithstanding the fact that Munich at present has fifty-four picture houses, Messrs. Heilmann and Litman are erecting a large moving picture theater upon their Wein street property. The Bavarian Kinematographic Association has now directed a petition to the Munich police-presidency, requesting that no more moving picture concessions be granted.

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A local film firm took pictures last week of the Berlin Christmas shopping. These films are for the purpose of showing to neutral countries the favorable condition of economic affairs in Germany. Owing to the great crowds in the shopping districts these pictures should make a very favorable impression.

* * *

The Tauentzien Palast Lichtspiele, Berlin's most beautiful picture theater, which has been closed for some months, reopens New Year's Day under the management of Mr. Ludwig Klopfer, with the Imperator Film, "Satan Opium." Taking part in this film are Lupu Pick, Hermann Hellweger, Curt Brenkendorff, Lotte Erol and Claire Dessau. "Satan Opium" was produced under the direction of Mr. S. Dessau, and, as the title signifies, is mostly enacted in an opium den.

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The Board of Film Censorship in Duesseldorf (Rhine-Province) has prohibited the exhibiting of large film posters in the district over which this board exercises power of censorship.

* * *

Georg Kaiser, the popular humorist, has written a film drama for Maria Carmi-Vollmoeller. The film will soon be produced by the Deutsche Bioskop Company. For the Luna Film Company, Mr. Kaiser is preparing one of his sketches in which the humorous film favorite, Anna Mueller-Lincke will appear.

"From the Diary of a Mastermindreader" is the title of a new film series which the Union Company is preparing and in which the Mindreader Labero, who is at present performing in Circus Busch, Berlin, will enact the principal part. The text of the first film, "The Man with the Green Eyes," was written by Hugo Renard. The Union will also soon film Hermann Sudermann's first novel, "The President's Favorite," which was published in 1886.

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The trade in Austria is at present very active. The Oesterreichische Filmindustrie Company is preparing Austria's first great detective film, "The Moore House Mystery." In addition to this feature, the same firm is bringing out an Alfred Deutsch-German comedy in which the three Guttmann brothers will appear. Fritz Gruenbaum, the popular Vienna libretto composer, is also working on a film for this concern.

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A new film factory is to be built in Vienna. The building is to be one of the largest and most complete in Europe. The Messter Film Company, the Sascha Film and Philipp & Pressburger are back of this undertaking.

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C. Münstedt, proprietor of the Kino-Palace in the Prater, one of Vienna's large amusement parks, has to date sent 50,000 Kronen to soldiers in the field. This amount was accumulated through benefit exhibitions in the Kino-Palace.

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The first Anzengruber film, "The Perjurer-Farmer," was recently presented with great success by the Vienna Kunstfilm Company, who are now working upon the remaining works of Anzengruber. The leading part in the first film was taken by Hermann Benke, formerly of the Kaiserjubilaeums-Stadt-Theater, Vienna. Mr. Benke has been engaged to also play the leads in the other films of the Anzengruber series.

J. A. FLEITZER.

Berlin, December 27, 1915.

Elsie MacLeod with Vim

ELSIE MacLEOD, the pretty little blonde who has been sought by many film companies, is now "putting over" comedies with vim, for it remained for the Vim Company to secure her. Miss MacLeod has done much dramatic as well as comedy work, having begun her moving picture career with the Edison Company playing child parts and shortly afterward becoming the youngest leading lady with that concern. The opinions of her admirers are varied, for while all agree on her aptitude for the humorous, her recent portrayal of Michaela in Carmen while she was with the Fox Feature Film Corporation will long be remembered.

Elsie MacLeod.

When Tweedledum, whose name is on the lips of every European picture fan and who now with the Vim Company is known as Bungles, came to this country a few months ago, Miss MacLeod played with him in his first American film. His vast experience has taught him to recognize intrinsic value in an artist immediately; thus it happened that they have played together since then, and at present, with the banner of the Vim Company flying over them, it is only reasonable to expect startling results from them in the not far distant future.

BUSHMAN AND BAYNE IN NEW METRO SUBJECT.

Francis X. Bushman and Beverly Bayne, the Metro stars who recently completed the stellar roles in "Man and His Soul," will begin work on two new Metro features. The first will be a picturization of the widely read novel, "The Wall Between," written by Ralph D. Paine. Their second vehicle will be "Boots and Saddles," adapted for the screen from the successful play of the same name by Eugene Walters, author of "The Easiest Way," "Paid in Full" and other notable stage plays.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

PURSUANT to a promise made in the last issue an attempt will be made to answer the question: "Why is the National Board of Censorship?"

* * *

Many men prominently identified with the motion picture business today have had the question directly applied to them and have tried to answer it. The writer has read the answers and credit for the nearest hit to the bull's eye must be given to Carl Laemmle. What is known today as the National Board of Censorship was not established or recognized as a censorship body. It had its origin in the People's Institute of New York City, the membership of which was recognized as the embodiment of principles that best served the people's interests. It was conceded that the best of nearly, if not all, creeds and classes was represented in that organization. A time came when the Institute offered a protest against certain motion pictures. The manufacturers of that time gave respectful attention and a conference followed, resulting in the organization of a supervising board, which, as Mr. Laemmle says, was to act in an advisory capacity.

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Mr. Laemmle's statement in this connection is worthy of more attention and respect than almost any other, for the reason that he was one of the first of the film industry to become independent and attack the so-called trust, which is saddled with the responsibility of creating the National Board of Censorship. All conditions tend to verify the honesty of his expression. The writer is not in a position to disprove his statement that he opposed the use of the word censorship in the creation of the present National Board, but knows enough about the situation to state that none in the movement had a thought that by the use of that word "censorship" anyone connected with the movement was adopting something that was contrary to and in defiance of the Constitution of the country.

* * *

Censorship, as instigated under this movement of supervision, was not based on the question of immorality. I think the reflections of those engaged in the moving picture business five, or six, or more years, will sustain me. Supervision was not suggested by any film of American manufacture. "The Great Train Robbery" received the keenest attention of the reformers after the National Board of Censorship was organized. Some say it led to the creation of the board. It did not. The first objection was made by public opinion represented by the audiences and managers, not by any reformer, or body of reformers. The first picture to arouse a protest was of foreign manufacture. It was one which showed the backing of a horse attached to a wagon over a precipice, horse and wagon alternating in the terrible fall down the steep incline until both landed at the bottom. The supposed driver was, of course, a dummy, but the horse was flesh and blood. American agents, distributors and exhibitors joined in condemnation of the subject and it was at this time that the question of supervision was taken up.

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Just about this time every motion picture machine operator, stereopticon worker, illustrated song singer and others acquainted with or who thought they knew how to take and develop a motion picture, got the notion that there was "money in it." The result was that some very questionable subjects soon oozed from questionable sources. Then those who were not in the business to make a quick turn and get-away again urged a permanent board of supervision Those who saw a future for the business were on the job. Where the reformers were at that time we cannot recall. They probably were not interested because the pictures at that time were only patronized by the poorer classes, and those classes evidently did not interest them. It was only when the picture houses loomed up under their eyes that they discovered moving pictures were a reality. They started to figure: "Why should not the people who go to the pictures come to our church?" they asked, and then a general condemnation of motion pictures followed. Met with the statement that the pictures had been properly supervised by a well authenticated body they then opened an attack upon the board of censors. The first attack was upon the secretary of the board, the equal of any of the reformers in point of intelligence, conscience and honesty. Because that secretary was paid for actual clerical services the reformers declared the whole board was subsidized.

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That is where official censorship first took root. No reformer in New York or elsewhere has been able to successfully attack the integrity or good faith of the National Board of Censorship, but the foresight and shrewdness of the so-called reformer has found a basis upon which to build a source of revenue. The result was that these sanctimonious individuals have laid foundation for a wide-spread system for the squeezing of fees from the motion picture people under a claim that has no foundation in fact.

* * *

One very prominent moving picture producer has said there is no reason for the existence of the National Board of Censorship even as an advisory board and states that it would be as reasonable to establish such a board for the supervision of newspapers, books and other publications. "The public is the censor," says this producer. True, but the reformers do not give the public a chance on motion pictures. Newspapers and other publications are passed upon after publication. Motion pictures must run the gauntlet before publication. "But," says the wise man, "no well regulated and legitimate concern needs the advice of an advisory board. If the pictures are as they should be, the board of public opinion will endorse them." The motion picture business is rated as fourth in importance as to public benefit and capital invested. Take any of the three rated above it and see if it has not an advisory board connected with it. The most eminent jurists, scientists, statesmen and mechanics of the day have occasion to consult with others. Not that those with whom they consult and confer know more than they do, but they wish to attain perfection of judgment and plans as near as possible.

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The motion picture producer feels that he has produced something that will win public approval, but at the same time feels that the judgment of others who have not been directly interested in that production is desirable, so he sends his work to the National Board of Censorship. To the open mind this would indicate a desire to give the best.

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Let us go a step higher. If it is improper for the manufacturers to support an advisory board and the judgment of the manufacturer is to be conclusive, why have an advisory board for the President of the United States, the Navy and Army? Why have courts of appeals and revisions? To abolish advisory boards is to proclaim infallibility.

* * *

The claim by those who make it that the National Board of Censorship is not an organization for censorship is correct. The fact that it is maintained by monetary contributions by the makers of the subjects it passes upon shows that it is not a censorship board. The term censorship is a "misnomer," as Mr. Laemmle has stated. The fact that it is not a censorship board is established by the fact that the personnel of the board and not the organization behind it has no market price, which cannot be said of some reform organizations and their members. Another difference between the modern censorship boards and the National Board of Censorship is that when the latter passes adversely upon a film it notifies the producer of its objects and gives him an opportunity to justify the production or make corrections before public productions, while the others arbitrarily cut and slash, and then make the producer pay for the mutilated corpse.

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Putting himself in the position of the manufacturer who desires to do the right thing, the writer would say: "I am unalterably opposed to national, state, or other official censorship, but I am prepared to submit any work to disinterested judgment in order that its standard may be fixed as close as possible to perfection; and I insist that producers who are not willing to follow the same course be ignored by the public." I made this contention during the early days of the National Board of Censorship and I still adhere to although I am unalterably opposed to censorship.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

SOME NOTABLE TRAVEL PICTURES.

Old Unchanging Holland (Pathecolor).

RAVEL pictures are enriched by the addition of scenes in Old and Unchanging Holland in colors. The land of picturesque canals and windmills as unchanging as the ople, who, dressed as were their ancestors, go about their ily occupations, and to market just as we have read in the hool-books of a generation ago. Whether the old Dutch intings remind us of the pastoral scenes, or whether these enes remind us of the old Dutch paintings is of no im- rtance; to see again in real life the reproduction of the cows the large level pastures and the familiar landscape is very reshing and we are glad to have the present generation e with greater perfection and in true life that which so eased us in still picture form.

The village of Staphorst, known for its musical comedies, th its appropriately clad natives adds to the value of the l.

Climbing Mt. Blanc (Pathe).

n this picture we follow a party of climbers from the lage of Chamonix, which is just north of the peak, progress ng slow a small hotel offers a welcome shelter for the ht. Starting again the next morning, the ascent becomes rancing with the large vista; rare views of the small vil- es nestling in the valleys below are at once peaceful and autiful.

A most highly interesting picture is one obtained by the otographer of the party who has so pointed his camera t he is enabled to take a most unusual and thrilling ture of an avalanche. Perseverance is finally rewarded, er many thrilling and hazardous experiences, such as ssing a human bridge, they reach the summit and con- atulate each other upon attaining such an eminence in . Mt. Blanc is a rugged snow-capped peak rising 15,781 t into the heavens, being the highest peak in the Alps d affords more than usual interest to the traveller.

From Kabylia to Constantine (Picturesque Algeria).

This is another beautiful scenic in pathecolor. The region Kabylia in northeast Algeria is one of the wonderlands the earth, it is said that its natural beauty is not surpassed any other country. A trip by automobile is taken from s garden spot of Africa through some of the most wonder- mountain scenery in the world. It is noticed that the ds are most modern, the tile-roofed villages are quaint all way to Constantine. This is a most interesting picture l is a valuable addition to this class of film. A new country pened up to us and we cannot fail to find interest in the culiar native costumes and customs all of which are en- nced by the color process.

Quaint Dances of Japan.

he dances of Japan are certainly more picturesque than se of America. This series of dances includes, as plained in English, the scarf dance, the umbrella dance the wedding dance. The "Hana Nomaki" and the ippon Benzai" are some of the names by which they are own. The "Hana Nomaki" is danced in honor of the ing-time and the cherry blossoms which fill Japan with uty and fragrance. The "Nippon Benzai" is the most ited of the dances and its performers always arouse the al subjects of the Mikado to enthusiastic demonstrations; se pictures are a pleasing addition to the manners and toms of the attractive Japanese.

Unfamiliar Fishes.

t is well-known that the waters of tropical countries are ming with beautiful and peculiar fishes, a reel of these always be more than attractive. The kinematograph has o its added credit that it can produce pictures of this s which beforetime were impossible. The aquarium was imited use to the schools at large, book-illustrations were ost equally limited; now however we are able to see all ls of fishes from the Amazon River, South America; the streams of India, and the waters of the West Indies. This film is as instructive as it is unique and will be more than cordially welcomed.

A Tea Plantation.

A small subject yet full of interest is this depicting a tea plantation in the Island of Java. Being one of the island's most extensive operations and from which it reaps its largest income it is an industrial of importance, it will therefore take its place with both Industrials and Travel pictures. The manner of picking the leaves, their sorting and drying is interesting.

AN EDUCATIONAL INDUSTRY.

A Pennsylvania newspaper has just made the discovery (long known elsewhere) that the "Moving Picture is a Giant Industry"; with some detail well known to the trade. What is at this time of more importance and needs to be more widely known is that the moving picture industry is the greatest Educational Industry of the day and hour. While of most recent growth and development it is a mightier factor for promoting educationalism than any other influence or power at present in operation. There is nothing to compare with the moving picture for the teaching of all kinds of subjects in the public schools; it is equally valuable in vocational, technical and industrial training. It is at once the great teacher of travel, history, science and art. It has suddenly become the picture newspaper of the day. And because it is seen by millions of people daily it has such a hold upon their lives that its responsibilities as an educator are as great as its powers. If the newspapers of the country would begin to take as much notice of the educational industry of which the picture is capable and press its positive advantages, free from belittling criticisms and repetitions they would be helping a good work.

CONCERNING CENSORSHIP.

That the educational picture is in no way interested in censorship being in itself immune, does not necessarily mean that the Educator should be entirely silent on the question. Believing, however, that there are readers of the Educator to whom the question of censorship comes, even if only in a secondary manner; to place an emphasis on the action of The Moving Picture World will surely be appropriate. The writer entirely agrees with no less an authority than the Rev. Thomas Dixon, author of "The Clansman," when he says:—

"The motion picture business in some parts of America is being subjected to the same sort of senseless persecution that drove the Hugenots and Pilgrims from Europe."

The rise and development of the moving picture is its own argument against any criticism demanding censorship in the form desired by hysterical—even though religious—reformers. Beginning amid troubled surroundings, and passing through trying times, with enemies within as well as without, the moving picture can be truly described today as being elevating as well as educational. That it is educational in itself is proved by the fact that it has driven out many vicious forms of entertainment, has curbed many vices, very seriously injured the drug and liquor traffic, has made enemies of a class of people whose enmity is an honor, while at the same time giving to millions of people a new and clean form of entertainment heretofore thought impossible; surely then its own history is its own best sponsor. If therefore it has thus behaved so admirably in its youth what will it do in its maturity?

Surely it is enough censorship against evil to know that the picture is on the same level as the book or paper or any other publication that is found guilty of anything even approaching the indecent. He is a libeller of a knavish kind, however, who dares to suggest that a curb should be placed only and especially upon the moving picture in the fear that it might in the future become guilty of evil.

The present contention of the writer is that the moving picture is such an inherent eduactional power, that to tamper with its liberties in any way is to hinder its growth and progress. It is an accepted theory that the best antidotes of evil are education and culture, these qualities the picture enjoys in no limited degree, and is using them in a marvellously progressive manner. When one looks beneath the exterior of the proposed censorship, one is forced to the conclusion that it has less of righteousness and nobility of purpose than appears on the surface, it is not based on logic or fact, but is only bolstered up by a species of narrow-minded reform which has lived so long as to become professional in its character, ravenous in its appetite, and literally goes about seeking what it may devour; its opposition to the moving picture is not directed against the moving picture as such but rather a continuous plan of attacking anything and everything which its self appointed and arrogantly assumed authority deems necessary, to a degree which becomes pharisaical and only earns for its agitators more contempt and less respect.

The moving picture is the outgrowth of the highest education in science, art and literature, it is really Illustrated Education, it has known nothing but progress and success, it is the marvel of the times, and while ready to be judged at any angle, it can prove itself nowhere more worthy than in its educational value historically and prophetically.

ANALYZING MOVEMENTS.

A new feature among the Pathe educationals is one in which the ordinary and special movements of men and animals are recorded. In the analyzing of human movements the actions of athletes are shown many times slower than in actual life, this enables it to be seen how the muscles are brought into use, as also how they differ in the varied actions of running, jumping and throwing weights. The pictures were taken with a Pathe extra fast camera at the rate of one hundred pictures a second; when shown upon the screen, the slowness of action causes every movement to be followed with studied attention.

The beneficial results of this picture will be many, not only as an illustration for the purpose of showing how the muscles are used, but also how they may be used and controlled, making them of additional value in physical training and culture. The movements of animals are also very interesting, years ago the Japanese were considered extravagant in their illustrations of animals in decorative art, instantaneous photography only revealed the fact that they had been closely observing their true and natural movements.

This latest method now confirms more than ever the truth of much that previously seemed impossible. The gait of a horse, the leg actions and changes are clearly seen; the same with dogs, cats and kangaroos, making the film an extremely instructive one, the value of them being enhanced by the fact that they are in natural colors; an extension of this series will be as welcome as it is instructive.

ECONOMY THROUGH SAFETY.

The "Safety First" campaign with all its advantages and lessons is also a campaign of efficiency and economy: the idea of safety is a great incentive to efficiency and as a result a promoter of economy. For these reasons—very worthy in themselves—the railroad companies while doing admirable work in promoting "Safety Moving Picture Lectures" are best protecting the public from common dangers and themselves from loss and damage suits, while at the same time securing better and more practical all around results in labor and travel.

The New York Central Railroad Co. maintains a traveling picture exhibit which very probably covers their entire route and by its constant exhibitions does a great deal of good wherever it goes. It consists of a car in which are pictures showing the right and wrong way of doing things; warnings and instructions relating to all possible contingencies under which their own employees or the travelling public may find themselves.

In a second car is a moving picture exhibit lasting 22 minutes in which a two-reel story entitled "Steve Hill's Awakening" is shown. This is a story of a railroad man who has many narrow escapes, and who wins the yardman's daughter by having an awakening to his responsibilities and consequently by never taking chances in railroading. The story was written by Marcus A. Dow, general safety director of the New York Central lines, and the exhibitions are given on schedule time, and are free to the employees and the interested public.

Employers of labor in the towns visited are also encouraged to send their employees to visit the exhibition and so increase the general good sought to be done.

PATHE'S "HUMAN MOVEMENTS ANALYZED" VERY POPULAR.

"Human Movements Analyzed" and its sequel "Animal Movements Analyzed," two single reel educational subjects, have received larger bookings than any Pathe one reel pictures in years. The newspapers everywhere have united in declaring them to be as interesting and instructive as any films that have ever come under their observation. At the Strand theater in New York every audience greeted them with long continued applause, a remarkable tribute for educationals.

F. Lumsden Hare

AN IMPORTANT World Film acquisition is F. Lumsden Hare, a leading English actor well known to the legitimate stage. He was born in Tipperary, Ireland, and educated at Saint Dunston's College in London.

He followed the sea four years before going on the stage. In London he appeared in important roles in such plays as "Ben Hur," as John Storm in "The Christian," and "The Admirable Crichton."

He has also appeared in South Africa and throughout the Orient, landing in America in 1904. Since then he has played leads with John Drew, Ethel Barrymore, Fay Davis, Amelia Bingham, Billie Burke, Gertrude Elliott, Maude Adams and Grace George. He is an ardent golfer and motorist and is a member of the Lambs and Players' Clubs. His favorite hobby is fruit-farming on his Long Island estate.

F. Lumsden Hare.

Mr. Hare is playing the leads in two World Film features —"Love's Crucible," with Miss Frances Nelson, and "As In a Looking Glass," in support of Miss Kitty Gordon.

IVAN AT WORK ON "THE IMMORTAL FLAME."

A new Ivan feature, "The Immortal Flame," is in process of production at the Ivan studio under the direction of Ivan Abramson. The theme treats of the immortality of true love and the sacrifices and heartaches one can undergo when imbued with the spirit of this divine fire. It was written especially to feature Miss Maude Fealy by Ivan Abramson. An especially strong supporting company, headed by Paula Shay, Joseph Burke, James Cooley, Edna Luby and Willard Case appear in the cast.

As soon as the interiors are filmed the entire company will leave for Washington, where some of the most important scenes in the play will be taken. Several of the official buildings will be used to give the drama the necessary color. It is expected that "The Immortal Flame" will be ready for release the early part of March as the regular monthly feature for that month.

CONSTANCE COLLIER IN SECOND MOROSCO SUBJECT.

Following her screen debut in "The Tongues of Men," the Oliver Morosco photoplay recently released on the Paramount program, Constance Collier has commenced work on her second production for this company, "The Code of Marcia Gray," especially written for her by Frank Lloyd, the well-known Morosco director. The chief support to the star is offered by Forrest Stanley, the talented Morosco idol of the stage, whose success on the screen has been instantaneous, and Harry DeVere, the talented player who has just become affiliated with the Morosco forces.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Udells.

DAVE UDELL comes in with a lot of stuff. In his letter he says: The ads enclosed have brought me more business than anything I have ever written. Especially the one where the plays are listed for the patron's own selection. I receive letters every day from patrons wanting such and such a photoplay, and as I have the entire list booked it does not inconvenience me in the least.

May I suggest that exhibitors should write articles and press notices with a local flavor instead of relying on the film companies for this source of information. People are tiring of "a wonderful masterpiece," "beautiful gowns made by Lady Duff Gordon," "a great Broadway success," etc.

The advertisement offers thirty-one titles from which five are to be selected and since Mr. Udell had them cinched for the Majestic, Paxton, Ill., it follows that the selection will not put him in a hole. It does help as a guide to future bookings and as an index to the taste of his patrons and it does more immediate good in making the patrons feel that the house is trying to please.

The suggestion as to localizing the press stuff is a good one. A. W. Walker, of the Orpheum, Aberdeen, S. D., is localizing all his clips for his house organ. Mr. Udell's readers are still more purely local. Mr. Udell also adds a number of suggestions, many of which he has tried out and found good. They probably we be as useful to others:

An alarm clock is about the best investment for an Exhibitor who is troubled with "empty seats."

No Exhibitor is omniscient. Riding on a "high horse" will take you nowhere. Mingle with your patrons and be one of them.

Be your own censor. See your films before showing them and discard the ones you think suggestive. Tell your exchange about it.

Beware of "eye sores." Two large shining EXIT lights near your screen attracts the eye from the picture and annoys many patrons of nervous temperaments. Also the illuminated sign near your screen announcing coming features. There should be nothing near the screen which will attract the eye from the picture. Do not surround your screen with a gold, shiny border. There should be nothing in the theater for the light to reflect on.

You will not profit by having a candy slot machine on each seat. One patron does not like to hear his neighbor SMACK, SMACK, SMACK on a piece of candy, etc., when he is trying to enjoy the show.

Do not force your patrons to take any form of advertisement from your theater. Put your programs or any other literature on a shelf, table, etc., with a sign TAKE ONE. TOMORROW'S PROGRAM, etc.

Be original. Stop trying to outdo your competitor by imitating him and adding to. If your competitor is running a five reeler on Tuesday for 15c., don't try and gain more business by advertising seven reels for 10c. on the same night. That's babyish and weakening. Instead try these:

Advertise a tableau to be given every notable picture you have booked. Arrange the tableau in such a way that it will be a counterpart of the picture itself, or a vital scene in the picture. For example, "The Christian." I arranged a graveyard scene on the stage, had a curtain painted with an ancient city in the background. To carry out the perspective from the stage the wood drop also contained a few crosses, smaller tombstones, trees, a little pond, etc. The central figure on the stage was a large cross, made of pasteboard and green ivy hanging down the sides. By the cross knelt a man with a cassock to represent the Christian praying. A red light was placed behind the drop near the horizon and a blue flood thrown on the whole. The front drop commenced to rise and a chorus of voices in the wings sang "The Holy City." The audience was surprised at first but before the picture was thrown on the screen, they were one and all in a receptive mood.

You can make extra money and gain excellent advertising, at the same time convert people to attend your show by having a children's night, the old folks night, a comedy night, old soldiers' night, nights for different lodges, colleges, universities, societies, home culture clubs, parties, weddings, factories and everything decent under the sun. Put on a picture like "Guarding Old Glory." Have the school children march with flags to your theater, led by a band playing "The Star Spangled Banner." Try it once. Everybody in town will be out to see your show.

Try badges. Like they do on election days, conventions, etc. Imprint "I am going to see So and So at the Big Theater." "I saw a feature last night at the Big Theater. It was great." Some people will not let you put the badges on them. That's all right. Don't quit business because they give you a cold shoulder. If they say, "Don't you dare pin one of those things on me." You say, "We are going to show a great picture tonight at my theater. Here's some tickets, come and bring your whole family. The reason I'm giving you these tickets is because I want you for a patron." Don't let anyone escape.

Read the Moving Picture World from cover to cover and apply it to your business.

We particularly like that last suggestion because so few exhibitors get all this paper gives them. They look up the program in which they are interested and read a note here and there, but they do not read the entire issue and they cannot possibly hope to keep posted unless they do. The MOVING PICTURE WORLD is as necessary to your business as the house you run, for it is necessary that you know as much as possible of the business in which you are engaged. Many exhibitors read this department and yet do not read the news section in the back of the paper where are recorded advertising stunts sent in by staff correspondents. They are not as fully commented upon, but they supplement the work of this department.

That's all the Udells this trip, but there is more to come.

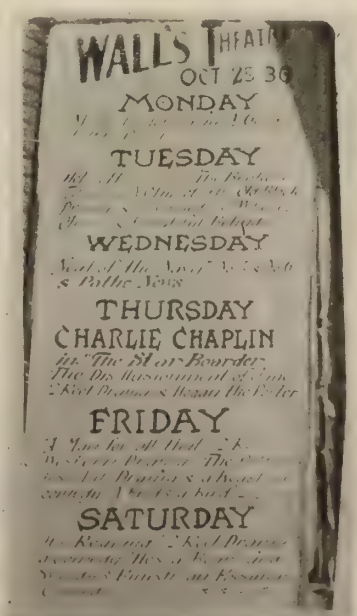
Here's An Old Friend.

S. E. Wall, away back in 1846 or thereabouts, wrote that he was going to write. At last he has. Mr. Wall is running in Plain City, Ohio, now and he has been making money, because he hustles for it. If you are a late comer to the department, know Mr. Wall as the man who went into a small town and got more people into a house for ten cents than the last man in could coax with a five cent piece. Mr. Wall writes:

It has been some time since I bothered you with any of my offerings, chiefly because I had nothing to offer that I considered worth while to your valuable department, but when you reminded me a week or two ago that I was rather slow starting that whooping big letter so long promised, I decided to let you know that I am still here anyway.

I am enclosing a couple of post cards that I use each week that I find very effective advertising, as I have an "honest-to-goodness" hand-picked mailing list that reaches everybody in town and on the rural routes.

The card advertising SCANDAL is one of 400 that I 'tuk my pen in hand' to and after much neck-bending and tongue-chewing I managed to get them out, but please advise your readers who are inclined to take things easy not to start that method of advertising for it sure is some job. The results, however, justify all the labor involved, and results are what I am interested in, and with that end in view I get out the advertising about every other week with pen and ink, alternating with the multigraph card like the one advertising JUNE FRIDAY. The multigraph card is very effective, but it does not have the personal appeal that the hand-written card has.



The weekly programs as shown on enclosed photos are painted on regular sign painter's cloth the size of a three sheet and I have permanent locations around town in conspicuous places entirely away from the theater.

Since inaugurating the mailing list I have discontinued the weekly program for general distribution and for that reason have nothing to submit for your inspection along that line.

Business has been very good, showing a nice increase over corresponding dates last year, but as may be expected things have been very quiet during the last three weeks, due to the Christmas shopping, but as that is over now, here's hoping.

Mr. Wall writes what, in an earlier day, would have been called a "clerkly" hand. It is not a copper plate script, for it is possessed of individuality, but it is as clear as script printing, and as easily read. He can get out hand-written cards and get away with it, but unless you can write almost as good as a press can print, don't try it, and even then it will be easier on you to have a line cut made of the message, print it a good black and fill in with any of the good carbon inks. Drawing ink is not what is meant, for drawing ink will dry down glossy where the printing ink dries flat; without a gloss. Your stationer or art dealer can get you an ink that will match the printing and greatly reduce the manual labor while preserving the effect. The handwritten card addresses the recipient. The multigraphed card does not. The three sheet sign is nicely lettered and, being on cloth, will stay up in a rain where paper will wash down. Mr. Wall does not date his days, which should be done. Let the man on his way home, in a hurry, note that Chaplin shows on the 28th. Do not make him take a second look to see that the week is the current one. Always give them day and date. If it only influences ten cents worth of trade, that will help. From the photograph we gather that two colors are used, and that the days are probably in red and the announcement in some less marked color, perhaps blue, which will fade in front of the camera. We think it would be better to have the signs done on cards, each for a day, with the days permanently lettered and the cards and dates to be slipped into grooves, the same as the window signs. The saving in cloth and work will soon repay the cost of the boards and presently also pay for glazing the signs, or for a pint of waterproof or spar varnish. If the sign is to be permanent, make it work to the best advantage by proclaiming its permanency. There is value even in the suggestion of continuance. The cards can be changed once a week or each day, the Monday date being taken out Tuesday morning and replaced with a new date and card. In this case a color should be used for each week and changed weekly for three or four weeks when a return to the first color may be made.

Right.

L. J. Scott, of the V-L-S-E exchange, Kansas City, sends in a New Year greeting that is neatly done, one oblong sheet and one that started off that way, but which was brought to a point on the bias. The feature is this sentiment:

We succeed
only AFTER
Our Customers Succeed

Any exchange worked on that plan will succeed, because it will help the customers to succeed and the V-L-S-E exchanges generally are notable for being run on that plan.

Mr. Ruffner writes:

It all came about this way: For many weeks prior to our taking on a triangle franchise we had been teasing the jitney hounds with a Saturday souvenir matinee for the kids and not wishing to disappoint our many little friends, we continued to offer a small gift as well as a show, all for a nickle.

Last Saturday we slipped 'em the Triangle candy.
In their tummies,
In their eyes—
That's the way to advertise.

And darn if it didn't break all previous Saturday matinee records. Called in a candy maker and put the buck up to him, and he made

good. It is pure sugar goods, "cut mixed" and is not painted. The "T" is cast right through the piece. Put one in your mouth now and at 5 o'clock day after tomorrow take it out and you'll still find the "T," verifying the statement that we do not use a moustache to deceive you.

This will furnish you with "stuff" for one issue and you can follow it with another one—that of carding all the autos. We have a giant footman out in front who takes care of the auto trade. He attends to every little detail that has for the comfort of our gasoline patrons. When they drive up and stop, the footman hangs a card on the radiator cap

"WE ARE IN THE LIBERTY.
COME IN."

It is 14 inches square, and if the owner of the car kicks about the card he is quelled with two passes. If that doesn't appease his wrath, we offer to buy him a tank of gas, and then if he hollers, we'll shoot holes in his tires. He just can't lose.

Mr. Ruffner asked us not to print his breezy letter, preferring to do the dignified, but he writes too brightly to be translated into coldly severe type. In the cut Mr. Ruffner is the one with the eyeglasses. He can look almost like a deacon of the church when he wants to, and he writes like a staff correspondent of the Police Gazette, also when he wants to, but he and Mr. Bagley both know how to hustle. Mr. Bagley was originally a window trimmer and got over into the show business in August, 1914. He was in Missoula, Montana. Then he and Ruffner, who started in Victoria, Wash., (not B. C., the latter is a larger town), and who worked over to Butte, Montana, got together and opened in Spokane. Also they are still opening Spokane. It is no reflection on them that the entire state went dry just after they moved in. It is purely a coincidence.

Joking aside there is not a more alert pair of wires anywhere in the show business than these two men. And they keep on hustling even now that they know they are good. Just for that matter what do you thing of a picture theatre that has its own candy made to order, and so help us heaven, every last piece of the four ounces they sent us (one package) had a Triangle trade-mark in the centre in proper colors, and it was good candy, for we did not get ill or even uneasy. To date that candy seems to hold the medal.

Much Advertising.

A. T. Shaughnessy, of the Morgan Grand, Sharon, Pa., sends in one of his regular house programs, trimmed up a little for Christmas. Five thousand are printed, of which a thousand are mailed and the rest handed out at the theater. The house seats 1,300 and Mr. Shaughnessy writes that in the two months he has had the proposition he has boosted the receipts more than two hundred dollars a week. That speaks for itself. At the same time, looking at this proposition from the usual angle, we think it could be made to do more work for the house and less for the foreign advertisers. The first inside page is the only one that runs house stuff on the right hand and then only about a third of a page to a day, which is not much when it is considered that the issue is twenty pages and cover. We think it would boost another hundred or so if there was a page of advertising dropped and replaced with some sound argument for the pictures and the house. It is nice to get a lot of income from the program, but the dollar that the advertisement brings in might be a dollar and a half if the space were given the house. You cannot see that dollar and a half as easily and a cartwheel or a greenback is something tangible, but the dollar fifty is there. It must be a good advertising medium or it would not be patronized so liberally, but because it is a good medium is just the reason why a house should invest in more space.

It is a clean and attractive issue, well set and printed, and the holiday cover in red and green is not garish, but a jeweler and a bank each get more of the front page display than the house does. Not counting liner ads, there are thirty-five advertisements in the issue, which is a lot when it is considered that some are full pages. Against this there are seven house spaces of about a third of a page each, six days and the underline. When Mr. Shaughnessy goes after advertising, he gets it.

From Brooklyn.

L. L. Levin, of the Regent and Colonade theaters, Brooklyn, sends in a joint program for the two houses. For the week in question they had the Castle film, and the cut for this shows the dancers against a black ground, Mrs. Castle's white dress standing out prominently. Printing on white paper would have been conspicuous, but Mr. Levin uses a vivid yellow that pulls it up even better. It is a strong canary color, not a sickly yellow and the dress catches the eye as far as the sheet can be seen. We like the yellow paper for the program, but if Mr. Levin will send in a program on white stock some time we'll reproduce the top and show how he gets a neat head for the two houses. We take it that the houses bicycle the films, since the single program is made to serve the two houses, but while this fact is probably known to the patrons it might be well to run a note explaining to the man who sees the sheet for the first time that this is the case.

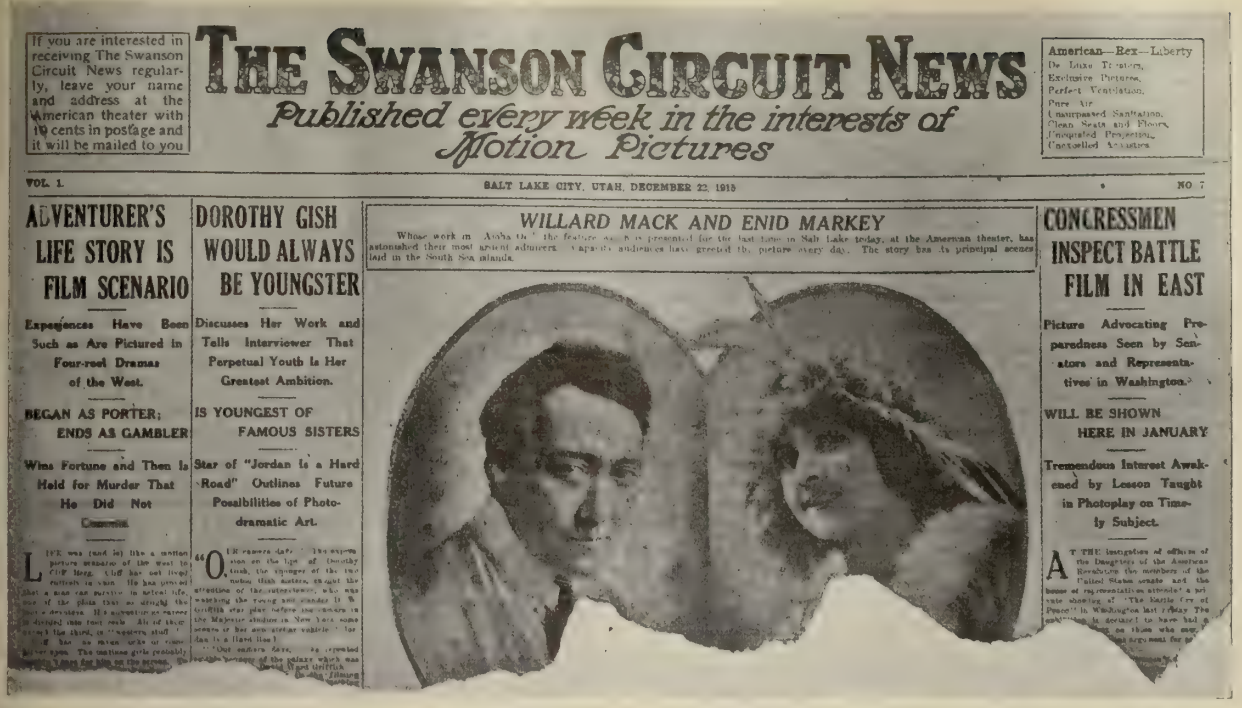
The subjects are played up smartly, the house supplying the descriptive lines. Get Mr. Levin's Scotch:

> A grand mixture of haggis, porridge, thistle down and Black and White. Lads and Lassies from the lochs, doons, and braes, equipped with sporans, claymores and dirks, gambol over the heather, "'Tis a bra', brecht, moonlecht necht, the necht, on Loch Lomond."

This is for a comedy. For drama the lines have the proper dignity and in this announcement it will be seen that Mr. Levin takes advantage of the presence of the player at a city theater to help the feature:

> Miss Stevens, the brilliant stage and screen star, who created a sensation by her wonderful performance in "Soul of a Woman," will again make her bow on the screen, in the "House of Tears," another marvelous production. Miss Stevens is now appearing in the stellar role in "The Unchastened Woman," conceded to be the most successful play of the season on Broadway.

Perhaps you cannot always beat the company press agent, but you most assuredly can phrase your announcements in a way that suits your patrons best if you will give the matter a little study.



If you are interested in receiving The Swanson Circuit News regularly, leave your name and address at the American theater with 10 cents in postage and it will be mailed to you

THE SWANSON CIRCUIT NEWS

Published every week in the interests of Motion Pictures

American—Rex—Liberty
De Luxe Theaters.
Exclusive Pictures.
Perfect Ventilation.
Pure Air
Unsurpassed Sanitation.
Clean Seats and Floors.
Unequaled Projection.
Controlled Acoustics

VOL. 1. SALT LAKE CITY, UTAH, DECEMBER 22, 1915 NO. 7

ADVENTURER'S LIFE STORY IS FILM SCENARIO

Experiences Have Been Such as Are Pictured in Four-reel Dramas of the West.

BEGAN AS PORTER; ENDS AS GAMBLER

Wins Fortune and Then Is Held for Murder That He Did Not Commit.

LIFE was (and is) like a motion picture scenario of the west to Cliff Hess. Cliff has set himself outside in vain. He has proved that a man can survive in actual life, one of the plots that are driving the [illegible] directors. If a motion picture is divided into four reels. All of them except the third, is "peppery stuff." If he so chose, Cliff could write or [illegible] upon. The luscious girls probably [illegible] for him on the screen.

DOROTHY GISH WOULD ALWAYS BE YOUNGSTER

Discusses Her Work and Tells Interviewer That Perpetual Youth Is Her Greatest Ambition.

IS YOUNGEST OF FAMOUS SISTERS

Star of "Jordan Is a Hard Road" Outlines Future Possibilities of Photo-dramatic Art.

"OH, [illegible] date." The expression on the lips of Dorothy Gish, the youngest of the two [illegible] sisters, as she entered the [illegible] of the interviewer, who was watching the rising and slender D. W. Griffith star play before the camera in the Majestic studios in New York some scenes of her next starring vehicle "Jordan Is a Hard Road."

"Our actors have to [illegible] the [illegible] which was [illegible] Griffith

WILLARD MACK AND ENID MARKEY

Whose work in "Aloha Oe," the feature now being presented for the last time in Salt Lake today, at the American theater, has astonished their most ardent admirers. Capacity audiences have greeted the picture every day. The story has its principal scenes laid in the South Sea islands.

CONGRESSMEN INSPECT BATTLE FILM IN EAST

Picture Advocating Preparedness Seen by Senators and Representatives in Washington.

WILL BE SHOWN HERE IN JANUARY

Tremendous Interest Awakened by Lesson Taught in Photoplay on Timely Subject.

AT THE instigation of officers of the Daughters of the American Revolution the members of the United States senate and the house of representatives attended a private showing of "The Battle Cry of Peace" in Washington last Friday. The [illegible] is declared to have had a [illegible] on those who may [illegible] favorable action [illegible] preparedness measure for [illegible]

The S. C. N.

Either Bill Swanson sleeps or he snores with his eyes open. It was number seven instead of the number one of the Swanson Circuit News that came to our desk. The Movie Fan, from the Swanson house in Grand Junction, Colorado, has been a regular visitor for a long time, but the new sheet covers three houses in Salt Lake City, the American, Liberty and Rex. It looks very like a regular paper and for that reason it is reproduced in part. Most of the newspapers style organs forget they are trying to be like papers and so they look like house organs and nothing else. This looks like a newspaper and stays that way. We think that the booklet form is better than the newspaper style, though the latter is much cheaper, both as to stock and through the omission of folding and pasting. If you do get out a newspaper house organ, get out one that looks like a newspaper and not like a cross between a daily and a circular for a department store. Mr. Swanson may sleep, but it is at least with one eye open.

Ghastly Opposition.

J. W. Llewllyn, who is down in Georgia, sends in a postcard on the back of which is written:

> I have run up against all kinds of opposition—revival meetings, circus, lyceum, rep shows, carnivals, fires, prize fights, church fairs and big weddings, but this opposition last night skinned them all.

The opposition was a double lynching and the card shows two negro youths hanging from the same tree. It certainly does put business to the bad when the town is in a ferment. If Mr. Llewllyn will supply a permanent address, we would like to drop him a line.

A Schedule.

A. R. Lyon, of the Transcona, Transcona, Manitoba, sends in his first house program. It really is not so much a program as it is a new rate card, for Mr. Lyon had to add two reels of comedy to supplement the five reel features. This gets the show well under way before the feature starts and late comers can get the entire feature instead of missing the opening.

The issue is on brown stock, suggestive of kraft paper, but of better grade, about three by five inches. As Winnipeg is only seven miles distant with three trains a day, the program uses this fact to start off the argument for the raise. This reads:

> OUR BIG
> BLUNDER
>
> was trying to sell Amusement in Transcona cheaper than in Winnipeg. Big Features are in demand, but our patrons say if they come out these cold nights they must have a good laugh also; and most of them are broad-minded enough to admit they have been getting a little MORE THAN VALUE for their money EVERY FRIDAY AND SATURDAY lately. Now with the BEST TWO REEL COMEDY that money can buy, added to the Programme, making a Two Hours' Entertainment that may be equalled but not bettered here or in Winnipeg, no one will surely begrudge the extra Five Cents when they consider they are getting a Reel More and Quality the same as in Winnipeg for the same price. These are facts which we can substantiate. Think it over.

Facing this is the new schedule of time and cost. This is most distinctly a good idea and worth following. It runs:

Adults	15c.	Children	10c
Open at			7.15
Show Starts with Topical at			7.45
Two-Reel Comedy at			7.55
Big Five-Reel Feature at			8.25
Ready for Home at			9.45

Comedy and War Topical again
——for those who are Late.——

Mr. Lyon writes that in spite of the cost he would like to get out a program regularly and thinks it would pay, providing that he could make it readable. We think it will pay, and we think, too, that he can make it readable. We would suggest that he change to paper stock of fair grade, since this card is better than need be used. The schedule, in smaller display, should run on the first page, with the program on the third page, house talk, short and snappy, on the second and the underline on the back. For a time the house talk should partly concern the greater value, not in apologetic tone, but with the frankness with which he has already met the situation. If he can get a couple of advertisements for the back page, it will cut the cost considerably, and will not detract from the usefulness of the sheet to him.

He sends in some newspaper advertising that is well worked, the local paper coming out weekly. The proofreading is poorly done. Mr. Lyon should insist on having proof sent him for correction. They get a "clear photoplay" for "clear photography" and similar breaks in every advertisement.

Eight and Folded.

The Coliseum, Detroit, sends in some neat eight page folders well displayed and attractively printed. The two holiday issues carried a greeting in a holly border. They make good use of cuts, but use no house stuff whatever. It would be better to condense the program a little in order to steal a page. They are in line with the new Children's Matinee movement, but we hardly believe that Chaplin in "A Night Out" will win approval as a child subject.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others* It will help you Handsome clothboard binding. *By mail, postpaid.* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Mother Love.

NOTHING is stronger in a story than mother-love, but the love of a mother and the love of an actress playing a mother are two very diffrent things. Don't grab a mother by the hair of her head and jam her, shrieking, into your story. Have her there first and let her *be* the story and it will sell if it is new. If you drag poor old mother in again just because you must have heart interest and do not know how to get it otherwise, most spectators will resent the artifice and no one in an audience will feel the appeal. The real appeal to a mother-love story comes not from the fact that you have a mother in the story, but because the old lady acts like a real mother. Not alone in mother stories, but in all the sympathetic stories you write, the appeal must be genuine and sincere and not a palpable appeal to the conventional emotions.

The Reason Why.

"Why do you keep talking about one reels when the five reel is in demand?" questions a correspondent. We don't. We talk technique which is equally applicable to one reel and three reel stories. But when we speak of one reels it is because the one reel must be mastered before the multiple is taken up by most writers. Enough of them are writing five reel stories without the slightest encouragement.

Sure Thing.

A novice writer tells with hurt feelings that a company wrote him they were in the market for a certain style of scripts, and that, though it took him only a week to do one, it came back with the remark that they were overstocked. He seems to feel that he was being fooled and says:

> They are overstocked in the space of one week. Some writers must keep a stock of plays to send out on order like hose, shirts and underwear. When an editor is so hard up that he writes for material and yet one week later tells you he is overstocked, it gets my goat.

Good-bye goat! It's gone, but the complainant is reminded that the editor probably did not send out one letter, but many, and it is to be presumed that many writers had a script or two on hand. In a week the editor can round up a couple of dozen and then he is overstocked. He does not have to wait for every one to come in. He gets the first check who first gets in with the required goods. Possibly, though, the editor was not really overstocked, but that the script was under standard and he was trying to save the feelings of the goat-giving author.

Judgment.

A Canadian correspondent writes for advice. He says that generally he can find the answers in Technique of the Photoplay, or in back files of the Photoplaywright, but he is getting letters than run something like these paragraphs:

Not enough comedy for a reel.

Not enough comedy in picture—lacks story.

Not enough plot.

We think that the correspondent will find a lot about not enoughs in back issues, but there have been other requests along the same lines, so it might be well to give a new paragraph.

Not enough means just that. You do not need as much sugar for half a cup of coffee as you do when the cup is filled. Comedy that will do for a split reel may not be sufficient for a full reel And you must have a little more than twice as much comedy, too. As the film runs down there is more expected of the story. It must get faster in its movement, the smashes or crises must become stronger and more frequent or the interest will drop because the story is not living up to its promises. It started out well, but it is sagging in action or plot, or both. Build up both the comedy action and the story that requires that action. Do not merely put in more business. Put in more business that tells the story. Perhaps you have John floundering in the creek. It gets a laugh or two. If you need more comedy do not keep him in the water. Get something that is even funnier and something, too, that belongs to the story. John in the water was funny. Do not keep him there or just throw someone else in. Perhaps John was running from an old maid when the auto struck him and tossed him off a bridge. Perhaps we can give the old maid a bath. Don't merely have her thrown in by another automobile. Let her come up to the bridge, she sees John's peril, cries out that she will save him and jumps, the water is only a few feet deep. but she performs a technical rescue and demands his hand as the reward. This development adds to the story as well as to the action. A couple of more points worked out from that will give the added action and the added story that the editor wants. It is simple when you know how, but like all the rest of the trick work, you must first learn how, and the way to learn how is to practice. Our correspondent writes that his technique has been praised, and he has some sales to his credit. It looks as though he had acquired the technique of form without getting the greater technique that enables him to make the story do tricks.

To a little child a box of building blocks is nothing more than some bits of wood or composition in various shapes. He may at first merely plan rectangles and squares, but as familiarity with their shape and possibilities comes to him, he will, through experiment, plan more pretentious structures. It is the same way with plot material. At first you can handle only the simple scenes and obtain only the simple effects. You are no more than the child with the untaught brains and hands. It is by experiment and observation that you will learn to build action into the more fanciful structures of complete story-action.

It is the same with drama. If you write a two reel idea in five reels of action, it will not sell. You have the proper length, but the thing is hollow, like a turkey stuffed with a toy balloon instead of oyster dressing. Learn to add story as you add action, or else keep the action to the story and you will write only two reels instead of five. It does not matter that you have 250 scenes. If only 80 of these tell the real story, you are not over two reels.

Answering Questions.

We are always glad to reply to questions about photoplay writing that are intelligently and legibly put, but we cannot spend an hour in trying to make a question out because a man writes on paper from a pencil scratch pad into which the ink sinks to the other side and then writes on the other side, neither can we reply to questions so badly expressed that we do not know what the writer is asking.

This department is to help those who require help, but you are supposed to acquire at least a foundation knowledge of your subject and not ask "what headline" to put on a scene of a ship about to be wrecked. It is the aim of this department to put on the finishing touches; not to communicate the knowledge of the fundamentals.

Making Breaks.

A correspondent, who seems to watch the pictures very carefully, evidently has a better sense of the fitness of things than one feature producer. A man has just committed a murder. It is, of course, not justifiable in the strict sense of the law or morality, but morally, in a way, it is a splendid act of sacrifice. Then the police come in and haul him away—handcuffed. The correspondent adds:

> The big scene falls flat. The spectator leaves with a bad taste in his mouth and a damn in his mind. A one-octave director, with assinine stupidity, handcuffs the man like Red Hogan or Mike the Bite. Can you beat it?

We can come pretty close to even if we cannot beat it; offhand, but the point is that the writer needs to realize that circumstances alter cases. Police do not treat the tough: the professional criminal as they do the man of standing. It is to be expected that Boston Mike will try to get away after a crime and it may be a wise precaution to handcuff him, but a man of standing and intelligence will not try to kill the officers and make his escape, and so he is not manacled. Write your action to fit your story and your people. It may be that a director will proceed to spoil it with some supposedly clever touch of realism, but do not have the crime on your own conscience. Fit the situation. Make your people act naturally. You can if you give the matter thought. Possibly in this case the director thought it would add realism. He saw only the visual side and did not get the thought beneath the action, though always this is as important as the action itself and sometimes more so.

"Quick Diaphragm."

Seven letters have come in asking what a "quick diaphragm fade in" means. One of the letters explains that it is used in a sample script. A "quick dia. &c." is merely a quick fade. The diaphragm is opened quickly instead of slowly. Why in thunder will people worry over these tiny points of mechanics when they might be giving their time to plotting? Never mind the technical terms. They are useful, but not essential. GET AN IDEA and the director will attend to the quick diaphragming and the slow fades and the fades to vignettes and the irising and all the rest of the shop talk. That is his business. Yours is to write stories.

Scandal Note.

Marc Edmund Jones used to write poetry.

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Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Operators' Union Directory, I. A. T. S. E.

NOTICE.—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year free of cost. Preserve this list, as it will not be republished. The mail address of the secretary should be included and the address of regular meeting place, if any.

Local Union No. 229, Buffalo, N. Y.

Henry De Verneuil, Sr., president; J. Smith, vice-president; Leo Hager, financial secretary; Max J. Affachiner, recording secretary; M. Ostrowsky, treasurer; Henry De Verneuil, business agent; H. Potter, sergeant-at-arms.

Local Union No. 331, Temple, Texas.

James L. La Prelle, president; R. T. Darnwell, vice-president; Ross C. Rodgers, secretary-treasurer; P. O. Box 354; A. W. Tiemans, business agent; W. F. Tiemans, sergeant-at-arms.

Question No. 123.

Best answer will be published and the names of others sending in replies of excellence will appear in the Roll of Honor. Theatre managers looking for high-class men will do well to watch the Roll of Honor.

What is a mercury arc rectifier? What is its purpose and how does it operate? What is the source of the light emanating from its bulb? Is the current it supplies true D. C.? Does it take A. C. direct from the line into its bulb?

Roll of Honor on Question No. 117.

The Roll of Honor on Question No. 117 contains the following names: Joseph H. M. Smith, Fort Worth, Tex.; Bert Carlson, Minneapolis, Minn.; W. A. Crawford, Brooklyn, N. Y.; Wilson Hays, Barton, Md.; G. Betz, Osgood, Ind.; E. I. Wilson, St. Joseph, Mo.; W. E. Bryner, Springfield, Ill.; O. J. Bean, New Bedford, Mass.; P. R. Dey, Winnipeg, Manitoba, and Mr. Nosti, Tampa, Fla.

Again I have decided to publish two answers, viz.: those of Brothers Crawford and Hays. These cover the various points very thoroughly, also briefly and concisely.

Reply to Question No. 117.

By W. C. Crawford, Brooklyn, N. Y.

The Question:

What is the ideal shutter? What test would you apply to determine whether or not the outside shutter of your new machine was of the right proportion? Is shutter proportion altered by local conditions? How would you proceed to determine the best place to place the outside shutter—how far from the lens?

The Answer:

So far as the elimination of flicker and the minimizing of light loss be concerned a 50-50 shutter would be ideal. But travel ghost all too frequently prevents the use of such a shutter and local conditions should decide the type of shutter to install, since the type suited to one condition may be unsuited to another. For example: Working with a lens of short focal length, one is compelled to use a shutter with a wider main blade than when working with a lens of longer focal length. To decide where to place the shutter on its shaft, proceed as follows: Place in the slide carrier a metal slide having a round hole about one-quarter of an inch in diameter drilled in its center and project the light to the screen. Blow smoke through the ray in front of the objective and set the shutter where the beam of light is narrowest. To test the shutter of my new machine, I would substitute one with blades made of cardboard and would trim down the main blade a little at a time until travel ghost appeared on both sides, whereupon, using the cardboard for a pattern, I would cut my main blade a little bit wider than the pattern. If, on the other hand, the blade was too narrow and there was already travel ghost, I would proceed in the same way, but instead of trimming off would add a little to the blade until the travel ghost disappeared, and then make the main blade of the metal shutter the same width. After doing this I would cut down or add to the flicker blades, as the case might require, making them as nearly as possible the same width as the main blade, always provided it seemed practical to do so, which would depend on the necessary width of the main blade. In making the test I would of course locate the shutter in the proper place on its shaft in the manner before described.

Reply to Question No. 117.

By Wilson Hays, Barton, Md.

The ideal shutter is one with three blades of equal width with each other and three exposure openings of the same width as the blades. Shutter proportion is altered by local conditions (focal length of lens, length of throw, size of picture, and whether A. C. or D. C. is used). The proper distance of the shutter from the lens is determined by the following process: Drill a hole one-quarter inch in diameter in the center of a piece of metal, the size of a stereopticon slide. Place this slide in the carrier and project the light through the objective. By blowing smoke into the ray in front of the objective you will find that it, the ray, will narrow down to a thin point, and again begin to spread out. The narrow place shows the proper location for the shutter.

Tired Knocking—Start Boosting.

George Kerrigan, Columbus, Ohio, writes:

> This is my first letter to our department, though I have been reading it for four years, and it certainly has done me a lot of good. That light ray dope was the real goods, though I am afraid some of the boys did not think so. Well, you should worry! When they get tired of knocking they will have to start boosting. Would like to know price of the new Handbook, and when it will be ready.

Yes, Brother Kerrigan, you are perfectly right. When they get tired of knocking they will start boosting; also you are correct in another way, for I am not doing the least bit of worrying about knockers. If it relieves their minds and makes them feel better, why, who am I that I should spoil their amusement. The sound of their hammers probably is music to their ears, and it don't harm me in the least, so—there you are.

One reason that "some of the boys" do not appreciate the light ray dope is found in the fact that they seriously object to anyone insinuating that their profession or trade consists of anything but making a splice, twisting a handle, and drawing a little, measley pay check on Saturday night. Their tribe (The Ancient and Accepted Order of Boneheads), is, however, on the decrease. Many of the Hammer Brigade have already deserted the anvil chorus, and are now enthusiastic boosters.

As to the Handbook, why I cannot tell you the price, and the present guess as to its time of issue is the latter part of February. We are doing all we can to get it out, but it is a slow job. However, it's going to be *some* booklet. You may take that from me as a fact.

Film Cement.

B. Crowe, Toronto, Canada, says:

> Following the advice of a brother operator I am writing with regard to film cement. Have tried ascetic ether and film, but find it fails to give satisfaction. True, it makes a good splice *for the time being*, but pulls apart as soon as it becomes thoroughly dry. Could you favor me with a formula for cement that will be O. K.?

No, I've given up, sworn off and raised the nothing doing signal on recommending film cement, or film cement formulas. It seems that none of them are *thoroughly* reliable, and this, so far as I can make out, is due to variation in chemicals. For instance: I send a certain formula to an operator in Wisconsin. He gets the drugs, mixes, them, and raises a paen of joy. "Eureka! Fine! Excellent! Great! Muchas Gracias," he cries. I send the same identical formula to another operator in Texas or Alabama, or somewhere else, and he gets the drugs, mixes them, and promptly writes back: "Thatsaheluvadoseyouhandedme" * * * and there you are. Nothing doing! I've back pedalled on film cement. The best formulas I know of will be found in the new Handbook, but—*but*—BUT—at your own risk, my boy, at your own risk.

Meniscus-Bi-Convex.

With reference to meniscus-bi-convex combinations, I wrote to Brother C. D. Armstrong, Ashland, Wis., asking him to make comparison between them and the plano-convex as regards their optical properties. I present herewith Friend Armstrong's reply:

> Replying to yours of the 7th inst., asking for dope on the comparative relationship of the meniscus-bi-convex and the plano-

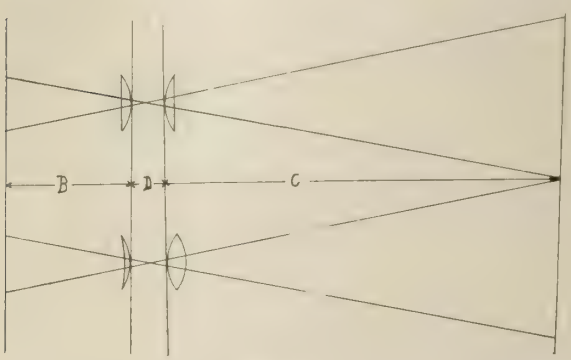


Figure 1.

bi-convex combinations, would state that, in the instance you quote, their relationship would be equal—that is to say, if it was the intention to supplant a plano-convex with a meniscus, providing we do not alter the E.F. of the combination by altering the distance between the two convex faces of the lenses, or the distance of either conjugate foci point from the convex surfaces of the lenses. (See Fig. 1.) We could, however, substitute a lens of one kind and focal length for the other kind of a different focal length without altering the ultimate results, *providing we alter the distance of separation between their convex faces to maintain the same E.F. in each instance.*

Now if we alter the distance from the crater to the convex face of the rear condenser, or the distance from the crater to the convex surface of the first condenser, or we alter the distance of separation between the two convex surfaces of the lenses, we therefore alter the E.F. of our combination.

When a lens of one kind, and a certain focal length, is supplanted by a lens of another kind but of the same focal length, the distance of either point of the conjugate foci to a point bisecting the distance between their convex surfaces must remain the same (Fig. 1); that is to say, the distance from the crater to the apex of the convex surface of the rear lens must remain the same, and the distance from the focus to the apex of the convex surface of the front lens must remain the same.

As I said before, if we disturb the distance between their convex surfaces we alter the E.F., and this is why I have always contended that the basic points in determining a condenser lens combination are the focus and the apex of the convex surface of the front condenser, and the crater and the apex of the convex surface of the rear condenser. When there is no separation, or distance between these convex surfaces, the dividing point is the same in each instance. The center of our condenser lens combination means a point that bisects the distance between their convex surfaces.

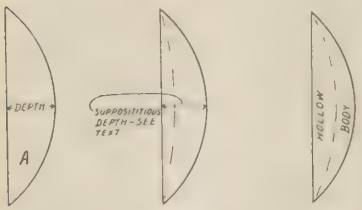


Figure 2.

Now if we have a 7½-inch plano rear lens and wish to put a 7½-inch meniscus in its place without disturbing the focus or size of our spot, it is absolutely essential that the distances, "B," incidence; "C," emergence, and "D," separation, be in no wise altered. If it were possible to obtain a meniscus 7½-inch lens which was of the same depth as a 7½-inch plano-convex (see Fig. 2), we would but have to insert the one in place of the other, but a 7½-inch plano with a 4½-inch face has a depth of about 28/32 of an inch, whereas a like meniscus has about 31/32 of an inch, or a difference of about 3/32 of an inch, so you see we could not insert the meniscus in place of the plano without disturbing our distances of incidence ("B," Fig. 1), and our E.F., because we would alter the distance between the convex surfaces of the lenses.

Again, we will assume that our plano-convex lens is a certain distance from our arc, and in changing to a meniscus we still wish to maintain this distance (here I mean the distance from the arc to the incident plane of lens) we will have to move our lamp forward a distance equal to the differences in the thickness of the body of the two lenses. Now this action would lessen the distance of incidence and alter the result of our combination at the spot.

Summing up the whole matter, I will say that the comparative relationship between the two combinations is equal, providing the distance of conjugate foci points to convex surfaces of lenses remain the same.

I do not know whether I have given you the exact information you want; if not, I would be only too glad to go further.

Just now I am head over heels in the last reading of the Handbook proof and cannot give this letter the careful going over it ought to have; moreover, I do not understand this particular thing very well myself. I will therefore refer it to our optical correspondents, asking them to check up Brother Armstrong's statements. Brothers Griffiths, Martin, La Grow, and Deutsch are appointed a special committee to clean Brother Armstrong's condenser clock—if it needs it. Incidentally an article dealing with the same matter has just been received from Neighbor Martin. It will be published later.

An Argument.

Brother John Griffiths, Ansonia, Conn., proceeds to land on Neighbor Martin of Los Angeles, Cal., as follows:

> Mr. Martin, on page 2175, December 18th issue, says: "The rays of light which actually pass through the film taking their direction from the condenser, cannot have any power to form the picture on the screen, but merely gives a quantity of light which carries no definition from the film, and is not focused at the screen."
>
> This statement is not true, because the objective lens, if corrected, is capable of focusing or directing any or all rays incident upon any portion of its rear surface from a point on the film to its respective point in the film image, so that our chief concern is to place the condensers so that all rays will enter the objective lens. When we introduce a piece of ground glass back of the aperture, however, we scatter the rays in all directions, so that only a small proportion reach the objective lens, and, as Friend Martin says, we duplicate the conditions of an opaque projector, *and get similar results on the screen. The* diagram accompanying the article is not correct as showing the conditions where ground glass is actually in use, since from each point of the film the rays would diverge at a very wide angle, instead of a limited angle as shown, therefore, in view of the tremendous waste of light, which would occur through diffusion, I would consider the scheme as being impractical, but, in any event, it is not a difficult matter to try out, and the proof of the pudding is in the eating.
>
> LATER: Since writing the foregoing I have made some experiments with ground glass and find that the results tally with the foregoing precisely. There is a scattering of the light rays, so that only a very small proportion reach the screen, and in addition to this it breaks up the two sets of rays. The ground glass is radiating rays in all direction, the same as the crater originally did, hence the first surface of the objective is receiving one set of converging rays and one set of diverging rays, the same as does the back condenser, and the result is entirely different in front of the objective lens. With the ground glass the image of the condenser in front of the objective entirely disappears, which is another proof that the image is formed by that set of rays crossing at the back-surface of the condenser.

So far as the statement Brother Griffiths quotes from Friend Martin's article is concerned, I cannot see but that Martin is correct, and Griffiths is wrong in saying it is not true. Certainly the rays of light which actually pass through the film cannot have any power to form the image on the screen without the aid of an objective, and these rays are not and cannot be focused at the screen.

So far as Brother Griffiths' argument on the ground glass be concerned, I had come to the same conclusion myself. Certainly the ground glass would operate to break up the condenser beam, and diffuse it in all directions, though I did not grasp that important fact at first.

Friend Griffiths has a very excellent grasp on the practical end of the projection optical system—better, I believe, at this time than any other one man in the country. Brother Martin has, however, sent in a series of articles, soon to be published, which, to my mind, proves him to have a most excellent knowledge of certain phases of light action as applied to the projector system, particularly with relation to chromatic and spherical aberration; also he brings in a new factor, namely: anastigmatism, though I am not certain as to how far his ideas along that line apply. You can judge for yourself when the articles are published. Incidentally, Brother Martin has sent in some really magnificent light ray drawings—by far the best work the department has ever received in that line. In fact, two of the drawings were so very beautiful that we have, at the request of Mr. Binder, Executive Secretary of the Motion Picture Board of Trade, presented them to that body for framing and display on the walls of that institution's offices.

Endorses the Handbook.

Local Union No. 626, Nashville, Tennessee, sends in a list of its newly elected officers, which will appear in the official roster, and says:

> Please advise me as to when I may secure the Handbook.
>
> The Union has endorsed it as the official text book.

Can't tell you yet, but I think we are entirely safe in saying not later than March 1—maybe sooner. It is all in type now, but the ways of the printer and binder are devious, and we can but wait.

Addresses of Traveling Exhibitors.

H. P. McElrath & Company, Benton, Kentucky, wants the addresses of a few men who are presenting open air picture shows traveling in southern territory. Will anyone who knows the addresses of such men kindly send them to the above firm at their earliest convenience.

Aldermanic "Wisdom."

Recently, as set forth in the department, the Department of Water Supply, Gas and Electricity of New York City introduced into the Board of Aldermen an ordinance which proposed to charge a fee of $2.50 for examination, and a further fee of $2.50 if license be issued, with an annual renewal fee of $1.00.

This department firmly believes that the entire cost of examination should be borne by the incompetent. It believes that if a man can prove his ability, and therefore his right to work, no charge should be made for permitting him to do so; this on the broad ground that the competent man has the right, which cannot justly be denied him, to pursue his calling in life, nor has society the right to compel him to pay for the privilege of so doing.

The ordinance was submitted to Local Union No. 306, and by that body was approved. It was also presented to this department, and though not entirely what we could have wished it to have been, was nevertheless approved, and the editor was at the open hearing and advocated its passage.

The aldermanic committee which held the open hearing recommended the passage of the ordinance, but the law makers, led, I am told, by Alderman Dowling, throwing aside the judgment of the committee which had conducted the hearing and acquired some degree of information by listening to the arguments of those who favored and opposed the law, promptly proceeded to vote the proposed ordinance down, at the same time informing the representative of the Department of Water Supply, Gas and Electricity that if it could be so amended that no fee would be charged against the man who failed to pass, but a fee of $5.00, with $1.00 annual renewal, for license, then it would probably pass. In other words, these highly intelligent (?) law makers *insist upon assessing the entire cost of examination upon the COMPETENT man,* and allowing the incompetent (who, according to figures of the board, exceed the competent by about ten to one) to consume the time of the board in taking examination after examination until they finally succeed in passing, without paying one cent in fees.

I cannot understand the weird process of reasoning which insists upon letting incompetency go scot free, and taxing competency not only with its own burden, but with that of incompetency also. The right law—the law which would spell *common sense,* would be one that would charge a fee for examination, *with the entire fee refunded if the man proved his competency,* but with no refund in event of failure; this on the ground, as before stated, while society has the unquestioned right to protect itself from incompetency, it absolutely has no right to charge the competent man for the privilege of working and, moreover, *charge the competent man with the cost of examining the incompetent.*

In this connection it might be said that these aldermanic Solomons could have, by passing this law, shut off the continual pouring out of a horde of incompetent school-taught "operators." The aldermen had a chance to do the moving picture industry of New York a splendid service, and fell down flat.

Structural Analysis of the Condenser Beam.

Ralph W. Martin, Los Angeles, California, has sent in a number of articles, and really magnificent drawings, the first of which is herewith submitted.

> In Fig. 1, the crater is shown focussed at the aperture by means of a bi-convex lens. It really makes no difference in the present case whether the condenser lens system is shown single or double.
>
> The resulting ray system is shown by drawing a great number of lines in order that the figure will represent actual working conditions as near as possible, so that, by sheer force of ink, it becomes evident that the entire beam is composed of an infinite number of intersections.
>
> Not only do the light rays cross at the rear and front surfaces of the condenser, but they cross in the middle, and in fact at every possible cross-section of the beam. If it were possible to draw an infinite number of light rays, instead of the few shown, the beam would be composed entirely of points of intersection; and the points would be arranged in lines according to the system shown in Fig. 1.
>
> Now, according to ideas set forth in a previous article by the author, the point O is a front focal point of the condenser, with an imaginary conjugate back focal point at an infinite distance back of the crater. Also, O is a back focal point of the objective with a conjugate focal point at the shutter. Again, P is a front focal point of an imaginary lens at or behind the crater.
>
> Also, P is a back focal point of the equivalent action of the condenser and objective, with a conjugate point in front of the objective, very close to the objective, and possibly between the two factors.
>
> Again, S is a front focal point of the condenser, with a conjugate point an infinite distance behind the condenser. Also S is a back focal point of the objective, with a conjugate point some distance in front of the shutter.

In this particular article, while Brother Martin is entirely correct in his analysis of the structure of the condenser beam, still if he has any design of applying this argument to the argument advanced by correspondents relative to where the light rays cross, he is to that extent in error, because the former contention on that point dealt with a very different matter. It is a fact that the whole condenser beam is made up of light ray crossing points which are literally numberless. The former argument, however, dealt with the point at which certain rays emanating from the condenser crossed each other, the idea, as understood by myself, being that rays emanating from different portions of the crater must of necessity meet and cross at the first plane of the first lens. That particular thing is, however, largely an academic discussion, which does not amount to very much one way or another. Friend Martin's drawing will, I think, make the actual structure of the condenser light beam plain to the average operator, but he must remember that points A, B, C on the crater are but three of many, many thousands of other similar points, rays from which are acting precisely the same as are the rays from the three points shown. The result of attempting to draw all these rays would simply result in a perfectly black surface, since as the black lines represent rays, and rays in the condenser beam are everywhere.

Distortion, Etc.

M. P. Williams, Attica, Indiana, has a 14 foot drop in 92 feet, presumably in a new house he is building. He wants to know: (a) Would projection at that angle shown be objectionable? (b) Would the distortion be too great? (c) How could the distortion be overcome other than by shaping the opening of the aperture plate? (d) Should you find any radical error in the plan of the house as shown I would appreciate your criticism. Sky-light in the building furnishes a place for the projection room. Could you suggest a better location? I write but seldom, but during the past five years have learned worlds from your department.

(a) Projection at any angle is objectionable, but in this case it would not be highly so. (b) Any distortion is "too great," however I cannot say whether it could be reduced or not in this case without having a drawn-to-scale elevation of the house along its center line. (c) The distortion can only be overcome by placing the projector more central with the screen. Filling the aperture does not affect distortion. It simply overcomes the keystone-shape outline of the picture. (d) As before said I could not criticise without having a scale drawing of the center line elevation; also I could not make any suggestions for change of operating room location without a scale plan. In sending in matters of this kind *it is absolutely essential that I have drawn-to-scale elevation along the central line of the house.* You have a 27 foot ceiling, and it is quite within the range of possibility that your operating room could be located practically central with the screen without seriously interfering with anything, and that, of course, would give you a very considerably improved projection. However, how can I tell about that when I don't know, for instance, how high the front end of that balcony is from the floor?

From Baltimore.

Baltimore, Maryland, says:

> I have all the projection departments from 1912; cut them out, paste the pages together and punch holes at the top, then put them in a stiff cover like a loose leaf binder. In that form they are as compact as a book. I am a member of local union 181.

And there are a great many who follow a somewhat similar plan in the binding of the department. When properly indexed such a volume forms a work of reference having a large value.

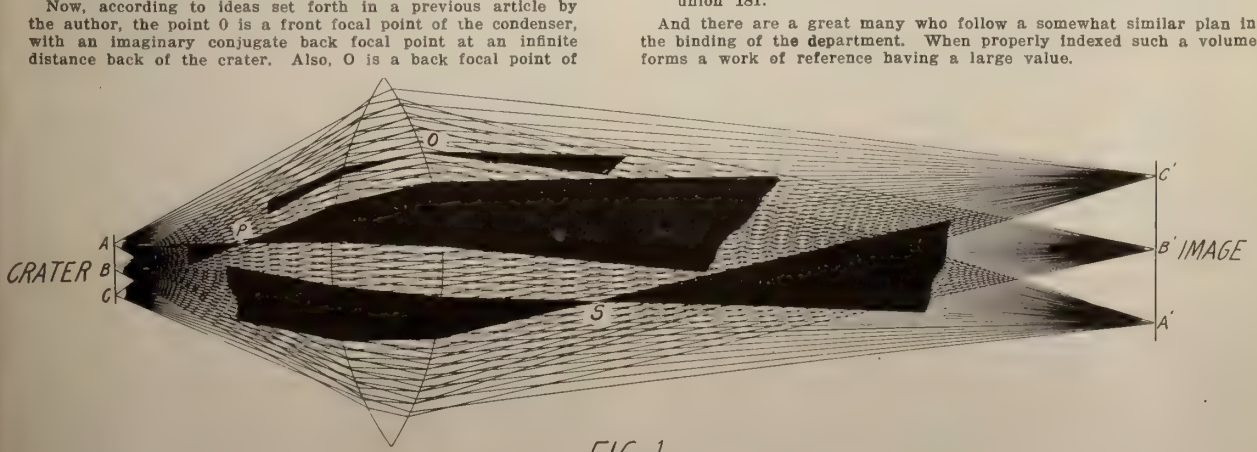


FIG. 1.

Structural Analysis of the Condenser Beam.

Report on Carbons.

G. D. Vandervoort, Milford, New York, writes:

In December 18th issue you ask data on "Speer" carbons from operators who might be using them. I have been using 9/16 Speer for some time, and find they needle badly with 35 amperes A. C. Perhaps this is due to the fact that they are too small. I then used 5/8 Electra top and 9/16 Speer bottom and got a beautiful light. The Speer carbon is, in my judgment, a trifle too hard. Possibly my opinion won't carry much conviction, as by this time your experiments with these carbons must have proven something that will carry more weight than the opinion of an operator in a one-horse town where if we get into trouble we have to dig down to find it. Have been operator, manager, janitor, bill boy, and in fact the whole thing here. The house seats 200; use Paramount program, and get away with it. Current conditions bad; 25 cycle, 110 volt. By using a three-wing shutter we can get rid of most of the flicker by speeding up, but I don't like that, as things appear unnatural on the screen. Don't like to see people come through a door as though shot from a 16-inch gun.

From all I have learned, I think the Speer carbon is a very good article, but that, ampere for ampere, a little larger diameter is necessary when using the Speer than when using the foreign carbons; in other words, the Speer won't stand overloading. That, however, cannot be called a fault. The reports on the Speer have been for the most part very favorable. You are mistaken, Friend Vandervoort, it does not follow that because a man is in a small town his opinion is of no value. I have often found small town men to possess a remarkable fund of very accurate information. One reason for this is, I think, that he has to study; the small town man is literally compelled to hoe his own row. Another reason is he is shut out from all sources of information except those presumed to be at least fairly reliable. Many a mistake has been perpetuated through city operators meeting and discussing things at film exchanges and elsewhere. They learn many things, which are of service; also they learn many things they would be better off without knowing.

Yes, you are perfectly right in saying 25 cycle, 110 volt current is bad. You ought by all means to have a motor generator for that sort of juice. It is barely possible the needling is partly due to poor contact with carbon arms, though it would, of course, effect all makes of carbon the same.

Oh, Yes, You Can.

W. E. Campbell, Ringling, Oklahoma, says:

I am projecting a 14-foot picture at 95 feet, with a 6½ e.f. and a 7¼ e.f. (which is supposed to be a 7½) plano condenser. Am using 40 amperes D.C. that I generate myself with a 6 K.W., 110 volt, 50 ampere Fairbanks-Morse dynamo. I cannot line up my system with the table in October 16th issue, owing, I think, to size of aperture of lens barrel, which is 1½ inches. The back focus is 4⅜ inches. Will certainly be glad when the new Handbook is on the market; also wish to express my thanks for help received through the department. I was in the railroad service for a number of years, and still a member of the B. R. T. Expect to join the I. A. T. S. E. in the near future.

In the first place, Brother Campbell, you are wrong when you say you have a "6½ e.f." and a "7½ e.f." condensing lens. A single lens has no e.f. Equivalent focus applies only to a combination of lenses. When you join a 6½ and 7½ you then establish an e.f., which means that the combination of the two lenses is equal to a single lens having the same refractive power as the two together possess. For instance: if the e.f. of your condenser combination is, say, 3½ inches, that means that it is equal to a single lens the focus of which is 3½ inches. No, you cannot line up your lens system with your present objective. As I understand you, when your picture is in sharp focus on the screen it is 4⅜ inches from the back lens of the objective to the film. Three-eighths of an inch equals .375, so that 4⅜ equals 4.375 written decimally, and looking down in the right hand column of Table No. 1, October 16th issue, in the fourth row, we find 4.52, which is near enough to 4.375 for practical purposes, or we can take the one above, 4.29, which is also close enough. In the latter case we find that the smallest permissible lens diameter is 1 13/16, and in the former 1⅞ inches, using two 7½ inch condensers with not less than 22 inches between the apex of the front lens and the film. However, that is the extreme condition, and you cannot get 22 inches between the film and the lens with all projection machines. Looking over in the sixth column from the right we find 4.466 in the twentieth row from the top, and opposite this in the right hand column 2⅛, which gives us a good working condition. In other words, with an objective 2⅛ inches in diameter we can use one 6½ and one 7½ inch condenser, with not less than 17 inches between the apex of the front lens and the film, and that is about the combination you need. By close examination of the table, however, you will find many other combinations, from which you can take your choice, remembering, however, that the closer your condenser is to the film the wider the light beam will be at the point where the shutter cuts it.

Light Trouble.

R. G. Perry, Waverly, New York, has trouble as follows:

Please tell me what size condensers I ought to use, and what causes my trouble. Machine: American Standard Master Model; 4½ inch lens, 6½ and 7½ inch condensers, the latter in front; 14 foot 4 inch picture at 64 feet. Both new machines. Cannot get a clear picture, particularly on titles. Center is clear, and clean cut, but both sides of the picture is blurred, and the letters look to be shaded. Picture from one machine seems to be better than from the other, though not perfect. Using 110 volts A.C. through a Hallberg economizer. Have always used an Edison, and am quite familiar with same, but this machine was recommended to me, so I bought two motor-driven ones for my new place, which has just opened. The factory sent a man here and he remained two or three hours; said they were O.K. and that the trouble would work out, but it does not get any better. Sent for a new head, which arrived today; put it in, but the picture is just the same. Am using Paramount service, and don't feel the trouble can be in the picture.

No, and I do not think it is in the machine, either. Are you using the same kind of screen you did in the old house, or have you put in a polished aluminum screen? That ought not to set up the trouble you complain of, however, or rather if it did, it should be all over the screen, and not just at the sides. I would recommend that you very carefully examine your objective lenses. The American Standard Master Model is a good projector. Put your picture in exact focus on the screen, and then send me the following measurements. First: exact distance from back lens of objective to film tracks in aperture plate; second: exact diameter of your objective lens opening. I will then tell you what you need in the way of condensers, and what the distance should be from your condensing lens to the film. Meanwhile, as I before said, examine those objectives very carefully, taking them apart, and washing their interior surface with alcohol, polishing them afterwards with an old, clean, dry, soft handkerchief, or a perfectly clean chamois. That is as far as I can go until I have the other data.

Griffiths Corroborated.

Ralph W. Martin, Los Angeles, California, says:

Have just read, December 18th issue of the department, Brother Griffiths' article entitled "Light Ray Corrections," and the same proved of much interest and profit. I was already quite familiar with Griffiths' theory of the "two sets of rays," but now the whole thing stands out clearer than ever; in fact, his whole system of reasoning is as clear as a bell, and I agree *almost* wholly with his conclusions.

Several days ago I sent in some corrections as to Table No. 2, but the fact, as Griffiths explains, that the tables were arranged for the minimum front focal length and the sharp spot, instead of for the true focus, probably accounts for the difference between his figures and mine, as my experiments were made by using the true focus. Doubtless my articles on chromatic and spherical aberration will help out very considerably on this point. Naturally I am very anxious to have his ideas on "high lights and shadows" which he calls "ghosts." I don't quite get his idea as expressed in those terms.

Up to date I have had no reason to doubt the correctness of Brother Griffiths' deductions. In fact, everything so far has tended to corroborate them, and, as already remarked, I am beginning to believe that Table No. 1 is really a wonderfully elastic piece of work.

As to the corrections in Table No. 2, I don't believe I will disturb Griffiths' figures. Any way you put it there is bound to be considerable latitude, and I think he has taken the right course in selecting the sharp spot and minimum front focal length. In fact, as I understand the matter, it would be practically impossible to figure on the true focus unless you could eliminate spherical aberration, which we can do in experiments, but not in actual projection. Will Brother Griffiths kindly favor us with his idea as to "high lights and shadows," or "ghosts"?

Carbons.

G. Sago, Saginaw, Michigan, writes:

For the benefit of operators, here is a report on National and Speer carbons. Am using 35 amperes through mercury arc rectifier, with ⅝ inch cored above and below. I find that when using National carbons the arc is easily handled, and does not sputter even when the tips are brought quite close together; crater burns evenly; carbons seem quite soft; also powder away, leaving a deposit on the bottom of the lamp house. Spot on cooling plate appears bright in center, with slightly discolored edges. With the Speer carbons the upper and lower both needle slightly, and better results are obtained by carrying a long arc. Notice many small, lengthwise cracks which sometimes cause the crater to be thrown to one side. There is very little deposit in lamp house, and the spot appears very bright, with well defined edges. I trust the foregoing will be accepted in the spirit in which it is written.

Yes, Brother Sago, we are glad to have letters on practical things such as this. I don't think the report requires much comment. So far as the National carbons be concerned, we have had a number of reports in which comment was made on the fact that they had a tendency to disintegrate, or "powder." This is the first time I have ever heard the claim made that cracks running lengthwise of a carbon did any harm. I have always regarded them simply as evidence that the carbons are well and thoroughly baked. If anyone else has experienced this trouble with longitudinal cracks, I would like to hear from them. The reports on Speer carbons are quite favorable. We have some fifty reports to date.

From Buffalo.

Buffalo, New York, says:

This is my first letter, but I want a little help; also would like to tell you how the "game" is progressing up here by the Big Falls. First as to my trouble: Am working on the west side, in a fairly large house, using a 4½ K.W. Westinghouse generator, projecting with two Simplex machines, using Power Six A lamphouses. When I throw in the juice the armature revolves at normal speed, but can't get the voltage to corre-

spond. All connections seem to be O. K.; also commutator and brushes. It is beyond me. Have spoken to an electrician who tells me it is in the brushes. What is your idea? And now for conditions. The picture business in general seems to be fairly good here. There are about one hundred and twenty houses, and all but a few seem to be getting along very nicely with a handsome weekly profit. In the business section, on Main Street, the largest and best houses are to be found, and projection along the street is excellent. At the Academy, which runs continuous vaudeville and pictures, projection is in charge of L. Maguire, a very competent man. In Keith's Columbia, where General Film first run holds the boards, Art Miller has charge of projection, and that particular article in that particular house is very good. The Hippodrome runs sensational features, catering mostly to the foreign class. Projection is fair. Up the street a little further is the beautiful "Palace," with Triangle features. F. Taylor has charge of projection, which is very good. Next comes the Strand, showing features, the projection of which is high class, thanks to Brother Davison. The Happy Hour is a five-cent house, showing General films. S. Clark puts on the pictures, and does it in excellent shape. Shea's Hippodrome also shows features, with Charles Gail producing the very last word in perfection of projection.

Well, brother, it is a rather difficult thing to diagnose a generator trouble of that kind without being on the spot. First, I would recommend that you take all wire connections apart, examine them carefully, polish with fine sandpaper, and then try the machine. Next take a piece of No. 1 sandpaper and, placing it around the commutator, with the sand side toward the brushes, draw it back and forth several times until you grind off the face of the brushes. It sometimes happens that a brush will collect dirt, which, combined with the paraffine in the brush forms a semi-insulating compound. These two things are the most likely causes of your trouble. You have not really given me a fair show at this thing, because, for one thing you have not even said what kind of a machine it is. A 4½ K. W. Westinghouse generator may mean a generator pulled by a motor, or may mean a converter. I am not quite sure whether the Westinghouse people put out a converter or not. In asking questions of this kind you should be very careful to give all information possible. It is also possible that there is a loose joint in your magnetic circuit. The residual magnetism is O. K. or the armature would not start.

Some two years ago it was my pleasure to be the guest of the Buffalo Operators' Union for a day, and they did the job of entertaining up brown. The boys at that time impressed me as a wide awake bunch, and I am glad to know they are delivering the goods on the screen in the latest most approved fashion. If they care to arrange for a meeting about February first I will be glad to address the organization on projection.

Another Think Coming.

Lowell, Massachusetts, says:

In answer to the letter in December 25th issue, signed by "Hasco," while I have only been operating since 1902, and don't pretend to know as much as some folks, I certainly do know that Friend "Hasco" has another think coming as regards his argument on speed. Most emphatically cameramen do not take all scenes at standard camera speed. "Hasco" says that the cameraman "judges the action of the subject by varying the speed of the camera." Yes, I guess he does, and that is the cause of most of the trouble. For instance: Some time ago, while running a well-known Weekly, I projected one scene at correct speed, the next following being a parade, which the cameraman had so misjudged that I was compelled to hold my fire shutter up with one hand in order to run slowly enough to prevent the marchers from doing a puppet dance, instead of walking as they should. Three scenes thereafter was another parade, and if I had run my projector at correct speed there would have been a funeral march on the screen. Does "Hasco" claim that those cameramen ran their machines according to the action of the subject? Ridiculous! Another instance: In my travel picture last week the first scene was a square in a city in South America. By running the projector at sixty a minute the people would have been almost running, whereas they should have been shown as taking a leisurely stroll. Well, I make no pretence of being an expert on camera operations, but "Hasco" needs considerable schooling as to the needs of speed-governing in practical projection. In closing I wish you a happy and prosperous New Year, and want to place my order for one of the new handbooks.

Comment on this matter would, I think, be superfluous. Lowell is absolutely correct. The position taken by "Hasco" was absurd on the face of it.

Sure You Can.

Bishop and Bishop, Bridgetown, Nova Scotia, say:

We are thinking of putting the moving picture in towns where there are no electric lights, and wondering if a motor car could be fitted up with a dynamo so that it could be stationary in the car all the time, and it would not be necessary to remove the tires to run the dynamo. Can you make a dynamo for that purpose with the equipment for fitting it on the car? Do you think it would be practical, and would it give a good, steady light? Size of picture in some places about 14 feet—this would be the largest. If you could fit up a dynamo and all that goes with it outside the car, kindly let me have your price.

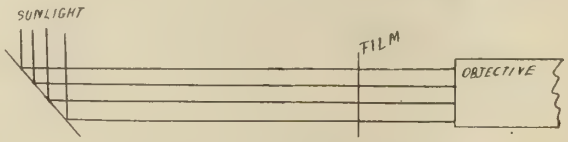
I am not in the supply business, gentlemen. I have nothing to sell except such knowledge as I am possessed of. I don't want to mix my writing with buying and selling of merchandise, because the minute you try that you are more than likely to become biased regarding the goods you deal in. That is only natural.

Yes, it is entirely practical to rig up such an outfit as suggested; in fact, several have done it. I am referring your letter to a large manufacturer, requesting him to take the matter of providing you with the necessary generator up with you direct; also I would suggest that some of our correspondents who are using outfits of this kind communicate directly with Bishop & Bishop, P. O. Box 36, Bridgetown, N. S., giving them such information as would seem to be of value.

Wants to Start Something.

H. H. Momyer, Great Bend, Kansas, says:

Have read your dope on projection with great interest, and now I am anxious to start an argument. Would not a bi-concave lens, placed as shown, be an improvement? As it is



impossible to produce a film without some thickness, every ray of light passing through it at an angle tends to diffuse or blur the finer lines of the photograph, just as with the old printing out photograph paper much sharper prints were obtained by direct sunlight than with diffused light. In my judgment this is really the reason why setting the arc back as you do gives better results. It is not so much that more light passes through the film, but that more rays strike the film perpendicular, or nearly perpendicular.

An interesting experiment in this connection is to take a mirror, a sheet of cardboard, and a lens, and arrange as shown. With the same lens you get a better picture than with the condensers. I find that it gives better results than even when the condenser is used to concentrate the beam of sunlight—I mean the quality of the picture.

Well, Brother Momyer, your proposition does not look unreasonable on the face of it, but I am not at all certain just how it would work out in practice. I would like to have the opinion of Brothers Griffiths, Martin, and Armstrong on this particular scheme. For one thing, it strikes me it would be extremely difficult to put into operation by reason of the fact that every varying condition would require a different bi-concave, though, on the other hand, it is possible, always supposing the plan to be really practical, that it would allow us to work with a standard arc position and condenser lens. Well, I will pass this up to the above named brothers, asking them to kindly favor us with the correct dope.

Focal Length.

J. I. Bujan, Jr., Naco, Arizona, says:

Why do they call a stereopticon lens "6 inch e.f.," "12 inch e.f.," etc? I don't understand these terms.

Brother Bujan, why don't you invest in a Handbook and study the technical side of your profession? The third edition will be out within a few weeks, and an investment of a few dollars in this book will enable you to study all these various things, and perfect yourself in the finer points of operating.

"Six inch e.f.," "12 inch e.f.," etc., refers to the equivalent focus of the lens. It means the distance from the screen at which the lens will focus the image of a distant object. Pin a piece of white paper on the wall of a room opposite a window, and, holding your lens in front of it, focus a *distant* scene on the paper. The distance in inches from the screen to a point half way between the two combinations of the lens, when the image is in sharp focus on the screen, will be the e.f. of the lens. If it be a single lens, then it has no e.f., but only a back focus (b.f), which is found in the same way.

Difficult to Say.

F. J. Campbell, Fairlee, Vermont, orders the question booklets, and says:

Do the booklets give diagrams of proper carbon sets? Can you tell me why the light seems at times to die down soon after starting? Am using 110 volt, 60 cycle A.C., through a Fort Wayne compensarc. After a few seconds it will work all right. One night the arc went out entirely. It began to turn purple, and then went out entirely, whereupon I struck the arc again and it was all right. This theater, the Star, was opened for the first time November 6th. Seats 550, and is equipped with Powers Six machines.

Your data is altogether too insufficient to enable me to answer your question with any degree of accuracy. According to your statements, I should say that just at that time a heavy short circuit occurred somewhere on the lines, which blew a fuse, probably at the power house, but that, of course, is only a guess, and may or may not be correct. Better have the power company hunt the trouble down. No, the booklets do not illustrate carbon sets. You can get that very fully in the Handbook, copy of which I would by all means advise you to invest in. It will be ready in a short while—about 800 pages. Don't know the price yet.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive corbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

The Free Lance Photographer.

There has never been before in the history of motion pictures so big and broad a field for the free lance photographer as there is at the present time.

The increased output of programs has demanded a greater variety in choice of subjects than ever before. Every distributing company is looking for films that will help their brands to surpass all the others in novelty, attractiveness and popularity.

The picture business is a publishing business just as much as newspapers, books and magazines constitute a publishing business, and while nearly all of them employ their own staff writers, yet many of them depend, as many of the film companies are commencing to do, for much of their most interesting matter upon the free lance.

In the past the continental producers were the leaders in everything cinematographic; gradually they were surpassed in drama and comedy by the American producers, but they retained until the present great war their undoubted superiority in both quantity and quality of their educational and scenic subjects.

On account of a great aversion by the exchanges for anything scenic or educational the producers on this side have never given them adequate consideration, and when they did release any such, they were almost sure to be of inferior quality and little interest.

It requires interest, training, ability and time to make good scenic and educational pictures, and up to very recent times, none of the American producers would put any more of these qualities into an educational than was absolutely necessary to get some kind of a negative. The newest crank turner on the job was generally the man selected to go out and take a scenic, which was generally the most profoundly educational type of picture ever attempted by American manufacturers.

With a large percentage of the better class of film shows today, an educational film is considered an indispensable part of the program.

I wish it were possible for every exhibitor in the United States to see the audience in the Strand theater in New York when an interesting educational picture is being run. I am sure it would be a revelation to a great many of them.

With the advent of the war, we have the usual condition of a greatly stimulated demand and a very much decreased supply. The good houses are finding it difficult to supply themselves with good educational pictures.

That is the chance for the free lance man. What a chance for combining your hobby with a remunerative profession. We may not be big game hunters in Africa like Carl Akeley, Professor Garner, Lady MacKenzie, Paul Rainey, Cherry Kearton, Buffalo Jones, Jane Grey and many others. We may not be Polar explorers like Ponting, Fiala, Kleinschmidt, Mawson and others; but we are all of us interested in something that if pictured in an interesting way will be of interest to others also.

Edward Salisbury spent three years filming the wild game of North America, and is now in Central America with Rex Beach, the celebrated author, at the same kind of work.

China, Japan, India and the Orient have been filmed in a beautiful series by Dr. George A. Dorsey.

In a studio built at his home, Scarsdale, New York, Professor Ditmars, curator of reptiles at the New York Zoological Park, makes natural history studies with his wife as an able assistant. Toying with deadly cobras, tarantulas, Gila monsters, rattlesnakes and other venomous pets, puts the spice of variety into his work that may not appeal to some.

Professor Edward Wright in his home at Flushing, Long Island, introduces us to the many interesting wrigglers and curious plants that thrive in wayside ponds and streams.

George E. Stone, of Berkley, California, hunts grasshoppers and humming birds with a motion camera and telephoto lens and on days when this palls he blithely kinephotomicrographs the festive microcci and the twisty spirillum.

"Vic" Forsythe, cartoonist on the "Evening World," divides the film in his camera between animated cartoons of his comic characters "Axel and Flooey" and his young son.

Get your thinking cap on and consider what is there is natural history, scenic places, natural resources, industries, historical, etc., that has not been filmed yet? You must know of many.

Pyro Developer.

On account of the shortage of metol which has been almost universally used by film concerns for development of films, many manufacturers have reverted to the old drum system of development for their negatives.

On account of the rapid deterioration of pyro and consequent staining after being used for a short time, it is too costly for tank development, which requires many times the quantity of developer necessary for drum development.

Developing drums must be made more impervious to developing and fixing solutions than racks on account of the increased surface for absorption and the relatively small amounts of solution in which they are used. They should be kept well painted with an alkali and acid proof paint, such as Probus, unless they are of brass, in which case they should be run for some time before using in an old hypo bath until they acquire a good plating of silver. In an old hypo bath, brass acquires a plating of silver which is impervious to the action of the ordinary developing chemicals.

Pyro developing bath should be discarded after using once unless it is ascertained that the second drum to be run through it is considerably overexposed, when it may be used a second time to advantage.

Pyro may be mixed in very concentrated solution and kept for days or even a week in a large glass carboy if a layer of thick mineral oil be poured over it to protect it from the oxidizing contact of the atmosphere. A glass syphon tube and a glass funnel, with a long stem both reaching nearly to the bottom of the carboy, are placed through the stopper. The syphon may be kept continually full and ready to run by stretching a short piece of pure gum tubing over the discharge end and constricting it with a strong spring clothes pin. The long glass funnel is necessary to replenish this stock solution without disturbing the protective layer of oil which floats on top of the solution.

A solution of pyro developer may be made so concentrated that one quart of the stock solution may be diluted with twenty times its volume of water for ordinary use.

As pyro gives a much harsher print than a metol-hydroquinone negative of the same apparent visual density it requires considerable experience at first to get a negative that is not too contrasty. It is also hard to judge printing time of a pyro negative by inspection, therefore tests should always be made on the printer before going ahead on the first print.

Three to five gallons of developer in a properly shaped trough with drum development is enough for a two hundred foot drum. Each drum is thus developed in absolutely fresh developer and not, as with tank development, in a constantly deteriorating developer from each successive rack.

A Good Book on Lenses.

How to Choose and Use a Lens—Practical Photography Series No. 8. American Photographic Co., 221 Columbus Avenue, Boston, Mass. Cloth, 50 Cents; Paper, 25 Cents.

Perhaps no other department of photography occasions the beginner more perplexity in decision than the choice of the lens, and no other topic is the occasion of more correspondence indited to the editor, with the exception of the query, "How can I become a cameraman?" and none requires more lengthy replies. The factors are so numerous that it is next to impossible to give comprehensive and adequate information in the pages of an ordinary letter. It is, therefore, that we appreciate the publication of this little work on the subject of the choice and use of the lens, not only as a labor saving to ourselves, a book to which we may, with assurance of the correctness of advice contained therein, recommend to the study of our correspondents, but also as a valuable and trustworthy book of information on all matters relative to the lens in its application to photography.

While not confined to cinematographic lenses, the principles which govern the ordinary still camera lens are practically the same as those which relate to the smaller size motion picture lenses.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the one paper you need.

*Copyright, 1916, by the Chalmers Publishing Co.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "A Man and His Soul."

(Released by the Metro Pictures Corporation January 31.)

Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Metro films the following suggestions for an accompaniment to "A Man and His Soul" were prepared by the photoplay department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

The story of a young college professor, John, who has a deep conscience. For his theories which they regard as dangerous, the wealthy trustees demand his resignation. After several discouraging attempts at other work he prevents a girl from committing suicide and together they seek positions with the same firm. The junior member of the firm proposes to the girl, and John, believing she has accepted, throws aside all his conscience and begins a fight for wealth. He becomes a power and crushes his former employers by unfair methods. Meanwhile the girl, having refused the marriage proposal, is working in one of John's mills. A fire breaks out and John rescues her. They are reunited and conscience again enters John's soul. The whole character of this picture is dramatic and the music should be subdued at all times.

Note particularly: Dancing scene 58¾. Fire Agitato 62¼.

The THEME selected is "A Little Song"—Erdody.

Time schedule: five reels (about 4,700 feet) 70 minutes.

Time.		*Sub-titles or descriptive cues.*	*Music.*
0	D	Opening.	A Little Song—Erdody. (Andante) (THEME)
1¾	T	Conscience and Christ.	Ecstasy Waltz—Baynes.
2½	T	The child grown to manhood.	
7	T	"Some day you may want to enter—"	Idilio—Lack. (Allegretto grazioso)
7¾	T	John enters upon a series of sad experiences.	
11¼	T	Sympathy lends itself to tender tasks.	
12¼	T	Another position.	Arabian Night—Mildenberg. (Andante sostenuto)
14½	T	Selfishness has its beginning—.	
16¼	T	"Why am I a failure?"	Repeat: A Little Song. (THEME)
17¾	T	"My father said there was no place for me."	
18¾	T	"One place was just like another."	Caressing Butterfly—Barthelemy (Allegretto)
22	T	Mary decides to return home.	
23¼	T	"I will pocket my pride."	Love's Wilfulness..Barthelemy. (Andante appasionato)
25¼	T	"You will find those doctrines—"	
27¼	T	"I will hurry home and tell mother."	Repeat: A Little Song. (THEME)
28¼	T	"Love has softened the great loss."	
30¼	T	"Young Stephen Might loves you."	On the Beautiful Hudson—(Waltz) Hermann.
32¾	T	"Meet me in an hour, I want to talk to you."	
34½	T	"This is for a little information you can give our firm."	Agitato No. 2.*
35	T	"A small donation."	Basket of Roses—Albers. (Allegretto)
40	T	"It wasn't my fault, sir."	
41½	T	"I didn't expect to find the grasping."	Repeat: A Little Song. (THEME)
43½	T	"I wish to announce the engagement."	
44½	T	"I will cast aside honor and principles."	Over the Waters—Hofmann. (Andantino)
48¾	T	Several years have elapsed.	Air de Ballet—Hille. (Allegro non tanto)
51¾	T	"Collect the rent or throw them out."	
53	T	Stephen Might calls on John Powers.	Repeat: A Little Song. (THEME)
54¾	T	"She disappeared at the same time as you did."	
56½	T	"You must work. There is a rush tonight."	Daffodils—Carvel. (Andante moredate)
58	T	"You made me a failure."	
58¾	T	"Come, I will show you real power." (Restaurant scene. Dancing.)	First Love Waltz—Edwards.
61	T	"Yes, your power to do good in the world."	
62¼	T	"Send for my architect." (Fire.)	Hurry No. 1*
65½	T	"Are you sure everybody is out?"	
66¼	T	Recognition.	Repeat: A Little Song. (THEME)
68	T	"My whole life is changed."	
70	T	The End.	

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet, is to be found in G. Schirmer's advertisement on page 1041.

THE THEME.

By S. M. Berg.

AS THE theme for the Metro release, "The Final Judgment," in which Miss Ethel Barrymore starred, "Elegie" by Massenet was selected. It was suggested to be played at the title "The Men by Whom She Is Loved," the action portraying the actress seated in her boudoir thinking of her three admirers. At the title "Evening" is shown the garden of her Long Island home where A, B and C (her admirers) are visiting. B, the banker, has proposed and been refused, while C is awaiting the opportunity. A, who is the favored one, is debating whether he dare propose in view of his poor financial condition, when she says, "Don't Be Afraid to Ask Me, John." At the title "The Kingdom of the Heart," A and the actress are happily married.

From this point the music must portray a tone of impending disaster. C, the criminal investigator, in jealous pique, has left for Russia to investigate a baffling mystery. So overpowering is his jealousy that he decides to return to America and kill A with a poisonous Oriental incense which he has found to be the solution of the mystery. To the Russian officials he says, "I Am Sorry, But I Have Failed in the Investigation. The Incense is Harmless. I Sail for America Tomorrow." Upon his return he carefully experiments with the poison, meanwhile visiting the happy couple. His plans mature and on A's birthday he sends him an anonymous letter which is impregnated with the poison. B, who is present on the arrival of the letter, opens it at A's request and thereupon meets his death. Owing to a little jealous quarrel, A is accused of B's murder and is tried and convicted.

The actress reads in the newspapers of the death of Kato, C's Japanese valet while he was supposed to be offering up some religious rite to his God. With a woman's intuition she suspects C and sets out to solve the mystery. She visits him under the excuse of loneliness and at an opportune moment searches his laboratory. She discovers some notes of experiments and by wiles and trickery she ultimately secures a confession from him. The picture closes with the title "Her Reward," with husband and wife happily reunited.

The only correct solution of the musical interpretation for a picture of this kind is the completed score. Then the theme could be arranged to portray the impending disaster, the grief of the wife, her utter despair, her resolve to save her husband closing with a maestoso joyous in character when they are reunited.

The productions of the Triangle Film Corporation in the few short months of their inauguration are being played in almost every town and city in America, including Canada and far off Australia. How much of this success, with all credit to their excellent production and acknowledgment of their enormous advertising campaign, can be attributed to the completed musical scores that are prepared for every film? Few realize what an enormous undertaking it is to prepare a musical setting. To assemble a quantity of music and print it with descriptive and sub-titles in the order of its playing is no easy task. But to prepare a score where each scene has its own musical interpreation, to select and rearrange a theme so that it will portray the emotions of joy or gadness, tragedy or disaster, at the story's bidding,

is a task requiring thorough musical knowledge and experience. This is what is being accomplished for the Triangle Films and the writer will state, without fear of contradiction, that musical scores have materially helped to place Triangle Films in the high notch of public opinion they are now occupying.

Greater opportunities are opening for musicians than ever was conceived by grand opera, which is limited to the range of human voices or even symphonic performances, owing to the absence of such musical intelligence that enables one to interpret the riot of expression and passions embodied. Just as the great artists interpret the story of the ballet by their dancing so will the motion picture in the near future explain to the masses the beautiful allegories bound in the symphonic poems. The highest conception of musical arts is the symphonic poem, which may be described as a theme elaborated with all the wealth of expression that the composer could conceive. It is only the favored few who have a thorough knowledge of music that have grasped these beautiful allegories. But in the near future it is most certain, from the constant ebb of standards towards the ideal, that motion pictures will portray for the masses the symphonic poem, and all will realize that the fitting accompaniment is the theme with all its variations.

The New Knickerbocker.

By S. M. BERG.

Considerable interest was awakened among managers and musicians associated with the motion picture industry, when it was learned that the Knickerbocker theater was to be closed for a week and reopened under the management of that wizard of presentation, Mr. S. L. Rothapfel. He stated: "In assuming the direction of this theater I will endeavor to give to the Triangle pictures my very best efforts and I will exert everything in my power to make it truly a model moving picture theater;" and the result reflects the greatest of credit upon him. The whole atmosphere of the theater appears to be changed and in fit keeping with the presentation of Triangle films. The place has been redecorated, the booth removed to the uper balcony and a beautiful stage setting representing a garden summer house with latticed roof entwined with flowers and a vista of trees and valleys through the back and sides are pleasing improvements. The screen is lowered and raised as required and a handsome pair of tableaux curtains complete the view. The orchestra pit has been built up and is now on a level with the orchestra floor.

Mr. Hugo Risenfeld wields the baton and there is under his direction an excellent orchestra of four first violins, two second violins, two violas, two cellos, two string basses, flute, two clarinets, oboe, bassoon, two French horns, timpani and drums, piano and harp.

At the opening week Miss Billy Burke was presented in "Peggy." As the curtain rose a voice off stage could be heard singing the incidental theme entitled "Peggy," which was dedicated to Miss Burke, composed by Victor Schertzinger, lyrics by Thomas H. Ince. As the song continued, the singer appeared and at its close the film was projected.

When Peggy decided to go to Scotland and ordered her maid to pack, the picture disappeared, and in the distance was heard the skril of bag-pipes gradually increasing in volume, then dying away. A mixed quartette was then heard singing Scotch airs, and when the picture was again shown at the scene in the Scotch village such a striking atmosphere was created that one almost called for a "wee drapple."

Mr. Rothapfel promises novelties in song and instrumental music at every change of the programme and in the week commencing January 23d, there was presented Alfred de Manby, late baritone of the Royal Opera House, Convent Garden, London, who sang "Tim Rooney's at the Fightin.'" Thornton D. Urquhart (late of the "Naughty Marietta" company) sang "I'm Falling in Love with Someone." Miss Alys Baldwin sang "Love's Own Kiss," assisted by Alfred de Manby. The way in which this last number was presented was another of those Rothapfel flashes of genius.

Mention must also be made of the excellent results that were obtained from the orchestra by Mr. Risenfeld. Such an entertainment as presented at the Knickerbocker theater reflects credit upon every one associated and will materially help to raise to the highest pinnacle of success the whole of the motion picture industry.

Children Are to Have Their Day

The Bunny and Morningside Theaters to Take the Initiative in Responding to an Appeal for the Children.

THE question of the moving picture theater and its moral influence on the child has long been a point at issue. Philanthropists and social workers have struggled with the problem in vain, and only in some communities and cities throughout the country has there been any attempt to set aside a couple of hours during the week when a program suited to the child mind might be exhibited.

Then there was the question of providing the kind of program that children like. It has been discovered that the American child at least is not going to be "bull-dozed" into seeing nothing but the purely educational film. It has been learned that they adore Charlie Chaplin and his competitors, none of whom are always to be relied upon to do exactly the proper thing; and it has therefore been found necessary to sprinkle the children's program with a goodly amount of comedy, when the clean sort is available, and other pictures with wholesome human interest plots, or harmless tales of adventure, etc.

Not until now has any distinct move been made to formulate a co-operative plan wherein exhibitors, manufacturers and exchanges may reap a financial benefit from the provisions of the once-a-week children's program. During the past few weeks a couple of enterprising women, namely, Mrs. Philip Speed, and Mrs. G. A. Dussez have been busy on just such a plan. As a result of their efforts the Bunny theater at Broadway and 145th street, and the Riverside theater at Broadway and 96th street, and possibly other neighborhood theaters throughout the city will give a selected program for children each Saturday morning from 10 to 12, commencing on Lincoln's birthday. Competent chaperons will be provided at these performances, one to every fifty children. The move is a good one and it is anticipated that theaters responding to the call will be taxed to capacity.

To Aid Crippled Children

A Successful Children's Program at the Strand Theater Morning Performance.

ON SATURDAY morning, January 29, a most delightful entertainment was given in the Strand theater. The Mark Strand Theatre Company donated the theater and its entire staff to a benefit performance for the Seaside Home for Crippled Children at Coney Island. Managing Director B. A. Rolfe had arranged a splendid program for children. The program consisted of about eleven reels of pictures, interspersed with musical numbers, which latter were all rendered by volunteers. The pictures consisted of a Pathe colored educational reel, the London Film Company picture, "A Christmas Carol," adapted from Dicken's immortal story; "The Foundling," the splendid Famous Players feature with Mary Pickford for the star, and a comedy produced by the Juvenile Film Company, a new concern which will shortly be heard from and which is under the aegis of Paul Cromelin. The films were all donated for the good cause.

The musical numbers consisted of a piano solo, played in masterly fashion by a tiny Miss of five or six, whose name is Constance Hulsmann; the recitation and dance from "Midsummer Night's Dream" by Sally E. Hamlin (Puck) and Betty Spence (Queen of the Fairies); a violin solo by Master Max Weinberg, "Meditation from Thais," and a finely rendered song, "In the Garden of the Gods," by Master Raymond Abrams. Weinberg, the clever violinist, and Abrams, the singer, are both amateurs and belong to the Strand's efficient corps of ushers. All the musical numbers were generously applauded, but none was received more enthusiastically than that of the dainty Miss Hulsmann, who, despite her extreme youth, carried herself with the grace and dignity of a prima donna.

The performance was keenly enjoyed by the large crowd of children and no doubt yielded a substantial sum for the Seaside Home.

A WELCOME FOR FAIRBANKS.

A miniature Lambs' Gambol was held in Los Angeles last week upon the arrival of Douglas Fairbanks in "the moving picture city" of the coast. The actor, who has just come out there on a long term Triangle contract, was met at the train by an enthusiastic delegation of fellow actors and carried off to a stag party in celebration of the occasion. There is quite a colony of exiled actors at the coast, and it is a great event to get news "right off the Broadway griddle," as it were—especially when it comes through such a proficient cross-continental newsmonger as Douglas Fairbanks. What the actor didn't know he promptly made up in answer to their questions, and, thanks to its being a very hilarious party, no one was any the wiser. Allan Dwan, who is to direct the new Fairbanks production at the Fine Arts studio, and John Emerson, under whose direction "The Lamb" was staged, were both at the party and amply aided and abetted the star's imagination.

SAILS FOR SOUTH AFRICA.

B. F. Clinton, formally with the General Film Company, sailed January 29 on the S.S. "New York" for London en route for Johannesburg, South Africa, where he will have charge of the studios of the African Films Trust, Ltd., with headquarters in Johannesburg. Mr. Clinton was preceded by Lorimer Johnstone who is in charge of productions. Mr. Clinton stated that in a short time the United States will have an entirely new line of films with all the local color of beautiful scenery in and about Johannesburg. Mr. Johnstone has just completed a three months' trip through Africa for the purpose of obtaining locations, and the results should be looked forward to with more than a passing interest, as the African Films Trust, Ltd., will do big things in a big way.

Chicago News Letter

By JAS. S. McQUADE.

Sol Lesser, the Young Napoleon of Picture Rights.

SOL L. LESSER, owner of the United States rights to Selig's "The Ne'er-Do-Well," accompanied by his family, arrived in the city Tuesday, January 25, and stopped over until the Thursday following, attending to business connected with the big feature, when he departed for New York, where he will make his headquarters until the bookings are completed.

This keen, young business man from the west, who has already shown remarkable ability and foresight in the distributing department of the business, having already established an efficient exchange system on the Pacific coast that has been in successful operation for some time past, is in nowise perturbed over the bigness of the task that now confronts him in the exploitation of "The Ne'er-Do-Well." He undertakes it with just the same poise and assurance that characterized his business methods when he asked Mr. Selig the price for the American rights of the picture and without any quibbling paid it. That the price was $150,000 did not cause him to hesitate, for he had not only seen the picture himself and estimated its value personally, but he had witnessed its remarkably popular run at the Clunie theater, Los Angeles, before he left the coast to make a bid for it. And now in a correspondingly systematic business way he will engage in its demonstration and in the sale of state rights.

In conversation with Mr. Lesser before he left Chicago for New York I learned that on his arrival in the metropolis he will arrange for an indefinite run of "The Ne'er-Do-Well" in one of the large theaters there and that another concurrent run will be made in a first-class theater in Chicago, these runs being made by way of demonstration to show the drawing power of the picture.

In the meantime Mr. Lesser will be ready to place the film for exclusive first-run privileges in any large first-class theatre in the United States on a rental basis for a run of not less than one week and upwards.

If any prospective buyer of state rights wants his territory clean, Mr. Lesser will consider any reasonable offer made in due time.

The Pacific coast territory is now being handled through his own established offices, already referred to.

Mr. Lesser guarantees that "The Ne'er-Do-Well" will have one of the most complete and efficient publicity systems ever prepared for a big feature, one that is in every way worthy of the prominence and artistic standing of the picture. A complete line of printing by the Goes Lithographing Company, of Chicago, has already been printed, and this has been supplemented by original and attractive lobby displays. Advance press matter, with cuts for illustration, has also been prepared.

Mr. Lesser told me that since his purchase of the United States rights of the picture he has been besieged with offers by telegram, by long distance telephone calls and by special and night letters. He has attempted to answer all of them, and if any have not received attention he desires to state that the oversight has not been intentional. He states that he will be ready to do business just as soon as he is settled in his New York office.

He will also open an office in Chicago just as soon as arrangements have been made for the Chicago run of the picture. Then he will be in readiness and fully equipped to handle the surrounding territory and all sections of the country.

While on board the Overland Limited on his way to this city, Mr. Lesser received the following telegram from Eugene Roth, owner of the Portola theater, San Francisco, where "The Ne'er-Do-Well" opened Sunday, January 23, for a run of two weeks: "Matinee topped 'Spoilers' by six dollars. Showed on the first day about same as first day of 'Spoilers.' Public much pleased with picture. Feel confident of successful two weeks' run." Mr. Roth paid $2,000 rental for these two weeks.

Mr. Clunie, of the Clunie theater, Los Angeles, paid $1,000 per week for a two weeks' run, and then held the picture over for an extra week, and since that time has rebooked it for two additional weeks.

Turner & Dahnken, owners of a chain of houses in California, offered $4,000 for the use of the picture on their circuit, which was accepted. In San Diego, Cal., which has a population of 90,000, the Pickwick theater paid $600 for one week.

Chicago Ordinance Passed Permitting Use of Slow-Burning Film in Churches and Schools.

An ordinance providing for the exhibition of moving pictures by non-licensed operators in schools and churches, where non-combustible film is used, has been fought tooth and nail in the Chicago city council for over six months past.

The ordinance was once recommended by the building committee of the council and was returned on the charge that it would create a monopoly for the manufacturer of the film used. That objection was met by the patentee of the film granting his rights to others; but the opposition of union operators led to the placing of the ordinance on file.

A minority of the building committee again recommended its passage, but it was re-referred. Again the same minority brought it back for council action, and on Monday night, January 25, the long-debated ordinance was passed by a vote of 37 to 26.

The ordinance permits the use of portable projection machines in churches and schools, without being placed in regulation booths, on condition that incombustible, or slow-burning, films alone are used.

The Board of Underwriters, after testing the film designated, pronounced it safe, and this had much to do with the passage of the ordinance.

Mayor Wm. Hale Thompson has promised to sign the ordinance, and it will become effective in about three weeks afterwards. Once before the council passed it, but the mayor vetoed it on the ground that labor leaders had not been given sufficient opportunity for a hearing.

Chicago has now followed the example set by New York, Boston and Los Angeles which for some time past have permitted the use of the film in question under conditions similar to those specified in the Chicago ordinance.

Premiere of "The Dumb Girl of Portici" on Sunday, January 30, at the Colonial.

"The Dumb Girl of Portici," with the incomparable Pavlowa, will be given its first presentation at the Colonial theater Sunday evening, January 30. The great artiste herself will be here in the flesh for the occasion, if she is successful in cancelling an engagement at Cleveland, O., for that night, and Chicago's film fans are on the tip-toe of expectancy to see her not only on the screen but in person. Carl Laemmle, president of the Universal, will also be on hand at the premiere of the big film.

Director Eugene Wayne, of the fine symphonic orchestra of forty pieces which has been engaged for nearly eight months in playing the accompanying music to "The Birth of a Nation," has spent all his spare hours for the past week in rehearsing the specially written score for "The Dumb Girl of Portici." The music is not the original score of Francois Auber but one that has been composed to interpret vividly the filmed opera after a careful study of the production on the screen.

The souvenir program, one of which is before me as I write, is a work of art from the literary, pictorial and typographical points of view. A brief history of Pavlowa's career in America and of her engagement by Universal to appear in the title role is contributed by Carl Laemmle. Then follows a short biographical sketch of the talented directress of the screen production, Lois Weber and a tribute by Phillips Smalley, her husband, who assisted in the production. Next is the cast, which is followed by the story, finely illustrated. An article on "The Greater Pavlowa" by Robert Grau with marginal illustrations showing scenes in the play comes next, and this is succeeded by an article entitled "Pavlowa and the Screen" by H. H. Van Loan, which

is also illustrated by interesting scenes from the production. The artistic merits of this program alone give one a foretaste of the beauties and excellence of the big nine-reel production.

Chicago Film Brevities.

E. M. Asher, special representative and publicity promoter of Sol L. Lesser, arrived in the city Saturday, January 22, where he transacted some preliminary work connected with "The Ne'er-Do-Well" before the arrival of Mr. Lesser and his family. Mr. Asher has been connected with Mr. Lesser for the past five years, representing his interests in sales and publicity of the various programs handled by Mr. Lesser in his own established offices. Mr. Asher accompanied Mr. Lesser to New York City, where he will assist in the campaign now begun for "The Ne'er-Do-Well."

* * *

A special meeting of the Reel Fellows' Club of Chicago will be held in the clubrooms, 17 North Wabash avenue, at 6:30 P. M. on Wednesday, February 2. Plans for the entire year will then be formulated.

* * *

Miss Clarice K. Rogalla has opened a studio in Suite 403, 102 North Fifth avenue, this city, where she will engage in manufacturing advertising and lecture slides and also in commercial photography. Miss Rogalla has had wide experience in all branches of this work. For three years she had charge of the art and advertising department of the Laemmle Film Service. She has also devoted three years of study to designing and water coloring and retouching negatives.

* * *

As a supplement to his regular series of travel talks at Orchestra Hall, Mr. Elmendorf is giving five interesting "Little Journey" lectures on five Sunday afternoons. The Nile journey was given January 16; Spain and Alhambra, January 23; Florence and Venice, January 30; famous paintings from the galleries of Europe, February 6, and a camera crusade through the Holy Land on February 13. These unusually beautiful pictures have been done in colors by Mr. Elmendorf personally. The series is proving very popular.

* * *

Glenn Aldrich, a Chicago moving picture theater promoter, who was part owner and manager of a chain of houses through Iowa and Nebraska, died of heart failure at his home in Clarinda, Ia., Monday, January 24. Mr. Aldrich was at one time connected with the Ziegfeld productions.

* * *

Mrs. Fairbanks, Douglas Fairbanks, Pauline Bush and Allen Dwan passed through the city on Sunday, January 23, on their way to Los Angeles.

* * *

The Essanay Film Manufacturing Company had two expert cameramen film winter sports at Quebec, recently. Pictures were taken of toboggan slides, fancy skating, hockey matches, curling matches, skiing and snow-shoeing, etc. Indians are shown making moccasins in the village of Lorette. A view of Quebec from the St. Lawrence river is shown, as well as a number of scenes in the narrow and crooked streets of the city.

* * *

Mrs. Leslie Carter (Mrs. Caroline Payne in private life) was witness in behalf of her son, Leslie Dudley Carter, in Judge John Stelk's court, this city, on January 25. The hearing was on an intervening petition brought by her son to restrain Attorney Daniel Levy from executing an attachment for $6,075 on Mrs. Carter's interests in the "Du Barry" film, in which she played the lead for George Kleine. The young man contends that his mother transferred her interest in the film to him two years ago. Attorney Levy obtained his attachment over a year ago and claims that the amount involved is owed him by Mrs. Carter for legal services. This Mrs. Carter denied, stating that she had made the transfer to her son in consideration for money he had loaned her to exploit the film. The son holds that the film cannot be legally levied upon by Attorney Levy.

* * *

Harold P. Brown, formerly director of the Northwest Weekly, Minneapolis, recently resigned to accept the position of editor and head cameraman of the Chicago department of the Hearst-Vitagraph News Pictorial. Fred C. Place, formerly of Chicago, resumed the duties of director of the Northwest Weekly. Mr. Brown has worked on newspapers for ten years, as reporter and photographer. The Hearst-Vitagraph News Pictorial will have four cameramen in Chicago and has appointed correspondents in all of the principal cities throughout the Chicago zone. Mr. Brown left Chicago Tuesday, January 25, to make a tour of the northwest cities in the interest of the Hearst-Vitagraph News Pictorial, and will be gone for about two weeks.

* * *

Louis Wm. Bass, scenario writer for the Eagle Film Manufacturing & Producing Co., has succeeded Clarence A. Frambers as president of the Photodrama Club of Chicago. Mr. Frambers has joined the western Lubin forces, so that the club will now be under the direct supervision and instruction of Mr. Bass. Mr. Bass tells me that the club has suffered in its membership during the past year by the departure of some of its most successful writers to other cities. Clarence J. Caine and A. W. Thomas were the first to leave, and now they have been followed by Mr. Frambers, who will be sadly missed. Maude Moore-Clement, S. A. Van Petten, Charles J. Buckley and Minnie Strehz are now the only prominent writers left; but Mr. Bass is cheered by the hope that there are several promising newcomers who will soon be heard from. The members of the club wish Mr. Frambers great and continued success with the Lubin Company.

* * *

The new screen attractions for the week beginning Saturday, January 29, at the Ziegfeld are "Man and His Soul," with Francis X. Bushman and Beverly Bayne; Muriel Ostriche in "A Circus Romance," and Harry Watson in "Whirl No. 4," another of the inimitable comedies in the series of "Musty Suffer."

* * *

No. 8 of the Selig-Tribune included a feature which marks an unusual use of moving pictures in the apprehension of criminals. This feature was the re-enactment of the robbery of the Thomas Cook & Son Tourist Agency, this city, and the accompanying murder of Policeman Bror Johnson. Through the description furnished by the manager of the Cook Agency, Chief of Police Healy was able to select a photograph from the Rogues' Gallery that fully resembled him. This photograph was one of a criminal by the name of La Trasse. The Selig-Tribune man in charge had La Trasse duplicated as closely as possible both in stature and facial appearance by a capable actor, and the robbery and murder were reproduced as closely as possible. Chief Healy asked the Selig-Tribune to undertake the picture in the hope that it would assist in leading to the capture of the murderer. "Criminals must not get the idea that they can kill policemen and go scot free," said the chief. "For this reason I urge the capture of Johnson's murderer. Every method should be used, and I think the moving picture camera is a huge asset. Not only is the picture valuable from the point of identification, but it will teach the public the hazards that a policeman encounters in the performance of his duties." This release of the Selig-Tribune was made in Chicago Wednesday, January 26, one day before the regular release date. It excited great interest, and wherever the picture was shown crowds were waiting outside for the next showing.

* * *

Moving Pictures were added to the list of studies in the high school in Joliet, Ill., on Friday, January 28. Travelogues and educational pictures generally will be screened for the students at noon daily.

* * *

The Chicago city council finance committee directed at a meeting Friday, January 28, that an ordinance be prepared increasing the fee charged for censorship of moving pictures from 50 cents to $1.00 a reel. The aldermen also decided that all exhibitions for censorship purposes should be given in the quarters of the censor board, in the City Hall. The reason for the increase of the censorship charge is owing to the excess of expenditures of the censor board over the revenues, such expenditures having exceeded the revenues by about $9,000 during the past year. It was at first proposed to increase the fee to 75 cents, but the committee finally decided on a $1.00 charge per reel.

* * *

Gilbert M. Anderson, of the Essanay Film Manufacturing Company, arrived in the city from the Pacific coast on Friday, January 28. This is Mr. Anderson's customary annual business visit.

* * *

After 482 screen presentations, "The Birth of a Nation" closed at the Colonial Saturday night, January 29. On June 5, last year, at the Illinois theater, the opening presentation was given after long legal wrangling in the courts. George Bowles, manager of the Colonial run, with his wife and daughter, will sail from San Francisco on Tuesday

February 8, for Australia, where he will introduce the big spectacular picture. New Zealand will follow, and then Mr. Bowles expects to show the picture in China, Japan and the Philippines. It may be also that he will attend to the presentations in the old world, including the British Isles.

* * *

Wm. D. Warner, United States distributor of the Amberlux Lens Filters, made a pleasant call at the office of the World Tuesday, January 25. Mr. Warner came to Chicago from Columbus, O., and spent three or four days in the city, during which time he made arrangements with the Enterprise Optical Company for the use of the Amberlux Lens Filters as a permanent attachment to all Motiograph machines. The Kleine Optical Company, of this city, is the regular agent for the Amberlux Lens Filters. The Amberlux lens has been highly endorsed by F. H. Richardson, editor of the projection department of the Moving Picture World, and is recognized as being a valuable improvement in projection.

Fifteen Reels of Vitagraph

Mixture of Comedy and Drama in Proper Quantities Marks the Releases of the Week of February 7.

FIFTEEN reels of well balanced drama and comedy will be released by the Vitagraph in the week of Monday, February 7. They comprise a five-part Blue Ribbon feature, "The Crown Prince's Double"; a four-part drama, "The Surprises of an Empty Hotel"; a three-part Broadway Star feature, "From Out of the Past," and three one-reelers—"A Cripple Creek Cinderella," "Betty, the Boy and the Bird" and "Freddy's Last Bean."

"The Crown Prince's Double," released on Monday, February 7, features Maurice Costello in a romantic drama that has its climax in his refusal to relinquish the true love of an American girl for a mere kingdom in Europe. He plays the character of the Prince and that of a young American who is hired to assume the Prince's identity. Costello is supported by an all-star cast of Vitagraphers, including Anders Randolf, Thomas Mills, Howard Hall, Anna Laughlin and others. The film was produced under the capable direction of Van Dyke Brooke, written by Gilbert Patten and picturized by Ann Mehring.

Picture fans will find a real thrill in "The Surprises of an Empty Hotel," a four-reel drama written by Archibald Clavering Gunter and produced by Theodore Marston, released on February 7. The 100-foot yacht, "Wayward," formerly the luxurious plaything of a New York millionaire, was blown to pieces in Raritan Bay to furnish a climax for the mystery that the play tells of. Charles Richman and Arline Pretty in the leading roles give their usual splendid performances, assisted by William Dunn, Leo Delaney, Robert Gaillard, Ethel Corcoran and Charles Eldridge.

In a lock reel with this film is a one-part comedy-drama

Scene from "Betty, the Boy and the Bird" (Vitagraph).

from the coast players of the Vitagraph, entitled "A Cripple Creek Cinderella." William Duncan, Alfred Vosburgh, Carleton Weatherby and others portray the principal roles. The girl in the play is a dance-hall beauty who loses her slipper. That article is found by a miner who uses it to mark a claim with, and when the mine develops a rich lead he determines to wed its owner. He is shocked to find that the girl works in a dance hall, but when she saves his life he decides that she is good enough for him.

Another Monday release is "Betty, the Boy and the Bird," showing Zena Keefe in a splendid comedy by Wilfrid North, produced by Tefft Johnson. Gerald Gordon, a new face among Vitagraphers, makes his bow to the motion picture public.

"Freddy's Last Bean," a one-part comedy produced by Frank Currier, written by Agnes C. Johnston, serves to show William Dangman in a new and successful type. Dangman played Freddie the Ferret in "The Goddess." Freddy,

Scene from "From Out of the Past" (Vitagraph).

through force of circumstances, is reduced to the last bean of a can which a 'longshoreman heaved at his head. He is saved from starvation by a food expert named McKann, who gives him money for the last food delivery.

An all-star cast of Vitagraphers is seen in the Broadway Star feature, "From Out of the Past," written by Ruth Handforth and produced by William Humphrey. The latter, Belle Bruce, Harry Northrup, Charles Wellesley, Garry McGarry, Bobby Connelly, Carolyn Birch, Eulalie Jensen and Lillian Burns are seen in the film. The story tells of the double life led by a wealthy man and the subsequent meeting of his daughter and a youth believed to be his son. It is released on Saturday, February 12.

Lasky Releases for March

Mae Murray, Fannie Ward and Blanche Sweet to Be Seen in Suitable Productions.

WITH three prominent women stars in the leading roles, the Jesse L. Lasky Feature Play Company in March will release on the Paramount Program some feature productions of exceptional interest.

The stars and the plays in which they will appear are: Mae Murray, her debut on the screen in Paramount theaters, in a picturization of Mary Johnson's "To Have and to Hold"; Fannie Ward in "For the Defense," and Blanche Sweet in "The Sowers." The first of the three to be released will be Mae Murray in "To Have and to Hold" on March 5. Miss Murray will take the role of Lady Jocelyn Leigh in this production, and Wallace Reid will play Captain Ralph Percy. Others in the cast are Tom Forman, Raymond Hatton, William Bradbury, James Neill, Bob Gray, Lucien Littlefield, Camille Astor and Bob Fleming.

Following her recent sensational success in the Lasky-Paramount photoplay, "The Cheat," Fannie Ward will be seen in another Lasky production, released March 12, entitled "For the Defense." Here again is the happy combination of author and star, as the story of the play is by Hector Turnbull who wrote "The Cheat"; Margaret Turnbull wrote the scenario and Frank Reicher is the director. Miss Ward will have splendid opportunities for her talents in "For the Defense," a stirring modern melodrama.

This is a story essentially written for the screen, and the action occurs at places as widely separated as France, from which a young woman, played by Miss Ward, flees when war is declared, to the far west of America.

The third play of the month will be Blanche Sweet in "The Sowers," a picturization of Henry Seton Merriman's story of the same name.

ARMSTRONG MAKES BOW IN CUB COMEDIES.

In the Cub Comedy release on the Mutual program for February 4, David Horsley introduces a featured comedian new to this brand. The newcomer is Billy Armstrong, recently an associate of Charley Chaplin in his releases with Essanay, and previously a member of Fred Karno's various pantomime companies in England.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

LOS ANGELES CENSORSHIP FIGHT NEARING END.

Public Welfare Committee of City Council Recommends an Ordinance Abolishing Local and Adopting National Censorship.

THE Los Angeles censorship fight is nearing an end. The campaign here has been hot and heavy. The picture interests have been opposed by crank reformers, church people and civic bodies. What "galled" the picture people more than anything else was the apparent indifference if not say unfriendliness of the commercial interests and administrative powers of the city, which did not seem to appreciate the millions of dollars spent yearly by the industry in Los Angeles. This attitude rapidly changed, when it was hinted that motion picture producers might remove to some other location where the surroundings were more congenial.

With the getting-together of the producers and the formation of the Motion Picture Producers' Association an added impetus was given to the censorship fight. Several meetings were held by the city administration and the local commercial associations to consider the motion picture interests and the censorship question. These meetings the producers attended in force and the outcome has been to great advantage for the motion picture industry.

The censorship question has been a paramount issue with the producers, and to have a meddlesome censorship board in Los Angeles, the very home of the motion picture industry, was to set a bad example for other cities.

The Los Angeles daily papers have taken an active part in the campaign and given considerable space to this burning topic. Especially the Examiner has been a champion for the rights of the picture community and a decided opponent to censorship of any kind. Several excellent editorials on the censorship question have appeared in this paper and one was reproduced in our columns quite recently. Says the Examiner on censorship this week:

> Censorship is still a live issue and will be until the ordinance establishing the board of censorship is repealed and there is the same freedom for pictorial expression on the motion picture film that there is for literature, the press and oral expression
>
> Here are two quotations which have a direct bearing on the subject:
>
> Amendments to the Constitution of the United States.
>
> Article 1.—*Congress shall make no law * * * abridging the freedom of speech or the press.*
>
> Constitution of the State of California:
>
> Section 9, Article 1. *Every person may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right; and no law shall be passed to restrain or abridge the liberty of speech or of the press.*
>
> That these guarantees are applicable to the drama, spoken, pantomimic, or pictorial, cannot be doubted by anyone of common sense. Freedom of EXPRESSION was in the minds of the authors of the federal and state constitutions, and moving pictures are a FORM OF EXPRESSION.
>
> If judicial decisions do not so codify public opinion, it is merely because the modern innovation of moving pictures has never been brought to judgment.
>
> Censorship in California is doubly unconstitutional.

That the press is taking considerable interest in the question of censorship is not surprising when we consider the close relation of the story told in pictures to the story told in print. From pictorial expression to printed expression is not such a long step. What is a danger to one might become a danger to the other if crank reformers and "would-be" legislators get the upper hand.

The campaign of the picture and the press against local censorship culminated this week in a meeting held Tuesday afternoon, January 24, at the City Hall, where representatives of the city, its various bodies and organizations, met the picture people for what we hope may prove to be a final hearing.

As a result of this conference the Public Welfare Committee of the City Council decided to recommend an ordinance for abolition of the local censor board and instead adopting the rulings of the National Board. It therefore recommends the appointment of a single commissioner, whose duties shall be to see that the eliminations recommended by the National Board are made and that no pictures except those passed by the National Board of Censors shall be exhibited in the city of Los Angeles. Current news pictures, however, will be exempted where they are presented for exhibition before the National Board has an opportunity to view them.

Under this arrangement, the authority of the police to suppress anything immoral will be the same as that power is with reference to the spoken drama.

The Public Welfare Committee will recommend that a salary be provided the commissioner that will insure the services of a competent man who is fully qualified for the place.

The report of the Welfare Committee has been referred by the council to the city attorney with instructions to draft the necessary ordinance.

Councilmen Wheeler and Betkouski made a strong fight against this action, and on the question of reference to the city attorney they were supported by the vote of Councilman Roberts.

Mr. Wheeler declared that he was surprised that Mrs. Lindsey, chairman of the Public Welfare Committee, should bring in such a recommendation in the face of a statement on the part of the city attorney that the action proposed was clearly illegal. He called attention to the provision that all pictures must have the approval of the National Board of Censors, characterizing it as so absurd that he was amazed that it should be given a moment's consideration. Many of the moving picture men, he said, were not affiliated with the national association, and the adoption of such an ordinance, he said, would merely tend to create a monopoly.

Councilwoman Lindsey and Councilmen Conwell and Topham strongly defended the recommendations, stating that one of the purposes was to shut out the "wildcat" pictures and that the plan proposed was similar to the one adopted by several of the large cities in the country.

The discussion at times bordered on the personal, as for instance, when Mrs. Lindsey called attention to the fact that Mr. Wheeler was violating one of his own New Year resolutions in that he was playing to the galleries, to which Mr. Wheeler made the warm retort that at least he "was not pandering to the baser elements of society and providing them with an opportunity to make money."

Councilman Wright said he was so tired of the present system of moving picture censorship in this city that he was ready to vote for almost anything. "We will get along better without any censorship at all," he said. Mr. Wright contended that the recommendation should be sent to the city attorney to see if an ordinance along these lines could not be drafted and he would undoubtedly report to the council as to whether this could be done or not.

The committee declared its belief that censorship of the national board is just and reasonable, and that the instinct of self-preservation will prohibit the showing of any picture that runs counter to public opinion.

Among those who appeared before the Council Committee were: E. G. Judah, president-elect of the Merchants' and Manufacturers' Association; Thomas Dixon, author of "The Clansman"; Frank A. Garbutt, L. M. John, Attorney Ray Nimmo for the Universal Film Mfg. Company; Mrs. Samuel Clover, of the Los Angeles Drama League; David Horsley, J. H. Pieper, of the Los Angeles Ad Club; J. A. Quinn, Mrs. E. K. Foster, City Mother; Mrs. Aletha Gilbert, L. M. Johnson, Mrs. Martha B. Law, of the W. C. T. U., and Mrs. E. R. Brainerd of the Woman's City Club.

In presenting his side of the case, Mr. Judah touched on the business and economic phases of the situation. .

In part he said:

"The motion picture industry in Los Angeles is under an enormous expense and this expense is growing all the time. Our organization believes that this industry is worthy of the strongest support we can give it.

"We are especially opposed to the interference of so-called reformers and the local plan of censorship which is harassing the industry to its great detriment and without doing any meritorious service to any one."

Mr. Dixon maintained that common police power is sufficient in any city to prevent the exhibition of any improper picture. His remarks were frequently interrupted by applause.

In part Mr. Dixon said:

"When I was a preacher one of my sermons made such an impression on my audience that I revised it into lecture form. It was not censored as a sermon. It was not censored as a lecture, and I delivered that lecture in every State. Then the lecture was written in book form and it was read all over the world, but the book was not censored. Later the story was dramatized, and played in practically every important city of the country. Even then the spoken drama was not censored. In the course of time I wrote the story and it was reprinted for a motion picture play and I spent at least $75,000 fighting censorship.

"The motion picture industry will assist in seeing that the men who try to circulate obscenity are sent to the penitentiary where they belong just as all citizens should be interested in putting the circulator of obscene literature behind the bars.

"Every movement for federal censorship will fail and all laws for local or state censorship will be wiped off the books, but we want Los Angeles, the home of the motion picture industry, to take the lead in doing away with the useless interference of local censorship."

Fair treatment, Mr. Dixon maintained, would tend to bring to Los Angeles certain studios from New York and Philadelphia. If such a campaign were carried out the speaker said Los Angeles no doubt would have a population of 1,000,000 within five years. If certain eastern studios were brought here the committee was informed that there is no reason why the payroll should not mount to $1,000,000 in Los Angeles a week.

Mrs. Martha W. Laws, president of the W. C. T. U. Federation, disputed Mr. Dixon's position and declared that censorship is necessary to protect the morals of the youth from bad motion pictures.

Councilman Topham asked the producers if the national censor board could not be located here. He was informed that this was impossible because the board must be located close to the financial center.

The following resolution was adopted by the W. C. T. U.:

"Resolved, that we, the W. C. T. U. Federation of Los Angeles express our deep appreciation for the stand taken by members of the Los Angeles censor board, in their endeavor to protect the morals of our community, especially the youth, and declare our sincere desire in favor of the continuation of the city censor board."

Mr. Dixon filed with the committee a petition signed by producers, exchangemen and exhibitors and indorsed by the Chamber of Commerce, Merchants and Manufacturers' Association, and many other civic and commercial bodies asking for the abolition of the motion picture censors and the appointment of a single commissioner who would enforce the rulings of the National Board of Censors.

The Meeting of the Producers.

On Monday night the Motion Picture Producers' Association met at the Alexandria Hotel and outlined a screen campaign to arouse the American public against all forms of film censorship.

A committee of three was appointed to prepare "film editorials" and general protests to be used in the camgaign for the next thirty days. The committee consists of H. O. Davis, of the Universal Film Manufacturing Company, Thomas Dixon, author of "The Clansman," and David W. Griffith, the producer.

Twenty-five producers, comprising the new organization, signed an agreement to join in the battle for film independence. Incorporation and permanent organization of the association also was completed.

CARL LAEMMLE RETURNS EAST.

Given Jolly Birthday Dinner by H. O. Davis—Entire Producing Staff Present.

Carl Laemmle, president of the Universal Film Mfg. Co., who has spent the past month in Los Angeles, left Tuesday this week for New York. On Wednesday last week a dinner was given in his honor by Vice President and General Manager H. O. Davis, at the Los Angeles Athletic Culb.

It was Mr. Laemmle's birthday, and in addition to the chief of the big "U" organization there were present the directors of the twenty-six producing companies and the head of the various departments of Universal City.

Said Mr. Laemmle at the conclusion of the banquet:

"This has been a jolly dinner. I have been at many a festal board but none at which I enjoyed myself more. I certainly appreciate the compliment of Mr. Davis in making me the guest of honor tonight and I thank him most heartily for the pleasure that has been afforded me. Mr. Davis, in the presence of this large force of directors and heads of departments of the Pacific Coast studios, I want to take occasion personally to thank you for the efforts you have put forth during the past few months at Universal City for the advancement of the interests of our organization. I appreciate all you have done in the short time you have been handling the reins and will be happy to carry the good news back to New York with me."

Vice President Davis in responding to Mr. Laemmle, smilingly wished him "many happy returns of the day" and all the Universal success which he wished himself, and that, he said, undoubtedly was as boundless as the sea.

One of the pleasant surprises of the evening was the singing of several songs most charmingly by Myrtle Stedman, who accompanied Marshall Stedman, manager of production at Universal City. Another was the dancing in costume of eight-year-old Lena Baskette, who soon is to be featured by the Universal Company in several films.

Those present at the dinner were: Carl Laemmle, H. O. Davis, George E. Kann, Charles Rankin, H. H. Barter, Frank D. Ormston, H. R. Hough, Marshall Stedman, John M. Nickolaus, E. G. Patterson, Otis Turner, Allen Curtis, Joseph De Grasse, William C. Dowlan, Francis Ford, Jay Hunt, Jacques Jaccard, Rupert Julian, L. B. Carleton, Robert Leonard, Lynn Reynolds, Phillips Smalley, William Worthington, Richard Stanton, Roy Clements, Henry McRae, E. J. LeSaint, Henry Lehrmann, Abe Stern, Sam Behrendt and M. G. Jones.

LASKY STAR MAROONED.

Left on Island by Mistake, Mae Murray Passes Hours in Darkness Before Rescue.

Last week, with a number of other members of the company and a hundred or more extras, Miss Murray went to Catalina Island to participate in the filming of "To Have and to Hold," in which she is playing the lead.

After passing most of the night, exposed to wind and rain, alone on Church Rock, eight miles from Avalon, Catalina Island, she was rescued the next morning through a heavy sea and taken by power boat and automobile to her residence in Hollywood, where she is gradually recovering from the ill effects of her ordeal.

The affair happened this way. On Saturday, in two vessels, they went to Church Rock. Early in the afternoon the sky began to look like rain, and Director George Melford decided upon a return to Avalon. Those in each vessel thought Miss Murray was in the other and it was not until 8 o'clock that night, some time after their arrival at Avalon, that they learned definitely that she had not left the rock with either party.

Melford and Wallace Reid headed a rescue party in a launch. They reached the vicinity of the rock, but the sea was so heavy they could not make a landing. They beat about the rock for several hours and finally, in a skiff to which one end of the anchor line was attached, they managed to land.

By this time it was raining heavily and they found Miss Murray vainly trying to obtain some shelter from the storm as she crouched by the side of the rock.

She was so cold and wet and exhausted that they found it necessary to lash her to the skiff, which was then pulled to the launch by the anchor rope.

It was 5 o'clock in the morning when she was rescued. Her physician says that she will suffer no very great illness, but will have to rest a week or so.

PATHE NEWS MAN AT FRONT.

J. H. Buffum, Crack Cameraman, Filming Mexican War Scenes.

A card received from J. H. Buffum in El Paso this week tells volumes in a few short words.

"They wished me down here getting war stuff. Very dangerous work. Jumping tonight to the Arizona flood."

The fact is that he has already filmed many various thrilling and exciting scenes along the Mexican border, showing troops patrolling the Rio Grande, on the lookout for Mexican bandit raiding parties and Mexican refugees at Juarez.

United States troops maintain great vigilance along the border not only to stop Mexican bandits from crossing, but to prevent bodies of armed Americans from entering

Mexico for the purpose of seeking revenge. The camera man assigned to El Paso filmed Uncle Sam's soldier boys on the job, and also caught on his film the hundreds of Mexicans who fled from El Paso and other American border cities and towns when enraged Americans threatened reprisals against Mexicans for the murders of Americans in Mexico.

We have heard no further, but Buffum must have got some very good scenes of the big flood in Arizona.

REEL AND UNREEL ROBBERY.

Ince's Company Plans Robbery in City Bank and Actual Theft Takes Place Between Scenes.

While the office of the Culver City Commercial and Savings Bank in Culver City was hung with light reflectors and equipped with two cameras ready for the filming of a "bank robbery" after the lunch hour, a pale-faced boy who had been a hanger-on at the preparations returned to the bank alone, and held up the cashier, George McHugh, with a revolver, locked him in the vault, looted the coin cabinet of $600, and escaped.

In the forenoon a company under the direction of Charles Swickard had asked to use the bank. The idle of the town loafed in front of the place, watching the preparations. Among them was the boy, about twenty-two years old, five feet six inches tall, blonde, smooth shaven, weighing one hundred and thirty pounds, with slender and peaked face and wearing an olive fedora hat, a dark tan cravenette overcoat and new black shoes.

As the lunch hour approached Mr. Swickard and his camera man, C. Devinne, returned to the studio. They had just gone and Cashier McHugh was at work on his books, when he heard the door open. He started toward the window and looked into the unmasked face of the boy, who had a blue-barreled revolver leveled for action.

Without a tremor of speech or flutter of the fingers he said, "Hold up your hands, cashier, and be quick about it—this isn't any movie either."

Well, the boy got the money and made good his escape after locking the cashier in the vault.

And soon came the moving picture men, ready to start turning the wise old cameras that had looked unseeing upon the extreme expression of banditry, while the room was flooded with light ready for fiction to begin its glib tale.

FORTY-THREE ACRES FOR INCITY.

According to plans now being entertained by Thomas H. Ince and his staff, it is likely that two or three more stages will be built on the newly acquired tract of thirty-one acres. Should these plans be carried the company will have eleven stages at its disposal.

Negotiations for the purchase of this property have been under way for several months and with their termination a corps of more than a hundred men immediately were put to work, preparing the land for building activities.

The new tract will be used almost exclusively for the erection of particularly large exterior settings, such as streets, office buildings, churches and the like. Level in character, it offers unrivaled facilities for this kind of work, which was in a large measure hindered at Inceville because of the mountainous surface of the land.

Coupled with the disclosure of the deal, two other important announcements also were made, affecting the problem of transportation. The Harry H. Culver Company, which is responsible for the rapid growth of Culver City, has agreed to open a sixty foot street between Washington Boulevard and the car line, thus creating a new and convenient boundary line for the north side of the plant. On this boulevard the railway company will construct tracks, in order that cars from either Los Angeles or the beaches may be switched direct to the entrance of the studios.

Now that production of pictures is in full swing, work has commenced on the construction of twenty other structures that will be included in the group on the twelve acre tract. These are the carpenter shop, garage, receiving room, projecting room, cutting room, commissary, heating plant, directors' headquarters, factory, hot house, natatorium, stars' dressing apartments and the four stages.

Work on the construction of the pretentious administration building, is progressing favorably and the structure should be ready for occupancy within another month. The buildings now complete and in use are four stages, scene dock, wardrobe, dressing room, property buildings and the vault.

What are expected to prove two of the most unusual structures now in course of erection are the hothouse and the natatorium. The hothouse will be employed for the protection of plants and trees so frequently seen in the pretentious Ince society dramas, while the natatorium will serve for scenes requiring miniature coast cities, ocean settings, etc. The tank will have a capacity of one hundred and four thousand gallons.

Los Angeles Film Brevities.

R. E. Barron, who for some time past has been outside salesman for the local Fox Exchange, has been promoted. Mr. Barron left Los Angeles this week to take charge of the New Orleans exchange, where he will act as manager. He left hurriedly, having received a wire from Winfield R. Sheehan, Fox's general manager, to hurry to New Orleans.

* * *

Tally's theater, one of the most popular broadway houses, last week treated its patrons to a six reel feature free of charge. On Friday evening just before the regular projection of "The Great Divide," Mr. Tally flashed a slide inviting every patron to remain seated after the show and witness the preview of "The Beloved Vagabond," Pathe's wonderful hand-colored master picture. Then after the regular show was over he projected a slide, "Keep seated and see this picture the treat is on us this time," which caused great merriment and applause.

Mr. Tally says the news spread like wildfire and that the same night the following week people were turned away from the doors, and he said he thought it was because those that had seen the preview, thought it was a regular event and had told their friends and had come on the same night the following week expecting to see another show gratis.

* * *

G. A. Metcalfe, of the firm that bears his name, was a visitor in Los Angeles this week. He came down South to look after the new store which has just been established here under the management of J. A. Slipper. Mr. Metcalfe reports business has been very good both in this office and the San Francisco one, and says he expects the same from the new Seattle branch.

* * *

At the Universal Lynn Reynolds is directing a feature starring Myrtle Gonzales, in which she has to portray a society dope fiend. The story is a very clever one, and is admirably suited to the Reynolds company. This is a good chance for Miss Gonzales to demonstrate her versatile qualities by the transition from a sharp witted moral woman to the eccentric and high tension bearing of the woman who succumbs to the dreaded drug.

* * *

Last week at the Universal studio, Mr. Laemmle was standing on the stage when a terrible looking character passed by. Mr. Laemmle stared at the player whom he did not know, and the player nodded and spoke to Mr. Laemmle. The mysterious man was a terrible crook, a regular "hard guy"—with a bad scar across his cheek and one eye closed and other facial disfigurements. The actor smiled and shook hands with Mr. Laemmle, having to tell his name. It was needless to say that the player was our old friend Sanford Quest, known in private life as Herbert Rawlinson.

* * *

It is not often that a photoplayer is arrested, but Miss Gloria Fonda, a well known Universal player, was placed under arrest one evening last week while returning home from the city. The young woman was driving her big machine, when rounding a curve she was suddenly confronted by the flashing headlights of another machine, and two men in the road were hailing her. As it was getting late and she was alone she thought it best to keep going because the two men apparently did not have a broken machine, but wanted her to stop. She thought they might be hold-ups, so she sped past the car and they yelled at her. She hastened the car's speed and in a short time heard the other car approaching. It drew up alongside of her and a man yelled "stop that car." She obeyed and soon at the side of the road a big burly deputy asked her why she did not stop down the road when they yelled at her. She explained and then they told her that they were on the lookout for a stolen automobile. They apologized and Miss Fonda drove away.

* * *

The battle between Eddie Foy and Mack Sennett has been patched up for good. The fight grew out of the request that Foy and limburger cheese, it is said, should mix for the films, but that's where the shoe pinched. As a result the suit started by the comedian against the film company for one week's

salary will be dismissed, it was announced by one of Foy's attorneys.

* * *

In spite of the weather, James Davis completed a two reel story for "The Hazards of Helen" series for Kalem on schedule time. Many good scenes were filmed after the heavy rains of the floods and breakage which fitted into a story in making admirably. What might have furnished a greater thrill than intended was narrowly averted. To get a scene of Miss Gibson jumping from an engine on a bridge crossing a raging stream an engine was taken over a trestle, the jump was made, and the players were about to leave the location for other scenes, when the trestle that had carried the engine across the stream but ten minutes before was swept into the water. The camera caught the wreck, and the scene will be used in the picture.

* * *

William Beaudine has completed a one reel comedy featuring Ethel Teare with Jack McDermott and Victor Rottman in the cast. Miss Teare drives a big racer in two of the scenes. She drives the big car in the first one like a Barney Oldfield, but in the second scene she succeeded only in stopping the car after it had backed up on a neighboring lawn. The machine used was a 100-horsepower monster, and Miss Teare did well to even attempt driving it.

* * *

The "Ham Comedies" Company is producing a war burlesque comedy, burlesquing a very amiable war. The story was written by Lloyd Hamilton and Bud Duncan, and will amuse rather than offend any whose interest may be centered on the present European conflict. Ham is a general, and Bud also one, and the maneuvers they put their "armies" through form the nucleus for particularly funny situations. "Ham" will make an aeroplane ascension, taking the reluctant Bud with him, and the war ends when the two generals return to earth from the clouds, anxious for peace at all costs. Norma Nicholls, whose work in "The Ne'er Do Well" will be remembered, is playing opposite "Ham" in the production.

* * *

James Horne is now producing the fourth episode of Kalem's new series "The Love Pirates," by George Bronson Howard. A large stage has been built at the Glendale studios to accommodate the elaborate sets being built for the production of this series. Mr. Horne and his company leave soon for San Francisco and Portland, to film scenes on the boat en route and locations in and around Portland. Paul Hurst, technical director for Kalem Company, who is responsible for the high standard of artistic settings used in the past series produced by the company, has designed interiors to represent scenes made aboard ship. There will be an elaborate ballroom set and cabin for the fifth episode and special mechanical devices are being installed to give the affect of a storm at sea.

* * *

Members of the Static Club of America are planning for a number of novelty events at their third anual ball to be held in Rutherford's Hall, 1024 South Grand avenue, on Friday evening, January 28. Anna Held and Thomas H. Ince will lead the grand march, and many film celebrities and players will join with the cameramen in the annual event.

Ralph G. Rosher and Harry Gersted are on the ball committee, with Ralph Merollo acting as chairman, and more than five hundred invitations have been accepted by players at the various studios.

* * *

The citizens of Santa Cruz turned their little burg over to Cecil B. de Mille and his company, when they were there last week to film scenes for "The Lonesome Pine," the Lasky production, from John Fox, Jr.'s, popular story. Entertainments were given every night in their honor, and the Chamber of Commerce offered to build a studio for the Lasky Company, complete in every detail, if they would only move there.

* * *

Fight and a fall into the ocean nearly ended in the death of Harry De Vere of the Morosco Photoplay Co., Saturday, last week, when scenes in "The Code of Marcia Gray" were being filmed at San Pedro. Harry DeVere and Howard Davies pulled off a film fight on the pier, ending in a splash into the ocean. DeVere can swim; Davies can't. But DeVere's heart went back on him at the last moment and so it was Davies who had to hold up the other in the water with one hand, while his other arm clasped a pile until boats came to the actor's aid.

* * *

Reaves Eason has joined the Balboa company as assistant to Henry King. Mr. Eason has had extensive experience as a director with the American and other well known picture producing companies.

* * *

Frank Beal, a Selig director, and his company of players were marooned last week at Squirrel Inn during the heavy rain and wind storm. They were almost famished and nearly exhausted when finally rescued. The women particularly had suffered intensely from the cold winds.

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The Universal Film Company purchased two big auto busses this week. These busses, which have a seating capacity of sixteen persons, are to be used for auto service between the studios and Hollywood at night, when there are companies working at the new electric light studios. They will run from six in the afternoon until one o'clock in the morning. Tickets for rides will be given out by the employment department to those players whose work extends into the night hours.

* * *

A school with a teacher, supplied by the Board of Education, has been established at Universal City. Miss Hazel Hunt has been employed to attend to the education of the youngsters, and a school room has been fitted out with blackboards and other necessary implements. Every child at work at the U studios of school age is enrolled for attendance and each has been examined and placed in the class to which he belongs.

* * *

Ben Corday, tallest man in this vicinity, has been added to the Rolin family of "queer ones," and is bound to make a pleasing member of the Phunphilms family. It is said that he can without assistance look over Harold Lloyd's head with Lloyd standing on Harry Pollard's shoulders. At any rate Big Ben is some tall and coupled to his length is his marked ability for good falls. He makes a good addition to the Rolin forces.

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With the Exhibitors.

Tally's Broadway is successful in every way this week with "At Bay" starring Florence Reed. Here the open market is enriching the exhibitor who picks judiciously from the big field.

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Majestic audiences continue big to see "The Wood Nymph" with Marie Doro. The comedy side of the show is Joe Jackson in "A Modern Enoch Arden."

* * *

Quinn's Superba as usual is doing well. This week "The Golden Chance," with Cleo Ridgley and Wallace Reid, is the attraction.

* * *

Manager Woodley, of the house that bears his name, is busily engaged in showing "Mice and Men" the second week. This Marguerite Clark feature is doing well.

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Clune's Auditorium is dark as far as the screen is concerned for grand opera is there for three weeks. On the seventh of February "Ramona" will be given its premier here, the first time on any screen in the world.

* * *

Clune's Broadway is showing Elizabeth Burbridge in "The White Alley." As an added attraction a fine male quartette makes good music.

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"The Conquerer" is at the Burbank with Enid Markey and Willard Mack starred. Two Sennett comedies foot the big bill.

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The Symphony is running "The House of Tears" with Emily Stevens.

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At Miller's Theda Bara is seen in "The Serpent."

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Perkins's Garrick shows Our Mary in "Tess of the Storm Country."

The Alhambra shows Bill Farnum in "A Soldier's Oath."

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Palace of Pictures shows "The Prince and the Pauper." Quite a singular combination of royal names!

DARMOUR BACK FROM FILMING FORD "PEACE" PARTY.

Lawrence Darmour, as assistant to Editor Pell Mitchell of the Mutual Weekly, has returned from Europe whither he went with the Ford Peace Party.

HORKHEIMER PLAYS ATTORNEY.

Gets Into Court to Defend Friend, and Poor Unfortunate Wins His Help.

We were unaware that the well known H. M. Horkheimer, head of the Balboa Company, was a gifted lawyer, but he is.

That the law lost a promising possibility when "H. M." identified himself with the amusement world was evidenced in Judge Underwood's court. He had gone there in the interest of a friend who had been taken on a speeding charge, and as he entered the court the case of a man who had been arrested on a charge of issuing a fictitious check was called. Unable to employ counsel the man threw himself upon the mercy of the court.

Knowing Mr. Horkheimer's benevolent nature, the judge told him the circumstances of the case and requested that he take charge of the defense of the prisoner. Although very busy, the motion picture producer was touched by the man's plight and agreed to assist him. As the trial proceeded, Mr. Horkheimer gained an advantage over the prosecuting witness. When he outlined his defense, the state's attorney moved to dismiss the case.

The court acceded to the motion on account of the logical way in which the defence was made. Mr. Horkheimer showed that his client had never been involved in a case of the kind before. Due to sickness in his family and the lack of facilities to provide for his loved ones, he drew a bad check on a bank where he had a small balance, without realizing the seriousness of the offense. To prevent the man from being sent to prison, Mr. Horkheimer personally redeemed the bad check, and gave him employment, in this way helping him on his feet again.

In dismissing the case, Judge Underwood not only commended Mr. Horkheimer for the manner in which he had handled the case, but also drew special attention to his humane character in coming to the rescue of one of his fellows who was on the downward path.

ANNUAL SNAKE YARN.

Every spring we present a reptile story. Last year the Lasky studio stampeded when a box of snakes arrived and became accidentally opened. The year before the—but for the spring of 1916 yarn—It "happened" as Doris Schroeder of the Hollywood Vitagraph says—on the lot at the new studio.

As you all know, warm weather and little blades of green glass denote spring. It's here now. This same spring is also denoted by several other little things. This was responsible for a rather exciting incident at the Vitagraph studios. The property is extensive and there are places on it that still retain a "wild and wooly" appearance in spite of the new buildings erected. Director Wolbert was staging a big "Bohemian Club" scene on one part of the great stage and Producer Sturgeon was engaged with a double-dozen of "free-traders" and "whiskey runners" at another. Suddenly from the direction of the Wolbert set came loud shrieks and a scurry to get on chairs and tables—the elaborately set tables were soon covered with ladies in evening dress, frantically staring at the floor—and young men sad to say just as scared as the ladies, endeavoring to persuade them out of their panic but at the same time climbing to the safety of the chairs themselves. Director Wolbert, tearing his hair looked for the cause of the excitement and discovered almost at his heels, a pretty little family of snakes, Mamma Snake, Papa Snake, and some cute wriggly little snakelets—out for a sunning on the stage.

Exit Director Wolbert gracefully.

By this time the alarm had been given to the wicked whiskey runners at the other side—and they stampeded—in spite of their formidable appearance. A brave property man, carefully following Mr. Sturgeon's orders, captured the happy family and consigned them to a box. Inspection by the combined forces, disclosed their identity as harmless gopher snakes, after which everyone went back to work. And the edict has gone forth that the "untamed" places on the property are to be visited by an investigating committee in the very near future.

Scene from "The Perilous Swing" (Kalem).

Bruce McRae

BRUCE McRAE, the noted Broadway leading man and recent star of several of the past season's successes, replaced Emmet Corrigan as principal player in the Equitable Motion Pictures Corporation's production of Richard Le Gallienne's "The Chain Invisible," which is now in the course of construction at a small town twenty miles inland from Havana, Cuba. Mr. McRae assumed the role in "The Chain Invisible" upon an hour's notice, he having been informed at noon that he must sail for Cuba at 2 o'clock the same day. Hurriedly packing, arranging his letters of credit and the required wardrobe, of which he has a score of trunks full, Mr. McRae made the steamer, just as the gangplank was being drawn aboard.

Bruce McRae.

Bruce McRae, an Englishman by birth, and nephew of Sir Charles Wyndham, was born at Bombay, India, and was educated at Boulogne sur Mer, France. He made his first professional appearance in 1891 in "Thermidor." From that year until 1912 he appeared in over two hundred different stage productions, gradually ascending from obscure roles to the leading or star parts. The most important of his many stage roles were in such plays as "Aristocracy," "Shenandoah," "The Fatal Card," "Camille," with Olga Nethersole, "A Coat of Many Colors," "Moth and the Flame," "Sherlock Holmes," "Barbara Freitchie," "The Country Mouse," and "Carrots," with Ethel Barrymore, was under the management of David Belasco in "The Lily," and with Charles Frohman in "The Commanding Officer," and "Alice Sit by the Fire."

During the past three years Mr. McRae played in "Nearly a Husband," "Years of Discretion," and "The Right to be Happy."

In "The Chain Invisible" Mr. McRae will handle the most difficult role ever given a motion picture actor. Le Gallienne and Roy McCardell are responsible for the scenario, while Frank Powell, one of the most exacting of directors, is in charge of production.

ANOTHER SOLAR SCREEN PATENT VICTORY.

Judge Mayer of the United States District Court for the Southern jurisdiction of New York, Thursday, Jan. 27, granted an order for a permanent injunction to A. H. Simpson, Inc., on that company's patent for metallic surfaced motion picture screens against the Vitalite screen, made by the J. P. Payor Company. This is the last of several similar injunctions that have been granted the Simpson Company against infringers of the Solar Screen patents. Other suits are pending and proceedings will be instituted against any who attempt to put out a metallic surfaced screen.

Metro Opposed to Censorship

Did Not Favor Hughes Bill and Is Against the Federal Brand of Supervision.

THE Metro Pictures Corporation is not and never has been for Federal Censorship of motion pictures. It's position is exactly what it always has been and Metro resents any suggestion that it has made a change of front in the censorship fight.

This, in brief, is the announcement made at the office of the Metro Pictures Corporation in the Longacre Building, following publication in several of the trade papers devoted to the industry, that Metro had broken away from its associates in the censorship fight. Metro's full statement is as follows:

"On Tuesday of last week Mr. Hodkinson, of the Paramount Pictures Corporation, requested that Metro give a written statement of its view on the matter of Federal Censorship and Metro readily responded with the following which, it was understood, was to be taken by Mr. Hodkinson with him to Washington:

We have been opposed to the spirit and essence of censorship because it places on the few the responsibility of judging for the many, because censorship is often construed as an invitation to censoriousness and because in operation it bears fruit in rulings that are hampering, petty and needless. Such a condition makes against progress in any art.

On the other hand, we welcome regulation, not censorship, that will protect the producer of clean and entertaining pictures from the competition of salacious pictures.

In our opinion such regulation should in plan and operation be broad, sypathetic and designed solely for the protection of the public and the manufacturer against pictures that are indecent, obscene or inciting to crime.

The regulation should be free from the influence of the professionally virtuous, free from the whims of politics and operative in so hard-headed and sensible a manner as to solve the problem for the entire country.

We hope that this makes our position clear on the subject.

METRO PICTURES CORPORATION,
Richard A. Rowland, President.

Metro definitely stated that it was not for censorship, but that it did favor federal regulation and this view is in full record with the position taken by the Board of Trade and other opponents of the Hughes bill.

Apparently Metro's very definite letter was misconstrued because in the published reports Metro was lined up with those favoring Federal Censorship. This was diametrically opposite to Metro's position, as is shown by the following letter written by Mr. W. W. Hodkinson in answer to a request to sign a statement addressed to Chairman Hughes of the Committee on Education, which statement favored Federal Censorship:

Confirming our telephone conversation of this afternoon, we beg to advise, that after a careful reading of the letter addressed to the Hon. D. M. Hughes, Chairman of the Committee on Education, House of Representatives, Washington, D. C., we find ourselves opposed to its contents and therefore unable to sign it.

Metro Pictures Corporation stands by its previous expression in favor of regulation, not censorship, and believes the proposed amendment to the penal code, which includes motion pictures in the same class with and amenable to the laws governing magazines and newspapers, fully solves the problem nationally.

Metro Pictures Corporation regrets that it is forced to differ with the point of view of Paramount Pictures Corporation in this matter, but it cannot undertake to assume responsibility against its convictions in a matter of such vital importance to the welfare of the motion picture industry.

METRO PICTURES CORPORATION.
Richard A. Rowland, President.

Metro's attitude has been so firmly against the idea of Federal Censorship that it is making these letters public in justice to itself and its associates in the film industry.

EDWIN MIDDLETON DIRECTING "THE SORCERESS."

The first Mutual Masterpicture Edwin Middleton will direct for the Gaumont company at Jacksonville, Fla., is "The Sorceress," a five-reel feature from the pen of O. A. Nelson, Mr. Nelson is the author of many popular Gaumont successes, including two of the favorite photodramas, which are now on the screen, "The Ace of Death" and "As a Woman Sows." Mr. Middleton has been directing at the Flushing studios of the Gaumont company, but he will spend the rest of the season at the Jacksonville headquarters.

C. M. WHITE IN CHARGE.

While F. G. Bradford, general manager of the Gaumont company, is spending several weeks at the winter studios, Jacksonville, Fla., the main plant at Flushing, N. Y., is in charge of his assistant, C. M. White. In addition to directing the customary activities of the Flushing organization, Mr. White is also making the preliminary arrangements for the large building operations which will result in a new studio by the time the Gaumont companies come north in the spring.

Triangle's February Releases

Billie Burke, DeWolf Hopper, Douglas Fairbanks, Bessie Barriscale, Lewis S. Stone, William S. Hart, Lillian Gish and Orrin Johnson Featured.

EIGHT unusual Griffith and Ince dramatic features together with the usual quota of Keystone comedies from the Mack Sennett studios are announced by the Triangle Film Corporation for release to exhibitors during the month

Scene from "His Picture in the Papers" (Fine Arts).

of February. Of prime importance are the general film debuts of Billie Burke and De Wolf Hopper. Both stars have been shown in New York and "Don Quixote" and "Peggy" have received metropolitan approval. Douglas Fairbanks is due for his third Triangle release. Also in prospect is the first screen appearance of William Collier.

For the week of February 6th "Acquitted" with Wilfred Lucas, and Orrin Johnson in "D'Artagnan," a film adaptation of "The Three Musketeers" of Dumas, will be released. Griffith has provided a typical Fine Arts cast in support of Lucas, who in "Acquitted" is rewarded for his good work with Lillian Gish and Rozsika Dolly in "The Lily and the Rose" and with Marie Doro in "The Wood Nymph" by big type honors. "D'Artagnan" is proof of the belief of Ince that the country will welcome a revival of the good old swashbuckling drama of the days when knights were bold.

"His Picture in the Papers," the new Fairbanks comedy, and "Honor's Altar" follow. In the latter drama from Inceville Bessie Barriscale and Walter Edwards are featured with Lewis S. Stone, the well-known leading man of Broadway productions. Fairbanks made "His Picture in the Papers" under the direction of John Emerson in and around New York. It is a comedy from start to finish and shows the young star to be a versatile performer of seemingly impossible stunts.

The week of February 20th brings the long awaited Billie Burke picture, "Peggy." Thomas H. Ince spared no expense to obtain this favorite legitimate star, was extravagant in his staging of the play and assembled an unusually distinguished cast headed by the veteran character actor, William H. Thompson, and including Charles Ray, William Desmond, and Gertrude Claire. The Griffith contribution for that week is Lillian Gish in "Daphne." The French atmosphere of this piece is in marked contrast to the Scotch settings of "Peggy."

Right on the heels of this combination of star features is the general release of De Wolf Hopper in the picture play version of the "Don Quixote" of Cervantes. As Billie Burke is undoubtedly the biggest woman legitimate star snared by the Triangle, so Hopper is the most prominent male player taken from the American stage for film productions. Interest in "Don Quixote" is doubled by the appearance of the big comedian and the first pictorial presentation of the Spanish classic. The popular William S. Hart is joined with Hopper in the closing February releases. A powerful western play called "Hell's Hinges" is the medium in which this favorite actor is presented. Real spectacle is provided by the burning of an entire town. Ince has given his star a well-balanced cast.

EDYTH ROBERTS IN NEW ROLE.

"The Unconventional Girl" is the title of Bob Hill's Imp-Universal latest comedy drama in two reels, with Edyth Roberts playing the leads.

Field for Real Educational Films

Writer in Washington Times Suggests that Courses of Study Should be Illustrated for School Uses.

THERE has been more or less talk of late of the alleged lack of educational pictures and even of biblical productions in the local theaters. The agitators for these are really producing a false demand, for many of the Washington managers who have tried to comply with these limited requests have found that the public demand is for material of a much lighter nature. An occasional topical subject or a scenic is acceptable, but when fed as a steady diet it becomes another proposition. The exhibitors naturally are not in business for their health and must cater to the masses, yet the agitation continues. A merchant might buy a single bill of goods because three or four people asked for them, but he would soon discontinue the line if the merchandise proved unsalable: the exhibitor is much like the merchant and desires to handle only the films which take with all.

"The educational value of film has been only partially developed," says the Washington Times. "A motion picture enthusiast who has given some thought to the subject has recently suggested that great things would be accomplished by pictures in the schools if the educational film was changed from a passive to a positive quantity—meaning that instead of the hit-or-miss system that is now in vogue some regular course of study should be provided.

"It is the educational value of the film that spurred the pioneer inventors to the development of the motion picture camera and the projecting machine. The educational possibilities of the motion picture formed the attraction that drew the mind of Thomas A. Edison to the field. Mr. Edison is a self-educated man. What he knows he learned on his own initiative, and he values observation as an educational factor above everything else. He believed that photography of moving objects, if perfected, would permit the placing of the actual thing to be studied before the scholar. He believed that a motion picture of a State capitol would be a greater lesson to a school room full of children than an entire book of statistics.

"That is one of the reasons he devoted so much of his time to the development of the camera and projecting machine. In Washington, C. Francis Jenkins was kept at his work on projecting problems by the desire of the scientists of the Department of Agriculture to make pictures of growing plants as they grew which could be run off in a few minutes so that the process of growing could be watched.

"Despite the fact that these two pioneers in motion picture development—the two men on whom rests most of the credit for American progress in cinematography—had an educational incentive behind them, very little has been done in utilizing the film for popular educational purposes. Pictures without number of educational subjects have been made, but up to date the United States does not possess a single laboratory where special pictures can be made nor has there been any attempt to do aught but gather special feature pictures of travel or scientific subjects which were shown by themselves and had no relation whatever to each other.

"Courses of study in history, geography, botany, physics, sanitation, public health, elemental geology, or physical geography, zoology, biology, electricity, agriculture, and a host of other subjects might be prepared in a popular way that would make them invaluable in primary schools where more or less unsatisfactory books are now being used. The State of California, the cities of New York, Chicago, Milwaukee and several others, have made appropriations of large sums of money to secure motion pictures for schools, but there is no regular course in any subjects that the schools might purchase. Films that are used must be bought here, there and everywhere and a course of study pieced together. Or the schools must make their own pictures—which is practically prohibitive because of the cost, except in the case of purely local subjects.

"In Europe there are one or two film concerns that maintain elaborate plants for the filming of scientific subjects. There has been no attempt to take any one subject, however, and carry it through a regular course of illustrative study. The idea is, generally, to get simply some interesting feature of animal, or bird, or insect life, and make a picture of from 200 feet to 1,000 feet. Few of them, however, have exceeded 500 feet in length. In this country the Department of Agriculture has made a rather comprehensive set of films on road building and of one or two other branches of the department's activity. These films, however, are not for general circulation and are not being used in primary schools, usually because the picture studies are too far advanced for such use, although the road building films are easily understood and ought to make good film studies.

"The field is open, therefore, for some enterprising film manufacturer who has acquired a fortune which he desires to invest safely. The educational value of the film is only partly realized."

Miller Speaks for Better Scenarios

To the Editor of the Moving Picture World:

In every journal interested in the moving picture industry we read that the crying need of the business is for better scenarios, better stories, and that the manufacturer stands ready to pay handsomely for them, but cannot get them. I am a successful producer of photoplays and find my services in demand by manufacturers, apparently glad to pay me good money to handle their productions. My part of a five-reel feature usually runs up to about $2,000. I have several scenarios, which remain in my desk because they are worth $2,000, and the very men who cheerfully pay me that amount for direction will pay nothing like that amount for what is the more fundamental requirement of their business.

Even adaptations of plays and novels should be far better done than they are. We see splendid material wasted because it was given to unskilled, careless or low-priced writers. Good producers are not necessarily good writers or even good adapters. Recently I saw one of the best handled productions of the month, which failed to hold the people because the really brilliant director had framed his own story and was an illogical and a mediocre writer. Nor are all good writers even capable producers. My idea is that the writers who know the screen game and have the creative gift should be paid as much as the man who, like myself, handle their creations.

I believe we are coming to this point, and perhaps "the wish is father to the thought," for I feel that there is more glory and more genuine satisfaction in being the Hugo, the Dickens, the Barrie or the Jack London of the screen than even the very best producer of their work, and that this work should be at least equally well compensated. I am a producer and fully appreciate the importance of this end of the business, but I am also the writer of more than one "best seller" of the film world. I find myself in the peculiar position of being able to get a lot more money for what I regard as my less important work of the two branches for which I am equipped; I receive more for the production of just an average scenario than for the writing of a really good and original one.

How about this? Let's hear from the manufacturer!

Respectfully,
ASHLEY MILLER.

New Rochelle, N. Y.

MANGAN IN CHARGE OF CUMBERLAND.

Francis A. Mangan, lessee and manager of the Crescent theater, 167th street and Boston road, Bronx, New York City, has taken over the Cumberland theater, Cumberland street and Greene avenue, Brooklyn, N. Y. Mr. Mangan was at one time the manager of this house when it was a link in the chain of photoplay houses operated by the Photoplay Theaters Company.

Scene from "The Unwritten Law" (California).

Virginia Norden Now With Vitagraph

VIRGINIA NORDEN, an actress of considerable note on the American stage, has joined the forces of the Vitagraph and will lend her splendid screen personality to the success of that company's films. She is at present working under the direction of Ralph Ince at the Bayshore studio of the Vitagraph and will make her bow to the public in a Blue Ribbon Feature in which Anita Stewart will also appear.

Miss Norden will be remembered by theatregoers as the lead in Elinore Gates' "The Poor Little Rich Girl," which enjoyed a successful Broadway run two seasons ago. She also played in Guy Bolton's "Rule of Three." Although her screen experience is limited she is an actress of marked versatility and under Ralph Ince's guidance she is expected to take a high place among film luminaries.

Virginia Norden.

She is a Washington, D. C., girl, the daughter of Major William N. Dalton and Olivia Williams. Norden is a family name she has adopted for professional use. She was educated in private schools in Washington and has spent some time at a convent. Developing aspirations for a stage career, she was placed in the Empire School of Dramatic Acting in Manhattan, from which she graduated with high honors and was immediately cast in a well known stock company. Here she gained experience that added the finishing touches to her technique.

Interested in motion pictures from their very inception, she waited an opportunity to enlist with the Vitagraph and when the time came recently she was eager to begin her new profession. As a writer of short stories she has already gained quite a reputation and she plans to turn some of her attention to the writing of scripts.

Edward J. Brady

THE work that he has done in Balboa feature films during the past year has earned for Edward J. Brady the reputation of being one of the best "heavy" actors on the screen. In the old melodrama days he would have been able to play up to the contempt of the most exacting "gallery god."

But there is more finesse in the work of Brady than ever a ten-twent'-thirt' heavy displayed. Riding boots, gloves and a cigarette were their earmarks, together with a purring voice. The screen villain of today must be more subtle. He can't string out fine phrases or make the blood run cold with his mocking laugh.

Edward J. Brady.

In flickerland Ed Brady accomplishes all this and more with a cunning manner and an insolent leer. He first attracted attention to himself in the now famous "Who Pays" series, which was produced by Balboa. In this he portrayed a half dozen different villain types, each one of which was distinct.

Then came "Neal of the Navy," in which he played the terrible Hernandez. In this, he out-villained all past villains of the pursuing sort. Though he played an ungrateful role, Brady was generally credited with having made the biggest acting success of any player in this notable Balboa-Pathe release. The convincing note of his work was commented on everywhere.

Off stage, Mr. Brady is anything but a villain. When acting he might be described as a sheep in wolf's clothing, for his personality is mild and winning. There is no more popular member of the Balboa studio force for his social instincts are pronounced. His hobby is a Ford, every little movement of which has a meaning of its own. To hear him descant upon it is verily a rare treat.

"THE GUILT OF STEPHEN ELDRIDGE" (Biograph).

The strong contrast between two unusual female characters furnishes an absorbing human interest in the forthcoming Biograph feature, "The Guilt of Stephen Eldridge." Vera Sisson plays the role of the girl forced into marriage to protect her guilty father. Her prospective husband is in the power of an actress, who threatens to reveal her past relations with him. Gretchen Hartman is superb in the role of Marie D'Allot, the Frenchwoman.

To save himself, the man burglarizes his father's safe and discovers a signed confession which clears the name of his rival's father, long imprisoned for theft. The title role is admirably played by that sincere artist, Charles H. Mailes. Ivan Christy, G. Raymond Nye, Jack Mulhall and Jack Drumeir complete the cast.

Also on the week's program is a well-remembered Griffith production, "His Mother's Son." This will undoubtedly prove to be one of the most popular Biograph Reissues. Mae Marsh, Jenny Lee, Robert Harron, Walter Miller, and the grand old man of the screen, W. Chrystie Miller, form the cast of this appealing little drama, which is enhanced by touches of that gay comedy peculiar to the unfortunate.

PATHE'S "LONESOME LUKE" COMEDIES UNIQUE.

The Rolin Film Co., of Los Angeles, who make the "Lonesome Luke" comedies for Pathe, deserve more than passing notice because of the real and uniform excellence of their product. In Harold Lloyd they have a comedian of the first water and round him they have built a cast that is as able as any in comic-filmdom. It takes something to make a hardened film committee laugh, but when "Lonesome Luke's Double" was projected in the Pathe exhibition room the other day every one in the place was in laughter from start to finish. Harold Lloyd must be made of India rubber. The way he suffers himself to be kicked all over the map, hit on the head with a mallet and fall down a dizzy flight of stairs is marvelous. The "Lonesome Luke" comedies have fought their way to an important place on many exhibitors' programs, and it is because they are unlike anything on the market—they are unique.

OCEAN FILM WORKS COMBINATION POLICY.

The original policy of the Ocean Film Corporation to market its features under franchises to be awarded to independent exchanges covering definite territory upon an advance on account of a percentage, has been i part altered by the directors of the company, the new policy having been determined upon at a meeting held at the company's offices last Wednesday.

The franchise plan takes in the states of New York, New Jersey, Eastern Pennsylvania, Delaware, Maryland, District of Columbia, Virginia, Illinois, Indiana, Wisconsin, Iowa and the New England States, and the balance of the country is being disposed of on the states rights plan, being an outright lease on the Ocean Film productions.

The February release of the company, "The Fortunate Youth" by William J. Locke will be succeeded by "Driftwood, or the Wrong Way" in which Vera Michelena is starred, supported by Harry Spingler and Charles Graham.

Robert Edeson at Sag Harbor, L. I.

Producing Forces Getting Together

Equitable Discovers that Better Results Are Obtained When Author and Director Agree.

THE Equitable Motion Pictures Corporation, since the beginning of its newer program, is making a mighty effort for local color and the atmospheric detail so beloved by the exhibitor and patron alike. President Spiegel, of the Equitable Company, beginning with the release on December 6th of "The Warning," many of the scenes of which were staged in Luray Caves, Virginia, where the stalactitis and stalagmites added mysterious and sensational effects to the scenes in which Kolker appears as in Hades, has made one consistent and successful effort and maintain local color, detail and the effects procured through staging pictures in the locale called for by the authors.

"Authors, as a rule," said Mr. Spiegel, "know very much better than anyone else what atmosphere and environment they want to surround their plots and characters and we are submitting to responsible authors, the choice of locations. This is resulting in a remarkable improvement in every department of our productional end. C. Haddon Chambers, author of "Passers-By," went all the way to Nassau in the Bahamas to write the scenario for his play and then went into conference with S. E. V. Taylor and the star of the picture as to the most congenial surroundings in which to produce the play, with the result that five master minds were working on one detail, which heretofore was left to the choice of one man alone.

"Frank Powell and Richard La Gallienne concurred with Bruce McRae in choosing Havana and the surrounding Cuban atmosphere and the Caribbean Sea for the staging of "The Chain Invisible" and the company has been there two weeks now. They are taking their time in a harmonious atmosphere, selected by all the participating interests with the result that every foot of finished negative that comes in shows great effort, deep thought and earnest concentration.

"Frank Sheridan, John Ince, Arthur Ashley and Ethel Grey Terry concurred in picking Para, Brazil, as the most suitable spot in which to act and stage "The Struggle." "The Struggle" tells the story of a young doctor who contracts leprosy. We know little of this dreaded pestilence in this country. So, when it was learned that at Para, Brazil, there were large colonies of the poor unfortunates, it was thought atmosphere would be gotten there, while if staged in our own tropics, we would have to depend on what we could read about the terrible disease. Of course the picture has romance and intrigue and the other tangles in it, but the fact that the final reel is composed of an angle that treats on leprosy will more than repay us if we secure the atmosphere without being compelled to resort to morbid details such as we would have had to do had we depended on literature for our detail and atmosphere.

"Marguerite Leslie, Harry Handworth, Roy L. McCardell

Scene from "The Question" (Equitable).

and Mr. Stoermer all made a trip to Saranac Lake, two weeks before beginning the production of "The Question" and mapped out the precise spots they deemed best for the producing of McCardell's story. The company is now there and are getting such results that we are now more than ever certain we will eventually accomplish with a slightly greater expense what we deemed a most elusive ingredient—perfect atmospheric detail."

Many Sorts of "Bluebirds"

Will have a Variety of Subjects in Schedule of Releases—"Undine" Said to be Interesting.

THE diversity of subjects comprising Bluebird Photoplays is held to be one of the strong points in the program of features which began with the release of Mme. Sarah Bernhardt's "Jeanne Dore" production. Four more subjects have been prepared and set for regular release, and in none of the Bluebirds is there the slightest similarity in theme.

Helen Ware, in "Secret Love, "enacted a story of the coal mines; "Undine," based on the fairy story of that title, is a spectacular display of personal and scenic loveliness that is bound to create a commotion, and "Hop, the Devil's Brew," gives authentic and realistic details of the fight being vigorously waged by the government against the traffic in opium.

The interest Mrs. W. K. Vanderbilt has taken in the progress of restrictive legislation, starting with the Harrison-Bloch law, which prohibited further imports of opium, has resulted in a nation-wide crusade against habit-forming drugs, with Mrs. Vanderbilt foremost among the public spirited citizens who are engaged in the work. "Hop, the Devil's Brew," when exhibited in picture theaters through the country, is expected to greatly stimulate the efforts being made to suppress the traffic; and, likewise, to herald a warning against the evil effects of narcotics upon humanity in general.

Rufus Steele, famous writer of short stories, and widely popular because of his contributions to the Saturday Evening Post, provided the scenario of "Hop, the Devil's Brew."

Bluebird makes further announcement of its coming features, on a program that has received a most propitious start. Carter De Haven, with Flora Parker De Haven, his wife, as his leading lady, will be featured in the "Wrong Door," a thrilling detective story, full of sensations, ready for release, February 21.

The "Wrong Door" was produced from Olga Prinzlau's scenario and Mr. De Haven directed. There are many sensational features, the story is well constructed and interest cleverly sustained throughout.

Films on Sanitary Dairying Methods

Eight Reels of Film Reveal Methods Used by the Borden Company in the Preparation of Milk for the Market.

By Margaret I. MacDonald.

AT a meeting of the International Pure Milk and Food League held at the Hotel Astor on Friday, January 28, Dr. W. E. J. Kirk of the Borden Company exhibited an interesting series of films calculated to dispell any qualms that might be felt regarding the cleanliness of the milk we drink. This series of films, only a portion of which were shown owing to the limited time allowed Dr. Kirk for his interesting discourse and exhibition of pictures, cover eight reels. The first three reels give a detailed account of the manufacture of condensed milk, showing also the bringing in of the cattle to the stables preparatory to being milked, the clipping of tail, flanks and udder, the wiping off of the udder with a damp cloth before the process of milking is begun, and the discarding of the first milk taken from the udder.

The second set consisting of two reels shows the preparation and bottling of Grade A milk; the third set also in two reels, answers all inquiries on Grade B milk; and the fourth set of scenes comprising only one reel tells the sanitary story of certified milk.

In connection with these pictures scenes in the laboratory of the Borden company are shown where samples of milk, condensed and otherwise, are put through a thorough test to ascertain whether or not an excess of bacteria exists.

These pictures are obtainable at any time, free of cost, by applying to Dr. Kirk at the General Offices of the Borden Company, 108 Hudson street, New York City.

HERE'S THE REAL YOUNGEST STAR!

Violet Mersereau has lost the name of youngest actress at the Eastern Universal Studios to little Edith Roberts, a fourteen-year-old, who is really playing leads there. There is no question about Miss Roberts being the youngest star on the Universal or any other program. Her birth certificate bears the figures "1901" in indelible ink.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

DUPLEX THEATER, DETROIT, MICH.

First Photoplay House of This Type Opened in Country—Method Enables Patrons to See Beginning of Multiple-Reel Subjects No Matter What Time They Arrive—System Very Popular—Admission Prices Range from 15 to 50 Cents.

THE popularity of Detroit's Duplex theater is said to be exceeding every anticipation. Open to the public for about a month, the Duplex has been showing moving pictures to phenomenal business. The Duplex theater has many pleasing features, architecturally and otherwise, and its pictures have been of the highest order. Their drawing power, however, has been added to considerably by the Duplex method of exhibiting them, which lies in simultaneously projecting different pictures, alternately, in two auditoriums, one picture being a multiple reel subject, the other being one reel pictures. Patrons who enter while the feature is running in one auditorium see short pictures in the other one until the long play has been finished, when it starts in the auditorium where the short productions were, the short reels being then transferred to where the long play was.

When the long picture starts in either auditorium its doors

Duplex Theater, Detroit, Mich.

are closed, insuring patrons against the annoyance of others entering and leaving while the feature picture is running, as well as guaranteeing that the feature will be seen from start to finish, since one cannot miss the beginning of it when admission is not allowed to the auditorium where it has started. In this manner the Duplex method of exhibiting moving pictures remedies the one great fault with picture shows as ordinarily given, wherein patrons entering after a feature play has been started fail to understand its story or enjoy it to the extent they would if they had seen the beginning of the play.

Briefly described there are two auditoriums in the Duplex theater entered from one lobby, each auditorium having a stage, a picture screen and an operating room. The picture booths are intercommunicating, so that an exchange of reels between them can be readily effected. A unique feature is in regard to the pipe organ, which is located between the auditoriums and encased in a sound-proof organ loft, with openings into both auditoriums. These openings are closed by shutters so that the music can, at the will of the organist, be thrown in to either auditorium and excluded from the other one. The organ is operated in conjunction with one orchestra, which plays in the auditorium from which the organ music is excluded,—orchestra and organ effects being transferred with the picture from one auditorium to the other.

Compared with ordinary theaters it is not considered that the extra expense of operating the Duplex need be more than that required for an additional operator and assistant and additional ushers, items looked upon as relatively insignificant in the light of its comparative earning powers and in view of the fact that there is a considerable saving possible during afternoon performances when only one auditorium need be used to accommodate the attendance. The Duplex method of exhibiting moving pictures is set forth as the invention of Fuller Claflin, architect of Detroit's Duplex theater. Having handled as an architect and builder over seventy-five theaters in the United States and Canada, of which the Duplex theater in Detroit is one of his latest, he regards the Duplex as the natural result of an evolution of ideas as to how theaters should be built for exhibiting moving pictures.

The Fuller Claflin Company, of which Mr. Claflin is president, with offices in the Elks Temple, Detroit, claims it controls exclusive rights in connection with the Duplex method of exhibiting moving pictures, on which a patent has been applied for. In the Duplex theater in Detroit there is an initial working out of the idea, a model which may be duplicated with innumerable variations. Mr. Claflin states that, regardless of how any theater may be designed as to floor plan or otherwise, his company controls the disposition of all rights simultaneously to exhibit two or more pictures for what he describes as Duplex theater purposes.

The interior of Detroit's Duplex is finished in the Adams style of architecture, both as to relief work and fresco paintings. The color effects of this decoration are delicately blended in the most exquisite taste, old ivory, dainty rose, and blue predominating. Old rose tones are carried from the walls of the auditoriums into the upholstering of the chairs, the woodwork of which is finished in fumed oak. The aisles and the foyers are carpeted in harmonious colors. Elaborate stage settings are grouped about the picture screen in each auditorium with intricate lighting effects. The auditoriums are lit by eight main ceiling chandeliers, supplemented by side wall brackets artistically arranged in connection with the ornamental plaster treatment. The lobby is finished with a tile floor, marble base, and pilasters, with side walls surmounted by an ornamental plaster frieze and cornice, lighted by a series of chandeliers and brackets, all in the Adams style. A part of the lobby is covered with heavy carpet, and furnished with beautifully framed pictures and with easy chairs. The woman's room is supplied with every convenience, and a men's retiring room is conveniently located for each auditorium.

The heating and ventilating system of the theater is one of the most perfect which could be devised, immense exhaust fans continually changing the air in each auditorium. Particular attention has been paid to the installation of a thoroughly up-to-date lighting system, all of the lights in each auditorium and stage having a triple control, one from each picture booth and one from each stage, in addition to an emergency control near the entrance to each auditorium.

The investment in the Duplex theater is said to exceed $100,000. The seating capacity of each auditorium is 750. The building is located at Woodward avenue and the Boulevard, an exclusive residential section of the city, bordering on a business section. The Fuller Claflin Company secured a long lease of its site and then promoted its construction. It is said the company is now promoting other Duplex theaters on an extensive scale, and expect that eventually a number will be built throughout the United States and Canada.

H. M. Payne is general manager of the Duplex and Earl Heneszy is house manager. Pictures are changed three times a week. Prices range from 15 to 50 cents. Most of the seats at night are 25 cents in each auditorium. The Grand Boulevard Theater Company, which operates the Duplex, has about 800 stockholders. Downtown offices have recently been established at 602 Farwell Building. The Duplex was the first theater in Detroit to show Triangle films. It has an exclusive contract for first-run pictures.

LIBERTY THEATER, PITTSBURGH, PA.

New Photoplay House Embodies Every Detail in Scientific Striving for Beauty and Comfort in Theater Construction —Automatic Regulators Control Temperature of Auditorium—Patrons May Secure Box Seats by Telephone—Massive White Front Illuminated by Flood Light System.

THE East Liberty Theater Company, of Pittsburgh, Pa., has given to the motion picture industry in the erection and opening of the Liberty theater, situated at Shady and Penn avenues, that city, an institution devoted to the exploitation of motion pictures of which to be proud. The general manager of the company is R. H. Allen, and the manager of the theater is J. W. Helm. The structure was built at a cost of $260,000 and embodies all the improvements in the evolution of the motion picture theater. The Liberty is built on the principle that the public likes to be comfortable while it is being entertained, consequently the space between each row of seats is so broad that seated patrons need not rise to permit others to reach seats beyond them. This is only one of a number of features in the construction of the Liberty. For instance, of the 1,500 seats, 275 are box seats and the boxes extend from one side of the house to the other. They are situated right in front of the balcony. Naturally, they are very good seats.

Liberty Theater, Pittsburgh, Pa.

But what perhaps will be most appreciated by the public is that box seats can be reserved by telephone. The theater patron in his home, wishing to see the show and not caring to get into the scramble of those waiting in the lobby and foyer for seats, can telephone to the ticket office for seat reservations. This removes all discomfort and uncertainty. The patron knows whether he can reserve a seat or whether he can't and can govern his course accordingly. The first floor has 900 seats, the balcony 325 seats, and the boxes 275.

The operating booth is placed in front of the balcony between the ceiling of the first floor and the floor of the balcony. The throw is sixty feet. Baird projectors are used. In line with all other provisions for comfort, the heating and ventilating system in the Liberty theater is on a par with other modern systems. A recapitulation of all the systems in vogue brought the owners to a choice of the hot blast heating and cooling method. This means there will be no need for furs in the winter or fans in the summer. Automatic regulators will control temperature. Pure air will be forced in continually and over-head draughts will carry away foul air. Rest rooms for women and smoking rooms for men have been provided by the policy of giving the public everything that conduces to comfort.

Next to the comfort and ventilation particular study was given to installing an organ in harmony with the character of the house and the clientele it will attract. The organ is built on both sides of the small stage, in front of which is the orchestra pit, with a capacity for twenty musicians. An organ manufactured by the Austin Organ Company of Hartford, Conn. was installed. It represents an investment of $15,000. The instrument is presided over by E. J. Napier, an accomplished organist. Mr. Napier has for years been organist in one of the largest churches in Pittsburgh and many times has operated the great organ in the Carnegie music hall.

Considered architecturally, the Liberty theater is a triumph of the builder's art. It embodies every detail in scientific striving for beauty and comfort in theater construction. The front of the building is a great panel of the cream white terra cotta, not unlike a massive picture frame, crowned with a cornice of unusual beauty. A system of flood lights, concealed in the Marquise and not visible from the street illuminates this massive expanse of white. By setting it back from the fixed property line and having the front nearly at right angles with Penn avenue the owners of the Liberty theater have contrived to make it visible, both day and night, for a distance of more than a mile down Penn avenue. This was made possible by the fact that Penn avenue here turns sharply to the right and that the theater is placed on the outside of the curve.

The electric sign, announcing the productions, is placed at right angles to Penn avenue and extends across the entire face of the building. A handsome lobby, 32 feet wide, leads into the short foyer which has standing room for 300 persons. The auditorium of the theater is a beautiful, high-ceilinged room done in Canne stone with a handsome enormous light suspended from the center of the ceiling. This gives a soft light at all times without in any manner interfering with the projection of the pictures. Up stairways, upon the right and left of this room, access is gained to the landing from which one enters the boxes and the balcony.

Interior of the Liberty Theater, Pittsburgh, Pa.

The interior of the theater is distinctly Italian of the Renaissance period. The ceiling is old Italian, of wooden beams highly decorated, creating a perfect imitation of the ceilings one sees in the old castles of France and Italy. Special attention has been given to the side of the building closest to the Pennsylvania railroad tracks. Here there are no openings except fire doors, which will be opened only in case of necessity. Besides this precaution, sound-deadening materials have been used in the walls which are unusually thick. No sounds from the railroad will penetrate to the interior of the house.

Crane Wilbur makes his first appearance as a David Horsley star in a five-reel production on January 31 in "Vengeance Is Mine!" a Masterpicture, de luxe edition, the second of the Horsley Masterpicture productions to be released by the Mutual.

Stuart Paton, director of the Universal Film Manufacturing Company, has just returned from Washington, D. C., where he has been taking pictures with his Florence Lawrence Company. "The Elusive Isabel" is the title of this first Florence Lawrence production.

Spokes From the Hub

By Marion Howard.

WITH the name of Louis D. Brandeis in the public eye as the latest man to be honored by President Wilson in the appointment of Associate Justice of the Supreme Court, and in view of the fact that he has been filmed, I went over to Melrose the other night to see how he looked in the pictures. As I wrote last week, Miss Alice H. Grady, his financial secretary, who draws the largest salary for a woman in the "Hub," has written and directed a film illustrating in detail the value of savings bank insurance. She also appears in the flesh, as well as in the picture, and tells the story clearly to young and old, for she is now en tour appearing before large audiences. The film is decidedly good and effective in bringing before the wage-earners the way to save and invest without risk, as the plan has state indorsement. I was much pleased at the scene showing our former Governor David I. Walsh and Executive Secretary Hamlin administering the oath to an insurance representative. It was in the Executive Chamber of the State House, and the picture of the popular governor is the best likeness of him ever made. Many scenes are introduced of interest to the working people, and all are effective, especially those illustrating the man who would not insure, and the man who did, and what happened to both as a result. It was cleverly done all through, and told a big story of the need to guard against the future as well as old age. Very small children have taken out policies and they were shown, much to the delight of the "kiddies" present, for it was an audience of school children and their parents. The photography was done by Leon Dadmun.

* * *

Score another for the moving pictures here, for "Vanity Fair," which ran two weeks in the Tremont Temple, proved so successful that it was transferred to the Copley theater (the defunct Toy) on Monday last, much to the edification of all within walking distance of that effete playhouse, once the rallying place of the so-called smart set. I predicted long ago that some day it would become a home for first-class pictures and was promptly reproved for entertaining such a thought. "Why, the idea!" said one highbrow subscriber. Well, "he laughs best who laughs last," you know. This theater is a gem in every way, has a tea-room, a dance-hall and numerous attractive features. When it was built, Mrs. "Jack" Gardner presented it with a beautiful winding staircase which once adorned her music room in Fenway Court, a veritable Venetian palace. The location is ideal, diagonally across from the Copley-Plaza (our only New York importation, and called by many the "Costly Pleasure"), and convenient to the Back Bay railway stations. This will be our third picture house (minus vaudeville) in the neighborhood, the others being the Fenway and the Exeter Street.

Over in Melrose I saw "The Boss" and liked the work of Alice Brady and Holbrook Blinn, rather better than in anything yet seen with them, notably "The Ballet Girl," seen at the World Film run off the other day. Both are full of action and differ widely in theme. The photography in "The Boss" was excellent and the battle between capital and labor went over well. The merciless camera makes Blinn a bit too old for the lover of so young a heroine, but it isn't age after all that makes or mars a manly man, when we think of some things in life like old slippers, old wine and old friends. Another reel seen that day was "Love's Cross Roads," featuring Marie Empress, a most pretentious Equitable offering sure to be a winner. It disclosed a jury room where a squabble was on with the result of disagreement resulting in the release of the accused. There were some quite new situations introduced well worth while.

* * *

What a splendid actor Theodore Roberts is in the pictures for all know of his work in the speaking drama. He seems so versatile and we are to enjoy his "Pudd'nhead Wilson" to the limit. This was first done by George Wilson of the old Museum company, and was revived annually at the historic playhouse. Then "Jack" Mason and others tried it in and out of stock. I recall stopping off in Denver some years ago and making a visit to Elitch Garden where Mason was playing in stock with his, then, wife, Katherine Grey, and this was the play, done so well that it lives in memory.

* * *

At the Kleine-Edison runoff last week I saw "The Innocence of Ruth" already released, and seen in New York. I heartily commend this film to all, for the novelty in the working out of a bit of a problem for the young chap who has had a ward thrust upon him unexpectedly, a pretty well grown up girl, too, but wholly unsophisticated in matters worldly. It is capitally done by Edward Earle and Viola Dana, a pair hard to beat in any company. Though fairly youthful they have dignity and considerable reserve force, all through. A neat little lesson is taught, unconsciously, by the young girl who wants to share "guardy's" cocktail and cigarette, much to his dismay. She says "if right for you, why not for me?" At this he thinks he'd better swear off, anyhow he gets to thinking about this and many things. The story is not quite new, but in their hands seem different from anything seen along that line in many a year.

* * *

Why say anything about "The Call of the Cumberland" when all that Dustin Farnum does is finished and "goes" with the audience. The Park theater is doing immense business and giving the public a good run of films and varied in theme. Marguerite Gallagher, a local favorite, made her re-appearance as a soloist last week. I had my first look at "Trilby" that day and I don't wonder it was preferred to the speaking version. It was good to see dear old Paris pictured in spots from across the Seine.

* * *

At the Exeter Sunday evening last I saw a dear little play put on by Thanhouser called "His Majesty the King," just the thing for young folks to see involving as it does a tiny baby suddenly saddled with the title of King. It is a fairy-like film, but has stirring features and is well staged all through. The punctilious court etiquette is well done and never once borders on burlesque as so often happened. That is a well behaved baby sure, despite the way it is whisked about to avoid cruel pursuers of the mother. One feature struck us all with wonderment. How on earth can that dear little girl ride rapidly here and there on that white steed. Some horse that! I noticed Col. Draper (now deceased) had more to do there than in other pictures and he made a gorgeous king.

* * *

A little friend in New York writes me that Mary Pickford is to cut her curls for her next play. Here is a chance for her friends in front to rebel. Cheer up fans, Mary can easily don a wig and the many plays now before us are good for years to come. Quite the prettiest picture seen of "Little Mary" of late is the first one shown in "Tess of the Storm Country," picturing her in evening dress, her arms laden with flowers, which she gracefully places in a tall jar. It is quite a contrast to all that follows for she wears her rags to the last. I hope Grace Miller White will give us another play as good as that.

* * *

Pathe's "Love Trail" at the Boston gave us our first glimpse of Agnes Glynne and in an important part of a heroine who endures much. The Boers are shown up realistically, and the work of Fred Paul was artistic. There was one of the most sensational scenes in this when the girl is tied to a horse and dragged along by the beast of a rider who finally meets a deserved end. It was exciting, virile and had atmosphere to burn. Especially beautiful was the fine character drawing of the Madonna like sister—the Mother—a singularly beautiful woman.

* * *

Florence Reed has done nothing quite so well as "At Bay," put on at the Fenway theater, which grows on me week by week. Being familiar with the story I sensed its possibilities for the screen, but was not prepared for the scenes which led up to the great one in the office of the rascal. This is a Gold Rooster offering of high character and sharing the honors with Miss Reed was Charles Waldron, an especially finished actor who, here, has the role of a young Irish officer from London. His quaint love making, typical of his race, makes the part stand out prominently. At the end the audience applauded which is a bit unusual, though I wonder why. Why not let the manager, who has given you such a treat, feel that you like a play—filmed or spoken? Wake up!

* * *

"I'm just crazy about it," said a friend at my elbow on leaving the theater. "About what?" "Why, 'The Strange Case of Mary Page,' of course." While I see no need to gush over it, let me say that it is going to pack the houses wherever produced, not so much for the mystery involved, but for the fine team work of Henry B. Walthall and Edna Mayo, both popular here, and more so, since the run of "The Misleading Lady," at two theaters.

* * *

"The Necklace of Pearls" is another Thanhouser offering to make a hit. It is one of the clever detective stories, with unusual working out, in this case through the children and animals winding up with a cat show and discovery of the

lost necklace wound around the neck of a cat which had been exchanged at the pier by a kiddie who mistook the basket belonging to the thieves for her mother's.

* * *

The Film Club meets Sunday the 6th and will be addressed by Gustave Frohman and Alice H. Brady. The latest to join it from among the players is Earl Williams of the Vitagraph who when here at the ball met the members.

* * *

A "Mary Pickford Week" served to call out large audiences at the Exeter Street theater, where "Foundlings" and "Tess of the Storm Country" gave pleasure to young and old. Although I had seen both films I went over to observe the work and detail more closely. As to "The Foundling" it grows on one, but we wish that the cast iron matron of the orphan asylum might have been punished. However, the play ends in the happiest manner and aren't those pups dears? This play ought to please all lovers of dumb animals, especially the scene where "Molly-O" releases all those captured dogs. There is one big inconsistency in making an undersized rat terrior, the mother, all of a sudden, of four fat bull pups. It was the one "fool thing" in an otherwise perfect production. I think "Tess" about the best thing Mary has done. Then too we had Jack Pickford in another reel, though not mentioned or anyone else in the cast of "The Man on the Case," very well done but too much horse play here and there, for it is hardly possible in real life amid such surroundings as in this play. We had a glimpse of Edgar L. Davenport as usual doing a fine bit of work in a small part. His clear cut face films well, and one understands every syllable uttered. A sub-title had the word "alright" to queer it, for there is no such word in the dictionary, and therefore no place on the slide. There was a worse error, however, on a title in the Drew play "By Right of His Might." The "sub" Harvard man is made to say "Oughter to Go Home." Perhaps it was meant to be so, but I fail to see any fun in illiteracy perpetrated by a college man. Mrs. Ayer, who directs her theater, always has music to please, singers and instrumentalists as solists who do not play to the gallery. Jarvis Jocelyn has returned to the piano after a holiday and gets a hand every performance for his solo.

* * *

Mrs. Langtry, otherwise known as "The Jersey Lily," and legally as Lady de Bathe, made her re-appearance here at Keith's and now we read that she has felt the lure of the films and signed with Tom Terriss for an early appearance. Strikes me her face ought to film well with such regular features and so few lines. Her beauty and figure make good assets.

* * *

So Lasky has secured Harold Lockwood! We are glad and hope he will be given parts not so "goody-goody" as those played here of late. Ever notice his graceful gait? We like him, especially in parts calling for quick action and heroics for he never overdoes it. We shall miss his former opposite, May Allison, whose contract has I see expired with the American.

* * *

The Hub is to have Ernest H. Horstmann again elected president of the Moving Picture Exhibitors' League, and Richard W. Drown promoted to the vice presidency. Col. Henry Kincaide of Quincy, one of the directors, is a well known military man, and a former member of the staff of the late Governor Guild. He is immensely popular, as well as executive.

* * *

"The Coquette's Awakening," a Selig masterpiece, was put on at the Exeter Sunday evening, and for the first time I saw Kathlyn Williams—that is, to notice her work. She is certainly a beauty and knows the art of by-play. It was a pretentious film and a bit fantastic in working out the dream. Most daringly did they treat Father Time who led the coquette about, illustrating in pictures many needed lessons to awaken her soul. It was a short reel and beautifully photographed.

McRAE STARTS BIG RAILROAD FEATURE.

Henry McRae has begun the production of his first film since returning to the producing staff at the Universal City studios. The story is a two-reel tale of the railroads written by Frank M. Wiltermood under the title "The Strife of the Iron Trails." Marie Walcamp and Lee Hill are to appear in the leading roles with a supporting cast chosen from among the best known of the stock players at Universal City.

Mildred Gregory with Gaumont

TO be able to fill any part from the ranks of its own players Gaumont is constantly strengthening its Jacksonville, Fla., stock companies. Here only five reel features are made, to be released as Mutual Masterpictures, de luxe edition. The latest addition to Gaumont forces is Miss Mildred Gregory, well and favorably known as a screen player of parts requiring youthful impetuosity and feminine fire.

Mildred Gregory.

Miss Gregory began her photodrama work with Lubin four years ago. At that time Edwin Middleton, now a director of Mutual Masterpictures for Gaumont, was directing for Lubin. He passed favorably upon the young and untried girl's application, and now she comes again under his direction as a finished player.

With Lubin Miss Gregory's talent was soon recognized, and it was not long before she was acting as leading woman for Romaine Fielding. Practically her whole career has been with this one organization. In the interim between her Lubin and Gaumont engagements, Miss Gregory appeared as the "dope fiend" in the Kleine production of "Bond Women," and with Cyril Scott in "Lords of High Decisions."

With Gaumont Miss Gregory will have a line of "adventuress" and "siren" parts that will give her unusual opportunities.

Maude George

MAUDE GEORGE is known to all Universal patrons as a forceful dramatic actress. She is an American by birth but her dark hair, olive complexion and expressive black eyes give her a very foreign appearance, which fits her for such roles as the Hindoo queen in "The Pool of Flame," or the Mexican adventuress in "Landon's Legacy." She likes these exotic parts best, and feels that they suit her personality.

Maude George.

She was born in Riverside, Cal., twenty-five years ago, and was educated in Los Angeles. She went on the stage as a young girl in the Burbank Stock Company of Los Angeles. She supported Nat Goodwin in "When We Were Twenty-One," and later played in vaudeville, replacing Valerie Bergere in an act.

Miss George is a tremendous worker, and a great reader. Her favorite books are the novels of Dickens and Alexander Dumas. But she enjoys all outdoor sports, and plays all games well. Her greatest ambition is to succeed in her work, and, although she has been with the Universal less than a year, her services are in constant demand among the directors of Universal City. She has original and striking ideas of costuming her roles.

BRITISH NOTES

MATTERS seem to be nearing the climax between the Essanay Company and the Exhibitors' Association. Arising out of the recent manifesto and statements issued by the association to its members and the trade generally, criticising the new releasing policy of the Essanay Company, Mr. Spoor has now issued a writ for libel upon the association, the committee and its secretary. While comment on a case that is "sub-judice" is a technical offence under English law it is not beside its application to mention that the case will be watched and followed closely by every American manufacturer. The Essanay Company forms the precedent, but it is no secret that a group of prominent producing units—I think that is the new and approved term—of the New World are simply waiting the result of Mr. Spoor's experiments before adopting varient methods upon the same basic lines of renting direct to the exhibitor. The Vitagraph Company, for instance, makes an important announcement this week in this respect, as outlined in the following paragraph. But whatever the Exhibitors' Association have done and notwithstanding the injunction obtained by them in the Scottish court to restrain exhibitors from showing Chaplin's, there is no one who can say the Essanay policy has been the failure that it was predicted it would be. And so far as the Exhibitors' Association is concerned, its success is due to one elementary fact, the weakness of human nature. A chain is only as strong as its weakest link and the weak links of the Exhibitors' Association were those showmen who were shown by the Essanay Company how to score a temporary success over their opposition by showing Chaplin exclusively. Particularly in the industrial districts of the north of England—and it is to these districts that every renter looks for a return upon his films—did the Essanay Company find exhibitors amenable. I asked the manager of a premier show in Leeds on Friday a certain question and this was his reply. "I wouldn't care if I can only run a Chaplin exclusively once in six weeks, instead of once in three, even considering that I have to take an Essanay program for each intermediate week. Look at this queue, estimate it at your own length."

"A quarter of a mile," I was bound to admit.

"And they," he added, "are for the shilling seats."

* * *

This week the Vitagraph Company enter the lines with a proclamation that they, in future, will operate their own renting exchange for films hitherto sold outright to private renters principally the Broadway Star and Blue Ribbon features. The handling in this country of the company's first serial, "The Goddess," has been a main factor in influencing George Smith to this decision, but here the departure both starts and finishes. There are to be no clauses in the Vitagraph contracts compelling the exhibitor to take other Vitagraph releases, he simply hires direct from the company—or rather a subsidiary associate company to be called the Vitagraph Renting Company—just what he wants and nothing more. The ordinary "six-a-week" program will as hitherto, continue to be sold to renters from the old offices in Charing Cross Road.

* * *

John D. Tippett, of the Transatlantic Film Company, Ltd., returned the other day from his flying visit to Universal City with news of the forthcoming Universal productions. "J. D." will probably follow on the current Universal serial in Britain, "The Broken Coin," with the "Terence O'Rourke" series and eventually "Graft."

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The Chief Constables of Lancashire have an association and through it have been petitioning the respective authorities responsible for the licensing of moving picture theaters in that county to apply for a government censor of films. These chief constables are hardly to be blamed, for twelve of them have just been served with writs for libel by a certain film renter, whose wares they have been censoring on their own account.

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Joseph Darling, of the Fox Corporation, is still in London, but as yet has not decided upon premises for the company's London office. He says it is not improbable that his company may open in Britain both a printing plant and a producing studio.

* * *

Miss Eve Balfour is among the first, if not actually the first woman in England, to start producing films on her own account. The lady's initial appearance on the screen is only a few months old, being in "The Woman Who Did," and she will shortly be seen again in an adaptation of Rathmell Wilson's novel, "When Woman Loves," and "The Life of Lady Hamilton." She and her Company are at present utilizing the Neptune studios in Hartfordshire.

* * *

I hear that a copy of the 10,000 foot army and navy film, the first of the war office official pictures will shortly be seen in New York.

J. B. SUTCLIFFE.

John William Kellette

AMONG men who have come through picturesque careers to occupy positions of importance in the motion picture industry, John William Kellette, newspaper man, scenario writer and director, deserves a high place. Mr. Kellette, now with the Pathe company in Jersey City, has done many things, and, what is more to the point, he has gained a reputation for doing them well. His school has been the world at large and his experience has been enlivened by many hard knocks, since, at the age of nine, he became a bootblack and newsboy in Boston.

From the newsboy he grew into a newspaper man, working up from a printer's devil to the place of star reporter on the Worcester Telegram in Worcester, Mass., later serving as war correspondent during the Spanish-American War. He enlisted with the Sixth Massachussetts Infantry, and after being mustered out took charge of the mechanical department of a newspaper in Rutland, Vt. His first experience as a scenaric writer was with the Thanhouser Company where he succeeded so well that Lloyd Lonergan advised him to abandon newspaper work and devote all of his time to the preparation of scripts.

John William Kellette.

Last year Mr. Kellette joined the Universal Company as assistant to John G. Adolfi, leaving Universal with Mr. Adolfi to assist in the production of Fox pictures. He collaborated with his chief in adapting "Merely Mary Ann," from the Israel Zangwill comedy, with Vivian Martin as the star, which is soon to be released. Among Mr. Kellette's best stories may be numbered: "Justified Holdup," Universal; "When the Wheels of Justice Clogged," Thanhouser; "A Bad Tangle," Imp; "The Winner Loses," Reliance-Majestic; "Sid Nee's Finish," Thanhouser; "When the Cat Came Back," Princess; "His Winning Way," Princess; "Law of Humanity," Princess; "Cupid's Lieutenant," Princess; "A Circumstantial Nurse," Princess; "An Inside Tip," Thanhouser; "The Purse and the Girl," Princess; "When Paths Diverged," Princess; "The Grand Passion," Princess; "Her Way," Princess; "A Tangled Cat," Princess; "Billy's Ruse," Princess; "When Sorrow Fades," Thanhouser; "The Somnambulist," Thanhouser; "Getting Rid of Algy," Thanhouser; "Lost—A Union Suit," Thanhouser; "When May Rebelled," Princess; "Trail of the Lovelorn" (2), Thanhouser; "The Scrublady," Thanhouser, and "Algy's Alibi."

HESSER PROMOTING CANADIAN WAR PICTURES.

Edwin Bower Hesser, the well known film publicity man, has just been appointed general manager of the Official Canadian Government Film, "Canada's Fighting Forces," which began a transcontinental tour last week at the Princess Theatre, Montreal, where to "Dollar Top" prices they played a record engagement. Two companies will show the film, accompanied by lecturers who have returned from the front after active army service, in every city and town of the Dominion.

Reviews of Current Productions

Exclusively by Our Own Staff

"Hazel Kirke"

Old Play Given Effective Screen Presentation in Pathe Production—Pearl White Featured.

Reviewed by Margaret I. MacDonald.

THIS romantic old play by Steele MacKaye has thrilled many an audience in the days gone by. In the screen version, as presented in the five-part Gold Rooster Play, it may be more or less compelling than in the stage version; that is a matter of opinion. At any rate it is certain that the "Hazel Kirke" of the screen will be found palatable, and even delightful, to that large majority of the populace known as picture "fans."

Scene from "Hazel Kirke" (Pathe).

William Riley Hatch has the role of the old miller, father of the pretty, vivacious girl, whose name graces the title page. He plays it well. In fact there is nothing left to be desired in the character of the sturdy old man when William Riley Hatch gets through with it. Bruce McRae gives a fine impersonation of the unselfish character of Squire Rodney, and the wife of the miller offers a characterization that is worthy of praise. There will, however, be a difference of opinion with regard to the adaptability of Pearl White and Creighton Hale to their respective roles. Pearl White, who responded so readily to the strenuous calls of the role of Elaine in the memorable "Elaine" series, is not altogether flexible in her handling of the characterization of Hazel Kirke. Nor is Creighton Hale much in sympathy with a role that affords small opportunity.

Being an old play there is nothing new in its treatment of a subject that is both old and new. The story of the young girl, who, in spite of a sense of obligation to the man who has been her benefactor and expects her to become his wife at the end of her school days, finds a perfectly natural culmination in her yielding to the more youthful attentions of Arthur Carringford. There is a tactful handling of the plot by Arthur's mother and a servant of the family to bring about a fake marriage; a plan which, although it fails in its purpose, stirs up a "tempest in a teapot." And there is something especially pleasing about the screen presentation of "Hazel Kirke."

"The Ballet Girl"

Alice Brady Is Attractive in Story of Stage Life Released by World Film Corporation.

Reviewed by Lynde Denig.

WHEN it is remarked that Alice Brady is a pleasing figure in the title role of this Brady-World Film production, the most hopeful element of the picture is noted. To be sure, there is another star in the adaptation of Compton MacKenzie's novel "Carnival," no less an actor than Holbrook Blinn, in fact; but his opportunities are so limited that his appearance means little. From first to last Miss Brady is the center of interest and she acts well. In playing first the mother, a dancer abused by her worthless husband, then the daughter, who likewise becomes a dancer, she gives two admirable characterizations. Miss Brady's charm of personality is effective on the screen and she is sincere in her expression of feeling. If "The Ballet Girl" is a somewhat disappointing photoplay, the youthful star is in no way to blame.

With a better judged development of the story and a smoother production, this pictorial version of Mr. MacKenzie's very appealing novel probably would have realized a gripping force now lacking. But at least some of the opportunities have been fulfilled in depicting life behind the scenes, more particularly as reflected in the tragedy of La Syrena. She is devoted to her child and for mature companionship turns to Vergoe, a clown, who has loved her hopelessly for many years. Although their friendship is entirely innocent, her husband, in a fit of drunken jealously, cuts the rope by which she is suspended above the stage during a dance, and the fall makes her an invalid for life. La Syrena kills herself and after a lapse of fifteen years the story is continued with her daughter as the heroine.

There is good characterization in Miss Brady's depiction of the restless girl, who has inherited her mother's spirit and with it the taste for a dancer's career. One of the most natural scenes in the picture shows Jennie's delight when she finds her mother's ballet costume in a trunk in the attic and dons it in place of her gingham frock. Mr. Blinn has the role of a severely moral young man, strong in his opposition to the girl's stage ambitions and finally successful in making her his wife.

Scene from "The Ballet Girl" (World Film).

He puts plenty of strength into the handling of the few impressive scenes allowed him. Alec B. Francis gives an excellent performance as Vergoe. Whoever wrote the letters thrown on the screen should take lessons in penmanship or find less conspicuous employment.

"Love's Crossed Trail"

Marie Empress Appears in Triumph Production to Be Released on Equitable Program.

Reviewed by Lynde Denig.

THE similarity between "Behind Closed Doors" and other mystery melodramas released from time to time, is marked. The skeleton of the story is easily recognized and the incidents clothing it are not conspicuously novel, neither are they calculated to carry conviction with an audience demanding plausible motivation. The picture makes extravagant claims on the spectator's readiness to believe what he sees without asking questions, and at the same time offers a fair amount of excitement, enough, perhaps, for a popular production in houses where the artistic standard is not high.

Marie Empress, the featured player, is permitted to appear in various disguises and altogether she acquits herself creditably. As the decoy for a fashionable gambling house, she is moderately effective in striking gowns and one may credit her power to fascinate the men subjected to her wiles. The fact that Inez, usually immune to kindly feelings, happens to fall sincerely in love with one of her victims, accounts for much that happens after the fatal night in the gambling house. The

proprietor, posing as Inez's uncle, is shot, and, as might be expected, evidence points to King as the murderer.

Of course, there is a trial scene; the jury disagrees and King released on bail, is jealously watched by Inez, who fears his return to an earlier sweetheart. She even goes so far as to have him kidnapped and brought to the rendezvous of a band of crooks, where, attired as a gypsy, she urges him to escape with her and avoid another trial. For her first appearance among the crooks, Miss Empress is clad as a natty youth and later

Scene from "Love's Crossed Trail" (Triumph-Equitable).

she adopts the disguise of a ragged newsboy that she may follow King without being detected.

It is here that Director Joseph A. Golden denies two of his characters the ordinary faculties of sight and hearing. While King and his sweetheart converse, Inez breaks through the bushes not two feet behind them and remains there without being discovered. This seems to be overworking the photoplay convention that people may be both blind and deaf when the director so orders. Prominent in support of Miss Empress are William Huntington, Marian Swayne and Regan Hughston. Settings for the picture are good. Photography varies.

"The Upstart"

Satirical Comedy Produced by Rolfe Photoplays and Released by Metro Is Novel in the Extreme.

Reviewed by Lynde Denig.

THE nearest approach to a character, such as George Le Guere draws in this adaptation of Thomas Barry's play, "The Upstart"—at any rate the comparison that first suggests itself—is the poet in Shaw's "Candida." An idealistic,

Scene from "The Upstart" (Rolfe-Metro).

erratic, impracticable person such as Coventry Petmore is a decided novelty among screen creations and he deserves a kindly reception for varying the monotony of conventional heroes. Probably most audiences won't know just how to take him for a while; they will be undecided whether or not to regard his views on love and marriage seriously, but after a time the producer leaves no doubt that he intends "The Upstart" to be a satirical comedy unburdened by weighty thought.

To be sure there is some pretense of advancing unusual beliefs, and at the very close of the picture Coventry is made to face the spectators with the statement that some day they, too, will accept the truth of his theories; but he fails to explain precisely what constitutes his theories. He is a bitter foe of divorce; he is equally disdainful of loveless marriage and between the two he is careful not to offer a solution for missmated couples.

Dropping any notion of a serious intent behind the carefully worded sub-titles and considering the production as a novel style of photoplay comedy, there is much to entertain in the acting of Mr. LeGuere, Marguerite Snow, James Lackaye and Frederick Summer, who are afforded the advantage of odd situations. Coventry Petmore is such a creature of impulse that he jumps out of bed in the middle of the night, leaving his wife and child that he may wage a fight against the divorce evil. In the household of the Mitchells he finds rich opportunities. The father is a judge whose specialty is granting divorces; the son is a minister, whose priggish spirituality has alienated the affections of his wife. Coventry arrives just in time to interfere with the wife's attempted elopement with the chauffeur. Seemingly he has no objection to the woman deserting her husband, but he insists upon directing the proceedings. Having been kicked into the street he returns home to find that his wife, in accord with the theories of love and happiness, has disappeared with another man.

Miss Snow, always an attractive figure on the screen, is well cast as the minister's wife, but first honors go to Mr. LeGuere for his spirited playing of a strange character. Edwin Carew supplied a good production.

"Souls in Bondage"

Nance O'Neil, Under Direction of Edgar Lewis, Does Some Effective Acting in Lubin Drama.

Reviewed by Lynde Denig.

IN COMMON with less experienced scenario writers, Daniel Carson Goodman is liable to make false moves. It might be going too far to say that a story is only as strong as its weakest part; but it is unfortunately true that a photo-

Scene from "Souls in Bondage" (Lubin).

play such as "Souls in Bondage" is seriously weakened by a well nigh impossible turn of events at a critical stage. If this five-part drama, accurate in detail and frequently impressive in characterization, maintained the promise of the first two reels, it would be considerably above the average feature. The contrasting characters of two sisters are faithfully portrayed from childhood to maturity, the acting is natural and the story is natural up to the point where common sense is too obviously ignored.

Author and director are at pains to show how, even in childhood, Rosa shoulders the blame for the misdeeds of her selfish, petulant sister. As young women the characters run true to form and the relationship in the household is not altered. Rita, jilted by her lover at a crucial time, goes to the city, finds companionship among people of her own stripe and does not send for Rosa until she is about to become a mother. Because Rita is disinclined to care for the baby, the self-sacrificing sister takes it to her home town and leaves it in charge of a poor family.

Now as the story is presented on the screen, it is not conceivable that Rosa's parents could think the child belonged to her, yet such is the belief attributed to them and on the strength of it, the daughter, refusing to disclose her sister's downfall, is driven from home. If the subsequent development of the plot demanded Rosa's banishment, as apparently it did, the author might have benefited the picture by supplying a plausible reason for suspicion. Barring this defect and the last half of the concluding reel—seemingly suggested by the case of Edith Cavell and not required to complete the story—the production is commendable.

Certain scenes, such as that at the boarding house table

where Rita, true to character, invites a flirtation with the only available man, are handled with marked skill. The inmates of the apartment, which the wayward girl selects in preference to the Y. W. C. A., appear at home in their surroundings, and in entire contrast is the country home of the Brenners. The emotional method of Miss O'Neil is admirably suited to the character of Rosa and she is given able support by Ida Stanhope, William Corbett, and Bernard Siegel.

"Thou Shalt Not Covet"

A Remarkable Selig Production Directed By Colin Campbell and Featuring Tyrone Power and Miss Kathlyn Williams.

Reviewed by James S. McQuade.

JAMES OLIVER CURWOOD has done some of his best work in the scenario line in the photo-dramatic story, "Thou Shalt Not Covet," which has been produced with remarkable realism by the Selig Polyscope Company, under the able direction of Colin Campbell.

The story treats of domestic life, in which married infelicity

Scene from "Thou Shalt Not Covet" (Selig).

in one case is powerfully contrasted with connubial bliss in another, bringing into fine prominence the noble character of a man who has drawn a vixen in the marriage lottery. But there is no place for hum-drum life in the story. It abounds with thrills that are melodramatic in their intensity; powerful situations that stir the heart and hold the mind with the grip of a vise. And amid it all we see that the man, who has been despoiled by fate of his heart's dearest desire, rises superior to the ordeals that confront him, and in the conquest of self finds a solace in contemplation of the happiness of his neighbor's wife, whom he loves devotedly.

Interest centers on four characters in the photodrama—I, the hero; his neighbor's wife, his neighbor, and his own wife. As I, the hero, Tyrone Power has made the hit of his career before the camera, thus far. At least I have been so impressed, and a close analysis of his characterization only strengthens my opinion.

The hero is no ordinary type of man, as Mr. Powers presents him. Were he possessed of less culture, less strength and dignity of character than is given him by Mr. Powers, his own wife could scarcely have escaped the adoption of seven measures by him—even to the extent of physical punishment at his hands; and his neighbor's wife, pure and ideal as she is, might have had reason to bemoan her friendly intimacy with him.

The screen shows this man bereft of all home joys, flouted and despised by his wife, who takes a fiendish delight in wounding his feelings and his heart. At the outset the screen gives an inkling of his distress, in a few words from his diary that we see him writing: "I was a dreamer and a student and my home life was unhappy," we read, and then we understood the tragedy of his life. And we understand still better when we witness how his wife drinks heavily and plays cards with members of her social set, scorning his literary pursuits and delighting to disturb him when thus engaged, disdaining to speak to him at other times, except when she needs money to pay her gambling debts. And through it all the big man with the grave face, studious habits and pained look in his eyes never forgets that he is a gentleman and that she is a woman and his wife. Once, when his good taste is outraged by the sight of the huge earrings worn by her, we see him sternly taking her to task, and that she throws the vulgar jewels aside. This is the only sign of temper shown by him, and we understand that he is jealous for her good name and his own.

Is it any wonder that this man, whose soul is yearning for sympathy and understanding, finds inward joy when in the presence of his neighbor's wife? Her husband is his good friend, and she is the soul of wifely devotion, beautiful of face and character. When his neighbor is called away to Africa on business and his wife is left alone, the big man discovers that he loves her. Fearing himself, he also leaves on a foreign expedition. Soon afterwards she sails to join her husband. At Cairo, fate brings the big man and his neighbor's wife together, most unexpectedly. At Suez they both take the same steamer for Bombassa, where the husband is in charge of a trading post, their common destination being purely accidental.

On the voyage the steamer is wrecked. The big man and his neighbor's wife are cast alone on the shore, she mentally deranged and believing her companion to be her husband. In this trying predicament, the big man's face, as the mirror of his soul and conduct, becomes set as adamant. The pained look is still there, but it is dominated by one of sternness, which at times is softened by keen sympathy.

One night she comes to him from the little cave home he has made for her sole use, and, calling him husband, she clasps him in her arms and is soon fast asleep. As soon as he can release himself from her embrace without awaking her, he rises with great trepidation and rushes off to another spot on the shore, where, from sheer weariness, he falls into a deep slumber. When he awakes he finds her again in his arms, and, horrified by even the semblance of disloyalty to his neighbor, he seizes his revolver and seeks a secluded spot to end his life. He is interrupted in the act by a prolonged scream from the woman he loves, and reaches her just in time to save her from a ferocious animal. After the animal's attack reason returns to her, and we see her face expressing doubt and fear and soul questioning, as she listens to the big man's story.

Unknown to the two castaways, the husband's trading post, situated farther inland, in the same section of country, had been attacked by the natives, and he at that moment had reached the shore nearby, after an exhausting flight. They discover him more dead than alive, but the tender ministrations of his wife bring him back from the borderland to her and happiness.

The same morning a boat's crew lands and bears the neighbor and his wife away, but the big man, stronger than ever in soul and in fealty to duty, remains behind, and his neighbor and his neighbor's wife fully understand him. The sternness of his face has given way to a look of lofty resignation and the pained expression of his eyes has been changed to one of patient suffering. Years afterwards, a wanderer on the face of the earth, he is seen, all alone, drinking to the happiness of his neighbor and his neighbor's wife, and then he fades out of the screen.

Miss Williams will gratify her many admirers the world over by the delicate art bestowed on her impersonation of the neighbor's wife. The tender scenes between the wife and her husband are charming in their sincerity. Those other scenes in which the wife and the big man are the actors are just as true. She understands the sadness of his plight, but never by look or manner does she give aught than the sympathy of true friendship. Miss Williams looks decidedly natty and attractive in riding costume, in the scene where her mount runs away and throws her; and I cannot recall having ever seen her more winsome than in the scene in the hotel at Cairo, where "the wife" meets unexpectedly the "I" of the story.

Miss Eugenie Besserer invests the big man's wife with such Vixenish and devilish propensities that the spectator is fairly seized with feelings of hatred for that abnormal creature. Note the peck she gives her husband in place of a kiss of goodbye, when the steamer on which he has taken passage is about to sail, and contrast that leave-taking with the parting scene between the neighbor and his wife on a similar occasion. As "My Neighbor," Guy Oliver, meets the requirements fully. That scrap with African natives at Bombassa is a thriller, and so is his flight to the shore. During his flight through the jungle he witnesses a terrific fight between a leopard and a hyena, to which the spectator is also treated, a scene that bears testimony to the wonderful wild animal resources of the Selig Zoo.

Director Campbell furnishes the most realistic ship wreck I have ever seen in moving pictures, in those films. We catch a glimpse of the huge derelict just before the steamer crashes into it. Then we see the awful panic aboard and are given a view of the engine room, where the stokers stick to their work while tons of water fall upon them from above. We watch the passengers jump into the sea by dozens at a time, some of them sinking immediately while others seize rafts or overturned boats to bear them up. Here and there we catch sight of weary swimmers giving up the struggle and disappearing beneath the waves. The big steamer has listed to port until the water is almost up to the rail. Another flash and all that can be seen of the vessel is the captain's bridge, at an angle which shows that the ship has gone down stern first. The captain stays at his post till the waters close over him, and shortly afterwards we see bubbles rising over the spot where he went down. There are various thrills in these films, but this one easily takes first place.

The release date is Monday, Feb. 7, through V-L-S-E, Inc.

Majou in "Three Pairs of Shoes."

Adolph Majou will play opposite Mary Boland in "Three Pairs of Shoes." In addition to Miss Boland and Mr. Majou, Marion Singer, Enid Francis, Charlotte De Felice, Albert Bechtel and Dave Wall have important roles. Edmund Lawrence, producer of "The Warning," is in charge of production, while the picture is being staged at Triumph's Bronx studio.

"Why Mrs. Kentworth Lied" is the title of a fine two reel Universal drama produced by Matt Moore, he playing leads in it with Jane Gail.

Triangle Program

Four Highly Attractive Features Presented at the Knickerbocker Theater—Good Work in All of Them.

Reviewed by Louis Reeves Harrison.

D'ARTAGNAN! There is magic in the word! Who has not read "The Three Musketeers," loved Athos, Porthos and Aramis and felt the thrill of bold adventure in traveling with D'Artagnan on journey of peril to save fair lady? He is

Scene from "D'Artagnan" (Kay-Bee).

as any one of us might be in supreme moments, as many millions of men are at this moment, ready to die for a good cause, a smile on the lips. Can we see him in the screen portrayal as we saw him when reading Dumas' great story? Not at first. There are moments of theatricalism at the outset, but the action warms when the fighting begins, and the fighting is good. There are things in trousers who might as well be vegetables so far as defending honor and principle are concerned, creatures who eat, sleep, reproduce themselves, rot and die, but there are some real men left, and they all sit up and take notice when the sword-play is active in the Kay-Bee production of "D'Artagnan."

Throughout five reels we follow D'Artagnan's career of hair-breath escapes, now stirred by his courage, now in accord with his practical nature, now smiling over his cleverness at intrigue. The impersonation of Orrin Johnson is not striking, but it is adequate and satisfying to a marked degree. The rest of the cast is good enough to make us forget them in our story interest, with some flashes of fine acting where an opportunity is offered. An attractive feature of the presentation is the artistic framework of screen imprints, appropriate and sustaining the mood of the play. A decided success.

"Fatty and Mabel Adrift."

"Fatty and Mabel Adrift" for three reels under the conduct of Roscoe Arbuckle win as no theatrical star of other days ever won in Keystone comedy. The old theatrical stars are like some of the books we used to read—they were good enough once upon a time—but "Fatty" and "Mabel" are real screen artists of today, survivals of a natural selection that brings the fittest to the front. We need not concern ourselves about what they might have been in days gone by in some other art. They are interesting now, and they float about in a medium of expression with which they have long been on intimate terms.

They float about in the picture. Married and settled down in a cottage by the sea, they look out one night of terrible storm with an ill-advised sense of security. The house is very near the sea, and a villainous rival, a disappointed suitor, conspires with some conspirators, who eat dynamite and drink gasoline, to slide the cottage into the ocean. When Fatty and Mabel awake in the morning they are in mid-Ocean, her bed has floated into his room, and it is bumping his in a friendly manner. They splash about until they are enabled to send a note by an intelligent dog for help, and their adventures continue to be highly amusing. The story rises above farce-comedy in both construction and nice finish. It is one of the best Keystone releases shown.

"His Picture in the Papers."

"His Picture in the Papers," a five-reel Fine Art, is a delightful comedy, and nicely balanced, though it would be difficult to find an actor who could successfully carry the leading role as does Douglas Fairbanks. His personality is so all-pervading that he is like the sun when it rises in a sky of morning stars, the light by which some of them glow, the light which causes them all to fade. He is apparently in a class all by himself, at once an athlete of resource and daring, and a subtle interpreter of the amusing side of human nature as revealed in everyday experience by plain ordinary man attempting to be a god.

The play not only affords him just the sort of opportunity that suits his qualification, but it is highly ingenious, cleverly constructed and a work of art in itself. It has an abundance of merit, especially in characterization, outside of the variety of chances it throws in the way of Fairbanks. Back of it is a theme and treatment tremendously convincing, though not thrust upon the audience, the puny and futile efforts of man, "glory, jest and riddle of the world" that he is, in his struggle with relentless environment in misdirected effort until what he has been vainly seeking is thrust upon him unexpectedly. A corking good story, bright subtitles, well handled and finely interpreted, what more can one want?

"He Did and He Didn't."

"He Did and He Didn't," two-reel Keystone, portraying the adventures of Fatty and Mabel, opens with a glimpse of their departure from the Pacific Slope for perilous New Jersey and, incidentally, the Isle of Manhattan. They are soon in trouble as newly-weds through two unexpected visits, one from a former beau who knew Mabel "when she was a little girl" and one from a jumping-jack second-story man impersonated by Al St. John.

The story, like other recent Keystones, preserves the animation of older releases, is replete with action for the "Hee-Haws," while offering an abundance of amusement for minds not primitive. The early scenes, almost purely those of mirthful mental revelation, depicting Fatty's state of mind, his boyish jealousy in a struggle with his big and kind heart, are a source of delight to intelligent members of the audience and make just as much of a hit with the "Hee-Haws." The improvement is welcome, and we all hope it has come to stay. "He Did and He Didn't" is none the less popular that some charming touches of artistry have been incorporated in its structure. A sure success.

"The White Rosette"

A Well-Produced Mutual Masterpicture from the Studios of the American Film Co.

Reviewed by Margaret I. MacDonald.

LOOKING back on this five-reel production the one person in the cast who stands out more impressively than any of the others is Eugenie Forde. The role which she handles is not always a well-balanced one, according to the characterization the author has placed on it, but in so finished a manner is the character of Frieda Carewe interpreted by Miss Forde that it is easy to imagine just such a warp in the nature of a woman of lax principles as the picture presents.

The production, which is in five parts, presents a love story of the eleventh century wherein a knight who loves a lady is pursued by the passion of a woman who is the wife of another. The affair ends in the death of the husband of the woman and the betrothed of the knight, and all through the machinations of the older woman.

When this has come to pass we are taken into the confidences of a love tale of modern times almost identical with the former. The man of the second story awakens in time to an understanding of his own case and is able to stave off certain incidents that might have happened.

The hero of the second story is in the employ of Pierpont Carawe, a railroad magnate. A conspiracy to ruin Carewe

Scene from "The White Rosette" (American).

affords considerable opportunity for interesting play which makes the wife of Carewe the unwitting tool of her husband's enemy in an attempt to gain power over the man whom she loves but who loves another.

Others of the cast are E. Forrest Taylor and Helen Rosson, who are featured in the production, and Harry Von Meter, Wm. Stowell and Richard La Rene.

The incidents of this production run smoothly; it is a well-dressed picture. It is altogether an enjoyable one and artistic in its method of production.

"Secret Love"

Helen Ware in Sympathetic Adaptation of "That Lass O'Lowries"—Six-Part Bluebird Photoplay.

Reviewed by Lynde Denig.

DIRECTOR Robert Leonard essayed a difficult task when he made a photoplay out of Frances Hodgson Burnett's "That Lass O'Lowries," a story of the collieries in England. He overcame most of the difficulties confronting him in finding appropriate locations, and his choice of players, physically and artistically capable of portraying the characters engaged in operating an English mine, was judicious. The total result, including as an important factor the acting of Helen Ware and Harry Carey, is a picture of exceptional merit at its best, and one that is passable even in its least memorable moments.

Scene from "Secret Love" (Bluebird).

Many of the scenes were photographed at a coal mine, and, as might be expected, the atmosphere in these is more convincing than that attained in the settings used for a primitive English town. There is the inevitable difference between that which is real and a clever imitation—a very clever imitation, in this instance, for the director achieved some extremely picturesque effects in his street scenes at night, with lights glowing in the windows and doorways of houses, hacks rolling over the uneven cobblestones and rough miners hanging about awaiting a brawl.

For sheer physical excitement, the outcome of sprited acting and expert direction, "Secret Love" touches a high mark in the prolonged fight between Harry Carey as Derrick, the engineer of the mines, and Jack Curtis as Lowrie, the trouble-making bully. It is just such an encounter as might occur between two powerful men, neither one of whom is ready to concede defeat as long as he has strength to lift an arm. The bully, beaten and disgraced in the eyes of his fellows, seeks new opportunities to be avenged and more than once Derrick's life is saved by Lowrie's daughter, who harbors a secret love for the young engineer.

Miss Ware makes a vital person of "that lass o'Lowries," a strong and temperamentally honest pit girl, a true daughter of the erude miner, save that she did not inherit her father's ugly nature. Joan is the first to sympathize with the foolish Liz, who is easily ensnared by the glib promises of the mine owner's promiscuous son, and we may even credit the force of character that makes possible the pit girl's advancement in the social scale, until she is a suitable wife for Derrick. The character is unusual and sympathetic, as interpreted by Miss Ware. In effective contrast is the girlish daughter of the village rector played by Ella Hall, whereas Mr. Curtis is entirely lifelike in his drawing of the brutal Lowrie.

"The Spider"

In the Famous Players Five-Part Subject Pauline Frederick Is Seen to Advantage in Dual Role.

Reviewed by George Blaisdell.

WITH "The Spider," the five-part production of the Famous Players, Robert Vignola makes his debut as a director for that company. In his initial work he has made an interesting picture. William H Clifford, the head of the company's scenario department, is the writer of the script. One of the notable factors in the subject, and one that as a general rule marks the difference between the original screen story and the stage play, is its short cast. There are but three principals—and around these the interest centers all through the picture. True, one of the three plays a dual role, mother and daughter.

Pauline Frederick is Valerie St. Cyr, the Spider, a woman who has left her husband and infant daughter to accompany Count Du Poissy to Paris, where she is installed in luxurious surroundings. The story opens years later, when the infant is grown to girlhood. Joan, the daughter, is employed in a flower shop. She is engaged to St. Saens, an artist just at the point of "arrival." Valerie, when St. Saens declines to paint her portrait, goes to the painter as a model under an assumed name. As the artist works on a commission for a painting of "Cleopatra" the model falls in love with him. Du Poissy sees Joan and when she repulses his advances and Valerie complains to him that the artist has insulted her—he has spurned her endearments—the Count kidnaps the girl. In a struggle she kills him. Valerie, too late, learns Joan is her daughter. She assumes responsibility for the crime and is executed without the daughter having knowledge of the relationship.

The simultaneous portrayal of mother and daughter is difficult under any circumstances. Miss Frederick has imposed on her the added handicap of interpreting two entirely dissimilar characters—the mother a woman the painting of whose portrait a reputable artist would shy at; the daughter a simple girl of straight living. That Miss Frederick establishes the illusion and maintains it is a tribute to her artistry. "The Spider" is a subject of strong emotions; and it is in pictures of this character that Miss Frederick is at the height of her power.

Thomas Holding is St. Saens. Mr. Holding splendidly portrays the man tempted by the charms of the woman of the gay world, frankly in love with him and accustomed to having her own way with men. It is a finely drawn characterization. Frank Losee is the Count. It is a far cry from his Denman Thompson, as he was last seen, to De Boissy. His conception of the Count is the antithesis of the melodramatic. He plays the part easily, naturally—to the life.

"The Spider" may in all truth be said to be played by a "star cast"; and the staging matches the acting.

"The Sphinx"

Five-Reel Red Feather Production, Featuring Herbert Kelcey and Effie Shannon, Supported by Clever Juveniles.

Reviewed by Robert C. McElravy.

A COMEDY-DRAMA of the better type, picturing an enjoyable and human episode in the lives of a father, his son and an actress. The latter is at first presumed to be a woman of the vampire sort, as all men love her and she will have none of them. Later the observer is relieved to find her a woman of the sweet, adorable kind, who has simply been misunderstood.

Effie Shannon is all that could be desired in the leading role. She never succeeds in looking very vampirish, it is true, but the weird Egyptian settings and her oriental costume help in the illusion. The father, portrayed by Herbert Kelcey, is already in love with the actress. He sends her flowers and comes nearer being the man of her choice than anyone else.

Then the son, Charles, comes under the spell of the actress. He goes with his sweetheart to the play, where he becomes wildly enamoured of the Sphinx. He forgets his sweetheart and all else but the actress, haunts the stage door and wings, and makes himself a nuisance generally. The son is an artist and induces the Sphinx to pose for him, at which time there is a good scene between the actress and the neglected sweetheart.

There is a strong dramatic situation when the relationship of father and son becomes known. Even the Sphinx had not suspected it. She accepts the father and turns the son back to his true love after many stormy scenes. Charles Compton does some very commendable work in the part of the son. There is perhaps too great a disparity in the ages of the actress and the son, but this is forgotten as the piece proceeds.

Scene from "The Sphinx" (Red Feather).

Louise Huff and Beatrice Noys are in the supporting cast; also Wm. A. Bechtel, who does much to keep things moving in the studio scenes.

"The Ragamuffin"

A Lasky Drama of Good Quality in Which Blanche Sweet Plays the Title Role.

Reviewed by Lynde Denig.

WITH pictures such as "The Cheat" and "The Golden Chance" the Lasky company has been setting a very high standard for itself of late, and it is not to be expected that each succeeding production will score so emphatically. "The Ragamuffin," starring Blanche Sweet, lacks the compelling force of the two productions just mentioned, nevertheless it is a first-rate picture certain to entertain, even if it does not stir enthusiasm. The technical excellence characteristic of the offerings of the DeMilles and Wilfred Buckland is pleasingly evident and Miss Sweet plays true to form—not the form of her early Biograph days, perhaps, for she has changed considerably since then—but true to the form that has many admirers.

Scene from "The Ragamuffin" (Lasky).

One might study "The Ragamuffin" closely, pronounce it an excellent example of photoplay workmanship, and find no sound reason for its failure to arouse the emotions mroe effectually. Surely, Jenny, the ragamuffin, a poor girl, and, owing to circumstances, a thief, reformed by the first human being who places confidence in her innate integrity, is an appealing character, according to precedents of sentimental drama. There is safe material here and if it does not quite realize expectations, the trouble probably lies in a story of too convenient coincidence. A sophisticated audience—and what audience is not sophisticated?—comes dangerously near to anticipating the action.

It does not require psychic power to foretell the upshot of Jenny's invasion of a wealthy home where a marriageable young man happens to be seated before an open fire at the time of her entrance. Her inevitable reformation begins with his belief in her trustworthiness, and her love, kindled at the same fortunate moment, can have but one conclusion. Of course, Mr. DeMille is far too adroit a craftsman to neglect introducing complications in his romance, and he turns the tables cleverly in giving Jenny an opportunity to prevent the hero from becoming a thief himself; but most of the time one feels that the obstacles are raised only that they may be brushed aside.

The thoroughly human notes in the picture are found in the bits of business giving point and character to many of the scenes; in sympathetic acting and in excellent sub-titles, such as that in which Jenny says to a negro boy who has adopted a stray dog: "Don't get him used to eatin' till I get a job." Tom Forman, Minnette Barrett and Mrs. Lewis McCord are seen to advantage in support of Miss Sweet.

"A Night Out"

Vitagraph's Blue Ribbon Farce That Ends in a Gale of Laughter—May Robson Plays a Good Sport Grandmother.

Reviewed by Hanford C. Judson.

OFFERED on the V-L-S-E program, this five-reel picture, "A Night Out," made by the Vitagraph Company, will, barring lockjaw, make those who see it laugh. It is especially funny at the close, when the "villain work" part in the plot begins to be cleared off and the residue has a chance to be light hearted in a very true way. Nothing can be wholly funny until it has forgotten every unpleasant thing and is wholly joyous.

The picture features May Robson as Granmum. She is also collaborator in the scenario with C. T. Dazey. George Baker directed it. Granmum is the pal of her two grandsons (Jack Story and Arthur Cozine); but she is henpecked by her daughter (Flora Finch), mother of the boys, straight laced and tyrannical. The old woman is rich, not her daughter; but the deacon (Charles Brown), skinflint grafter, thinks it is the latter. The deacon's son (George Cooper) is a one-dollar sport and a thief. Kate Price is a buxom widow with two daughters (Belle Bruce and Ethel Corcoran) and they do good yeoman service rounding out the situations. Hughie Mack plays keeper of "The Three Lights," a cafe, and the deacon is grafting on him. Eva Taylor, as his daughter, does dances at the cafe. William Shea is a cop.

The deacon, after making love to both Granmum and her bossy daughter, after bleeding Hughie dry, decides to have the "joint" raided. The boys have bought tickets to a special night there and Granmum wants to go. It is she who, by bribing the waiter to get her just one more claret lemonade after twelve, provides the evidence the deacon wants and the cops come piling in. Granmum with the boys escapes; but the papers get the story and report that the boys and their "mother" were there. A lost pocketbook, a lost key, an awful headache next morning (Granmum's), a couple of accusations which the police are interested in, and these capped by a big bouquet from Hughie addressed to "Mrs. Haslem," but meant for Granmum, make a situation that could hardly be improved upon for good fun. The picture seems a bit too long; but the reviewer got a good time while watching it. The closing scenes will surely make it acceptable.

"Should a Baby Die?"

A Five-Reel Screendrama Written by Charles K. Harris and Produced by the Hanover Photoplay Company.

Reviewed by Edward Weitzel.

THE title of this five-reel photoplay was evidently inspired by a recent case in Chicago, in which a doctor and an unfortunate infant figured. Persons who select "Should a Baby Die?" as part of the program at their favorite moving picture theater will be disappointed, however, if they expect the subject of eugenics to enter prominently into the story. It is barely touched upon, and not until the last reel does the author, Charles K. Harris, take the spectators into his confidence and reveal his reason for giving the picture its name.

During the first reel we learn that a wealthy young girl has married the man of her choice, in spite of her parents' objection to his poverty; that she wrote letters to them which were returned unopened, and, at the beginning of the story, all traces of her have been lost. A wealthy young chap who chooses to go to work in the iron foundry of the unfortunate woman's father is the hero of the tale. One day he saves a young girl from a serious accident and falls in love with her. She is the child of a Hebrew pawnbroker. The Israelite is won over to the match, although at the start he strenuously objects to his daughter's suitor being a Gentile. The usual misunderstandings and cross currents occur in the first four reels; in the last we learn that the heroine is the adopted child of the pawnbroker and the daughter of the unfortunate woman who married for love. She and her husband were killed in an accident and the baby injured. The question, If the infant has been permanently crippled who will take care of her? gives the photoplay its title. The pawnbroker and his wife answer this question by doing everything that love and care can suggest and are rewarded by seeing their adopted daughter grow into a strong and beautiful woman.

Charles K. Harris has told this story in an interesting manner and, for the most part, shown a keen appreciation of dramatic values. In one incident he has struck a false note—the opposition of the Hebrew to the hero upon religious grounds loses its force when the secret of the girl's birth is known. The spectator finds that one of the apparently strongest motives in the play has been used to mislead him.

Scene from "Should a Baby Die?" (Hanover).

Arthur Donaldson gives a fine performance of the pawnbroker. In makeup, action and grasp of the character he shows an understanding and sympathy that is always commendable. Other parts are well played.

"The Drifter"

Five-Reel Gaumont of the Mutual Program, with Alexander Gaden and Lucille Taft in Leading Roles.

Reviewed by Louis Reeves Harrison.

THERE is a good leading idea in "The Drifter," one which may have been built up in the scenario. The idea of the author seems to be that of showing how a man may drift, urged on by the powerful force of circumstances, from a favoring environment into one bound to ruin him in the end, from which he is turned just in time by mere accident, the accidental death of another man with whom he was not in close relations. The idea is confirmed in many a human experience, and it admits of many interesting developments, but the treatment in this case is hardly adequate.

There are some well-handled scenes, particularly those of double exposure and large ensembles, but psychology is missing where it would be most effective, and the backgrounds are not selected with that taste which indicates a love of the beautiful. Mr. Gaden does well as the drifter who is converted from divinity student to gambler and back again to the original direction of his training, and Miss Taft looks sweet and pretty at times, but the real honors go to the young lady who impersonates a lively adventuress. Her's is a touch of artistry that brightens up the whole portrayal.

Ovation to Anita King.

Anita King, the Lasky star and Paramount girl, was royally received when she went to Seattle to open the new Coliseum Theater there. A delegation of prominent citizens met her at the train. She edited the motion picture page of one of the newspapers, viewed the public parks, was a guest of the Mayor and managed to have a very busy time. She became so popular that the management of the Coliseum wired Mr. Lasky for permission to have her stay over three days longer. At the conclusion of the three days, the Paramount Theater at Spokane asked her to make them a visit, which she did and then on her way home, stopped off a day each at Tacoma and Portland. She will start rehearsals on her first production very shortly.

"The Crime of Circumstance"

Three-Reel Knickerbocker Star Feature Gives Strong Denunciation of Capital Punishment Based on Circumstantial Evidence.

Reviewed by Margaret I. MacDonald.

THE Knickerbocker Star Feature for February 4th features Lewis J. Cody and Madeleine Travers. The theme of the picture is based primarily on the eternal triangle, and resolves itself clevely into a revelation of what the title indicates. The play has been developed in an artistic manner and with an occasional exception is consistent in its flow of circumstance.

The story brings us into the domestic circle of a district attorney and his pretty young wife. The wife, goaded at the lack of attention shown her by her husband, and, furthermore, yielding to the affections of her husband's brother, one night leaves the scene of a dance at a friend's house and accompanies

Scene from "The Crime of Circumstance" (Knickerbocker).

her brother-in-law to a country inn. A friend acts as chauffer, and in a fight which occurs in the inn is killed accidentally by the man whom he has come to serve. A drunken man, who is a husband and father, and who has been unable to get work, wanders into the scene of the murder after the man and woman have flown. He is arrested, tried and electrocuted on circumstantial evidence, while the guilty ones stand by and suffer it to be so. The attempt to rectify a wrong done when the terrible secret becomes known to the district attorney reveals what a mockery such an attempt must be.

"Ham Takes a Chance"

A One-Reel Kalem Comedy in Which Lloyd V. Hamilton Returns to the Screen After His Accident.

Reviewed by Edward Weitzel.

THERE isn't the slightest doubt that the many admirers of "Ham," the Kalem comedian with the hesitating feet, Kaiserian moustache and retiring smile, will be glad to welcome him back after his serious accident, without regard to the merits of his vehicle. His abbreviated partner, "Bud," has been successful in keeping the fun moving in the photo-

Scene from "Ham Takes a Chance" (Kalem).

plays that have had his name in the cast for the last few months, but these two screen actors are at their best in team work. The big fellow just loves to knock the other about, throw him down and walk on him, and the little chap never appears to lose him temper, but bobs up serenely for the next onslaught. There is real humor in their efforts and it is never necessary for them to descend to vulgarity.

"Ham Takes a Chance" is a rapid-fire comedy in which "Ham" gives an exhibition of knife-throwing that is truly marvelous. He and Bud join a small road show, and Bud, of course, is the target when "Ham" displays his skill. The picture is equal to the best of the "Ham" comedies. Ethel Teare, Gus Leonard and Jack MacDermott help make the nonsense palatable.

NEW PRINTS OF BIOGRAPH COMEDIES.

The present demand for good comedies and the many requests from exhibitors for re-issues of the famous Biograph split-reel farce and burlesque comedies has resulted in the Biograph Company offering the General Film Company new prints of these subjects for their exchanges.

Altogether there are fifty-one reels selected, most of which were directed by Mack Sennet, featuring such players as Mabel Normand, Mack Sennett, Charles H. Murray, Fred Mace, Ford Sterling, Vivian Prescott and other equally popular comedy favorites. These subjects were selected from more than four hundred productions and have been carefully inspected as to negative and comedy quality.

No special release dates have been set on these comedies, nor will they be released in the regular service. Each exchange will be supplied with new prints for their stock and the exhibitors may book one or more reels a week, according to their needs.

"NE'ER DO WELL" OPENS AT PORTOLA THEATER.

"The Ne'er-do-well" opened for an indefinite run at the Portola theater, San Francisco, Sunday, Jan. 23, and from all appearances the production is destined to break the house record. At twelve o'clock noon opening day the line waiting to gain admission to the theater extended up Market street as far as Fourth, and hundreds were turned away during the evening performances.

Sol. L. Lesser who controls "The Ne'er-Do-Well" for the United States left San Francisco for New York on the Overland Limited Saturday, Jan. 22, and was unable to witness the successful opening.

ROBERT EDESON STARS IN PATHE'S "BIG JIM GARRITY."

The cast in Pathe's "Big Jim Garrity," adapted from the A. H. Woods play of the same name, has been selected by George Fitzmaurice, the producer. It comprises Robert Edeson, Carl Harbaugh, Lyster Chambers and Eleanor Woodruff. Mr. Edeson has just finished with another Gold Rooster Play, "The Light That Failed." Carl Harburgh used to appear in Pathe productions when that big concern had a stock company in Jersey City, Lyster Chambers played the villain in "At Bay."

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

TWO NEWS ITEMS (Lubin), Jan. 24.—The grim side of human existence is truthfully shown in this one-reel drama, written by Julian Louis Lamothe and produced by Edward Sloman. The author has told his story in a novel way and brought out the strong points with telling force. Adda Gleason is earnest and thoroughly competent as the heroine. L. C. Shumway, Jay Morley, Wm. J. Spencer and Adelaide Bronti complete the cast.

THE SELIG-TRIBUNE, NO. 7, 1916 (Selig), Jan. 24.—Chilean Ambassador leaving Washington; U. S. battleship Oklahoma at Rockland, Maine; Duke of Connaught leaving Parliament, Ottawa, Can.; J. A. Russell, 104 years old; Mrs. Pankhurst arriving at New York; Huerta dies at El Paso; novel motor sled, Portland, Ore.; German prisoners in south of France; German soup kettles, Liege, Belgium; trenches near Ypres, Belgium; bundle day, Chicago; C. R. Watson, murdered in Mexico, buried at El Paso; new owner of Boston Braves; Lillian Russell at San Francisco Press Club; an African belle (feature picture); week-end party at Yosemite Valley.

THE COLD FEET GETAWAY (Vitagraph), Jan. 24.—This one-reel comedy will be a treat to poker players and will also amuse those who cannot tell a full house from a bobtail flush. It introduces another of the wonderful inventions of the fertile Itsky, and is clever from start to finish. Harry Fisher and Albert Roccardi have the leading roles. C. Graham Baker wrote the scenario.

SNOOP HOUNDS (Kalem), Jan. 25.—Bud Duncan and Gus Leonard are the snoop hounds. In other words, they are detectives—and deadly rivals. The comic complications are many and as varied as the disguises which the two fly cops assume. A good burlesque comedy. Jack MacDermott and Ethel Teare are in the cast.

THE FABLE OF "FLORA AND ADOLPH AND A HOME GONE WRONG" (Essanay), Jan. 26.—The humorous side of a divorce case is dished up in the best Ade style in this one-reel fable. The subtitles overflow with wit and wisdom, and Charles J. Stine, Fred Wagner and Alice Edwards are cast for the judge and the mismated pair.

THE SELIG-TRIBUNE, No. 8, 1916 (Selig), Jan. 27.—Dead bodies of two Mexican bandits, Juarez, Mexico; transporting $5,000,000 in gold, Charlestown, Mass.; Belgium school children send presents to President Wilson; houseboat "Summer Girl" at New Orleans; playing hockey, Boston; New York "newsies" and Mayor Mitchel; new airship guns, Nancy, France; flood, Joliet, Ill.; feature item, friendship of monkey and cat; enacting the scenes of the hold-up of the Cook's Tours office, Chicago. This last item is both interesting and novel to a marked degree.

A SPECIAL DELIVERY (Vim), Jan. 27.—"Babe" Hardy as "Plump" and Billy Ruge as "Runt" are the leading funmakers in this one-reel farce, produced by the new Vim company. It bears a striking resemblance to the other Vim comedies—a twin brother, in fact—and is a succession of quick-moving antics by the entire cast.

CURED (Lubin), Jan. 29.—A Billie Reeves comedy, written by Mark Swan and directed by Earle Metcalfe. Scenes are laid in a doctor's office where Reeves, posing as a physician, has several amusing experiences with patients. Carrie Reynolds, Arthur Matthews and Jack Delson are in the cast. A fairly entertaining offering.

A REFORMATION DELAYED (Lubin), Jan. 31.—The conclusion of this drama by Julian Louis Lamothe and Melvin Mayo is especially well arranged to carry a surprise. At a masquerade ball two clever thieves are saved from arrest by the host's daughter and given a chance to reform. The picture is sincerely acted by William J. Spencer, Francella Billington, Ronald Bradbury and Helen Wolcott. It is worth showing.

THE FATE OF AMERICA (No. 14 of the "Ventures of Marguerite" Series) (Kalem), Jan. 28.—This one-reel drama is the first of three episodes connected with an attempt to invade the United States, and was written by Howard Irving Young. The photoplay is full of action, and Marguerite becomes involved in a series of exciting adventures. Richard Purdon, Arthur Albertson, Robert Ellis, H. G. Hockey and Mae Miksecek are the star's support.

TOO CLEVER BY HALF (Vitagraph), Jan. 28.—This picture was released in place of "Peace at Any Price." It is a one-reel comedy with Mr. and Mrs. Sidney Drew in the leading roles, their principal support being furnished by a dictagraph. In the expert hands of the Drews the photoplay supplies fifteen minutes of excellent fun.

TAPPED WIRES (No. 64 of the "Hazards of Helen" Railroad Series) (Kalem), Jan. 29.—A band of crooks make things lively for Helen, during the action of this one-reel drama. They bind her in the station; she frees herself, hops into an auto and races after the train upon which the crooks escaped. Events move rapidly from then on, the end coming when the auto takes a leap into space and its occupants land in eternity. Robin Adair, George Robinson, Glen Gano and Franklin Hall are Miss Gibson's partners in the cast.

General Film Company Specials.

EVANGELIST (Lubin), Jan. 24.—In its original form this four-reel photoplay was a stage play, written by the well-known English dramatist, Sir Henry Arthur Jones. The plot is full of power and has been adapted to the screen with excellent results. Gladys Hanson has the leading female role and does it ample justice. The production and cast are both up to the mark. A review of this picture appeared in the issue of Jan. 22, page 621.

THE DRAGOMAN (Lubin), Jan. 24.—Edward Sloman is the author and producer of this two-reel drama, the scenes of which are laid in Egypt and the United States. The plot is highly romantic and involves an Arab guide, his sister, and American tourist and a young American girl. It is a tale of betrayal and vengeance and is effectively handled by Mr. Sloman. L. C. Shumway, George Routh, Adda Gleason and Violet MacMillan are seen to advantage in the leading roles.

TOM MARTIN—A MAN (Selig), Jan. 24.—Robert Mantell once starred in a play called "Monbars," in which he was bitten by a mad dog and the audience saw him cauterize the wound with a hot iron. This situation occurs in "Tom Martin—a Man," but the author, Wallace C. Clinton, has sacrificed the 'happy ending" in order to reach a big dramatic moment. The hero of the photoplay is a blacksmith. Finding that his drastic treatment has failed, he chains himself to his anvil, securing his fetters with a red-hot rivet, that he may not harm his sweetheart when madness overcomes him. Guy Oliver gives a fine performance of the title role. Two reels.

FOLLY (Essanay), Jan. 25.—H. Tipton Steck has written an interesting two-reel drama that is marred by an occasional false note. The story contains an excellent lesson to young wives and has been given a careful production. But what mother would make the unforgivable mistake of naming her child Folly? Darwin Karr fills every requirement of the leading male role and Ann Kirk is also properly cast. Richardson Cotton and Randall McAllister are useful members of the cast.

STRONGER THAN WOMAN'S WILL (Biograph), Jan. 26.—The story in this three-part Biograph drama is constructed along unexpected lines as the character of the selfish daughter of a mill owner is developed. There are strong scenes in the last reel, showing how the woman is kept from reducing the wages of the mill employees. Charles H. Mailes, Hector V. Sarno, G. Raymond Nye and Vera Sisson are in the cast.

THE VILLAIN WORSHIPPER (No. 10 of the "Stinagree" Series) (Kalem), Jan. 26.—This episode of the Hornung serial is filled with fresh material. A young chap, who admires the highwayman, gets himself up in the "Stinagree" style and attempts to rival the exploits of his model. The highwayman gets him out of a serious difficulty and sends him home to his mother. A review of the picture was printed in the issue of Jan. 22, page 619.

THE EMBODIED THOUGHT (Lubin), Jan. 27.—Two Hebrews and their families and a pair of thieves are the chief characters in this quite unusual three-part drama, written by Julian Louis Lamothe and directed by Edward Sloman. Many of the scenes are presented in a dry-goods store where one of the partners falls in love with a pretty model, never guessing that she covets his money. For the main situation of the story, in which the spirit of a dead man attempts to communicate with the living, the author quotes a passage from "The Law of Psychic Phenomena" to the effect that a phantom, or ghost, is the embodiment of an idea or thought. The picture is moderately interesting as acted by Edward Shoman, Hazel Neece, Melvin Mayo, Adelaide Bronti, L. C. Shumway and George Routh.

THE RUSE (Vitagraph), Jan. 29.—Written and directed by Eugene Mullin, this three-part story of business and society will be liked. In the leading roles are Joseph Kilgour, Harry Morey and Naomi Childers. The subject was reviewed in the issue of Jan. 15.

THE HEART BREAKERS (Knickerbocker), Jan. 28.—Jackie Saunders is the luminary of this three-reel Star Feature drama. It is a well sustained comedy, considering its length, and the story is bright and interesting. The scenes are varied, many of them having been taken at the seashore. Miss Saunders is vivacious and attractive in the character of an heiress who passes herself off as her maid, in order to be loved for herself alone. The rest of the cast is capable. The picture was produced by the Hockhimer Brothers.

DESTINY (Essanay), Jan. 29.—Wm. J. Bryan would, unquestionably, indorse this picture. It contains a powerful temperance lecture and is a rattling good picture as well. It tells the story of a bright young man whose one failing is drink. His life is nearly wrecked through his weakness, but he wins out at the finish. Bryant Washburn, Ruth Stonehouse and Charles J. Stine are the leaders of a satisfactory cast.

Fox Film Corporation.

THE SERPENT (Jan. 23).—A two-reel vampire picture with Theda Bara. That it is a well made picture cannot be denied; but it is a unwholesome offering and a vulgar one.

Metro Pictures Corporation.

THE UPSTART (Rolfe), Feb. 7.—In this satirical comedy, far removed from the conventional photoplay, George LeGuere gives a clever characterization of an erratic young idealist. Marguerite Snow is well cast as the discontented wife of a priggish minister and James Lackaye has comedy opportunities in the role of a judge. The picture is a humorous treatment of love and divorce.

Mutual Film Corporation.

BUNGLING BILL, BURGLAR (Vogue), Jan. 27.—A low comedy number, featuring Paddy McGuire as a burglar, who upsets life in a hotel. The action is fast and furious and all of a rough house character. It has moments of humor, but is not unusual except in the great rush of action throughout.

SEE AMERICA FIRST, NO. 20, 'ST. PAUL AND MINNEAPOLIS" (Gaumont), Jan. 30.—This film presents several interesting views of St. Paul and Minneapolis. On the same reel with "Keeping Up with the Joneses."

KEEPING UP WITH THE JONESES (Gaumont).—In this number of the McGinnises escapades, Pa McGinnis goes fishing in an alligator pond. His experiences with Ma at his side passing encouraging remarks are very amusing.

AROUND THE WORLD (Cub), Jan. 28.—This comedy will be found very acceptable. The comedian, George Ovey, in his usual role of Jerry, does very good work. Jerry changes the position of two baby carriages and their occupants, one white and the other black. In making his escape he takes advantage of a stray aeroplane, which is wrecked on the Cannibal Islands. One objectionable scene in the picture, we understood, was to be eliminated. This would leave the production a thoroughly enjoyable one.

HE THOUGHT HE WENT TO WAR (Vogue), Jan. 30.—A farce comedy in which the center of attraction has a remarkable dream. In the dream he has various unpleasant experiences as a soldier. This will be found quite an amusing picture.

A CLEVER COLLIE'S COME BACK (Falstaff), Feb. 1.—A comedy subject in which a collie dog is featured. The young married couple move to the country, where the discontented dog performs so many stunts at night that they fear ghosts and move back. The dog is well trained. The number will perhaps have special appeal to children.

BILLY VAN DEUSEN'S WEDDING EVE (Beauty), Feb. 2.—This is a farce comedy of an indifferent sort. Its people are distinctly not of the better class—a husband spending his evenings at poker, a prospective husband alluded to as "the fatted calf" who is to be "led to the slaughter," spends one of the last evenings of his single life in a drinking dive, and so on.

HARRY'S HAPPY HONEYMOON (Falstaff), Feb. 3.—In this comedy number, a young couple, just married, evade their friends and take the train. On board this a baby is left on their hands, which leads to amusing complications, among them a charge of kidnapping. The number is not very strong in plot, but quite pleasing.

SAMMY VS. CUPID (Vogue), Feb. 3.—Sammy Burns is featured in this low comedy number. He starts out for a stroll and has numerous adventures. Some of the scenes are taken in a gymnasium and a burlesque wrestling match is featured. Rough, but laughable in spots.

MAMMY'S ROSE (American), Feb. 4.—A one-reel picture founded on the well-known song, "Mighty lak a Rose." This will please the average audience, particularly because of its relationship to the song. The picture is not a remarkable one in any respect, and is at times inconsistent, but is pleasant in sentiment.

THE LAIRD O'KNEES (Beauty), Feb. 6.—Good entertainment can be obtained from this farce comedy, in which two vaudeville artists down on their luck fall briefly in pleasant places. A mistake made by a rich widow at the pier where she is expecting a Laird from Scotland establishes an amusing situation.

WON BY ONE (Beauty), Feb. 9.—A comedy number, featuring Neva Gerber, Hugh Bennet, Dick Rosson and others. The scenes occur in a country hotel and the plot is of a slightly burlesque character. It concerns a theft of jewels and the efforts of some amateur detectives to trace the thief. This does not get a very strong hold on the interest and is only fairly humorous.

Mutual Film Corporation Specials.

THE WHITE ROSETTE (Mutual Masterpicture de luxe), Feb. 5.—Made at the studios of the American Film Co., this five-reel production will be found to be an excellent sample of the Mutual Masterpicture de luxe. The finished acting of Eugenie Forde is one of the attractive points of the picture. The story presents a love tale first of ancient times and then of modern times, but identical in character, with the exception of the climax. A production that will please any audience by way of its artistic handling.

THE DRIFTER (Mutual Masterpicture de luxe), Feb. 7.—A five-reel production from the Gaumont studios. The story, written by John Clymer, treats of a young divinity student who has a propensity for racetrack gambling, and is expelled from the college before his term is out. Later he turns over a new leaf, and on his way home he takes the clothes from a minister, his exact double who has been killed in a railway wreck, and impersonates him, filling his office in a new pastorate with satisfaction. The story is somewhat improbable, but is at the same time entertaining.

LILLO OF THE SULU SEAS (American), Feb. 8.—A three-part drama featuring Harold Lockwood and May Allison. The story is a pleasant one of a romantic type, but not especially well constructed, and is therefore not at all times clear. It treats of the fortunes of a young man who was sent by his father to the south seas to get an understanding of the oyster industry. While there he falls in love with the daughter of an oyster gatherer, and later returns again to make her his wife.

THE SPIRIT OF THE GAME (Thanhouser), Feb. 9.—A three-reel college story, written by Clinton H. Stag. Morris Foster appears as a disconsolate substitute, who thinks he is to be left out of the game. The captain of the team goes on a "celebration" and the sub. is called upon to take his place next day. He wins the game by a touchdown at the last moment, and later gets the girl. The story is a pleasing one and handled with a fair degree of strength. It has no very dramatic moments, but there is a real football game pictured, taken on the grounds of Columbia University.

ACCORDING TO ST. JOHN (Mustang), Feb. 11.—Jack Richardson is featured in this three-part production, the moral of which works out very nicely in the end. The story portrays a rough western type of man being converted to the gospel through the sweet personality of the minister's daughter. When the minister's son, who has turned out to be a bandit, robs the stage coach, the convict sends a letter to the sheriff telling him to call at his cottage and he will find the robber and his plunder. Having found the cache of the thief he takes possession of its contents and gives himself up, in place of the other man.

Pathe Exchange, Inc.

PATHE NEWS NO. 6, 1916 (Pathe), Jan. 19.—One of the interesting items of this issue is a view of the submarine E2 which was destroyed by an internal explosion in the Brooklyn Navy Yards. Another touches on the subject of "preparedness," giving us glimpses of the U. S. Army and Navy. The various methods of educating the public how to prevent the distribution of the "grip" germ is instructive as well as interesting.

PATHE NEWS NO. 7, 1916 (Pathe), Jan. 22.—Views of the new blast furnaces put into operation by the Government, at Le Creusot, France, are interesting. There is also shown a primitive method of spearing eels through the ice, on the Shrewsbury River, at Red Bank, N. J., after the manner of the Eskimos. The ice harvest at Cazenovia Lake, N. Y., is also interesting.

HEADDRESSES OF HOLLAND (Photocolor), Jan. 24.—A quaint and interesting study of the various headdresses used in different parts of Holland. This is on the same reel with "Au Sable Chasm."

AU SABLE CHASM (Picturesque America) (Globe), Jan. 24.—Showing many beautiful views of one of the beauty spots in New York State and of the East.

SHOOTING AT RANDOM (Starlight), Jan. 29.—Another Heine and Louie comedy which is amusing. The plots of these comedies do not differ very materially at any time, but each one being treated in a somewhat different manner usually assures good entertainment for those who like farce comedy. The closing scenes show the blowing up of a building by a bomb placed near it through the vengeful disposition of Louie.

Pathe Exchange, Inc., Specials.

HAZEL KIRKE (Gold Rooster Play), Jan. 28.—This is a pleasing five-part version of the old play by Steele MacKaye, featuring Pearl White, with a supporting cast consisting of William Riley Hatch, Bruce McRae and Creighton Hale. The play has been produced by the Whartons, and will be found satisfactory in this respect. Pearl White does not fit as easily into the role of Hazel Kirke as she has into other roles that we have seen her play. Nevertheless the play is pleasing withal.

THE RED CIRCLE, NO. 7 ("The Third Degree") (Balboa), Jan. 29.—"The Third Degree" is the title of this episode of "The Red Circle." In it Alma La Salle (Lillian West) is put through the third degee on the accusation of a theft of jewelry from the ball at the seaside inn where she has stolen among other things a necklace from June Travis. The jewels are discovered at last hidden in the heels of a pair of old shoes with which Alma is on her way to "Smiling Sam," head of a gang of thieves. In this number the Red Circle again influences June Travis, and she liberates a monkey from his organ-grinding master who maltreats him. An interesting episode.

Signal Film Corporation.

THE GIRL AND THE GAME (Chapter 6, "Helen's Wild Ride"), Jan. 31.—"Helen's Wild Ride" is the title of this thrilling chapter of the serial. In her wild ride down the railroad track on a hand car she jumps on the back of the train on which a couple of safe robbers are trying to escape. Later in the game she leaps from a rising drawbridge. This latter feat is an especially daring one, and the wonder is that the young woman escapes without as much as a sprained ankle.

Universal Film Mfg. Company.

HER NAUGHTY EYES (L-KO), Feb. 9.—Another version of the familiar plot in which the leading lady has a winking eye. In this case Alice Howell is the victim of a hypnotist, who causes her to flirt

with every man she meets, including the minister when he is marrying her to another. This is not new but quite amusing.

ACROBATIC ACT (Powers), Feb. 10.—A half reel, featuring Miss Leizel, a well-known vaudeville performer, in work on the rings, rope and trapeze. The act is a good one of its kind.

LEAP AND LOOK THEREAFTER (Joker), Feb. 12.—One of the funniest low comedies made by this company for some time. Mrs. Bill Durham's efforts to cure her husband of smoking bring about laughable complications. Gale Henry and Wm. Franey play the leads. A good number of the type.

UNCLE SAM AT WORK, NO. 8 (Uncle Sam, Fisherman, Postmaster, Health Officer) (Powers), Feb. 12.—An exceptionally entertaining series of glimpses into the government seal preserves in Alaska and the way whales are harpooned and cut up. Also contains instructive views taken in the post office and public health departments.

Universal Film Mfg. Company Specials.

SEPTEMBER MOURNING (L-KO), Feb. 6.—A two-reel ecentric number, featuring Gertrude Selby, H. Pathe Lehrman, Gene Rogers and Chas. Wininger. The action of the first reel contains some laughable moments, centering about the usual park flirtations. In the second reel the two artists invade the grounds of a girls' school, where they watch the girls dancing and try to choose a subject to pose for September Morn. This, of course, is not in the best of tone, but it escapes any pronounced vulgarity and has enough amusing features to keep the observer interested. Some of the settings in the second reel are quite picturesque.

A KNIGHT OF THE RANGE (Red Feather Photo-Plays), Feb. 7.—A five-reel melodrama of the West with plenty of dash and rough riding. It is a pretty well made picture full of unexpected thrills. Harry Carey has the lead and makes a fine hero. Oline Golden is wholly acceptable in the role of ingenuous heroine. It is wholesome and we count it a picture to please the hearts of the majority.

THE INSURANCE SWINDLERS (Universal Special), Feb. 7.—No. 9 of the "Graft" Series. The weirdest and most sensational of this series thus far offered. Tom Larnigan, while investigating the insurance trust, is locked in a vault. He is taken out, presumably dead, and placed in a casket. Later Dorothy jars the casket so that it breaks the suspended animation with which he is afflicted, and restores him to life. He then paralyses the head of the trust by his appearance at a board meeting. The instalment is interesting, though hardly plausible. The situations are well handled.

YUST FROM SWEDEN (Gold Seal), Feb. 8.—A three-reel number, by Robert Z. Leonard, featuring the author and Ella Hall. They first appear as a couple just arrived from Sweden. He gets a job in a lumber camp. The two characters are finely handled. Marc Robbins is also pleasing as Orvell and Rex de Roselli as the foreman. The development is natural and holds the interest well. The foreman fells a tree upon Karl and while the latter is bedfast from the injuries tries to steal his wife. The situation is saved by the arrival of the manager. This is close to the soil and well presented in every way.

THE HIGH FLIERS (Victor), Feb. 9.—A two-reel number, featuring Harry C. Meyers and Rosemary Theby. This follows the style of George Ade's fables and is amusing throughout. The two leading characters, Miss High Life and Mr. Dude, are well portrayed, also those of Miss Plain and Mr. Honest. The first couple marries and comes to grief because they try to live in a $200 flat on $20 a week; the second couple fares better. The subtitles are full of modern slang and make entertaining reading. The close is not as strong as might have been expected, but the offering as a whole is pleasing.

THE LIVING LIE (Laemmle), Feb. 10.—A three-reel number, by F. McGrew Willis, featuring Mina Cunard, Malcolm Blevins and Jock Livingston. This deals with the life of a poor girl, born in bad surroundings. She becomes an artist's model, but longs for a better life. She eventually marries a doctor and then turns back to the old life in a moment of weakness. The influence of their sick child later reunites her with her husband. This lacks certain convincing qualities and goes over familiar situations. The settings are very ordinary. It is on the whole hardly up to the average.

THE TRAIL OF THE WILD WOLF (Imp), Feb. 11.—A fine two-reel offering of the outdoor type, featuring Sydell Dowling, Rollis Clarke, Edith Roberts, Frank Smith and Paul Panzer. The snow scenes are well pictured and good suspense is maintained in the last reel when the Wolf abducts Doris and is brought to his death by the hero after a hard hand-to-hand combat. A well presented subject of a familiar, but enjoyable, type.

V-L-S-E, Inc., Specials

THE GODS OF FATE (Lubin), Jan. 24.—In addition to presenting an entertaining dramatic story, this five-part picture, from a scenario by Daniel Carson Goodman, offers a number of spectacular scenes in showing a factory fire and a train wreck. Both are extremely well handled. Numbered in a well balanced cast are Richard Buhler, Rosetta Brice, Francis Joyner and William H. Turner.

A NIGHT OUT (Vitagraph), Jan. 31.—A five-reel Vitagraph Blue Ribbon farce on the melodrama plan. Mae Robeson is featured; but the cast is the best this studio has to offer, and couldn't be beaten very easily. Flora Finch, Hughie Mack, Kate Price, William Shea and a goodly bunch of juveniles are seen. The ending is especially amusing. It is a bit too long, but makes a good offering, and the laughs, not infrequent at worst, grow better toward the close.

SOULS IN BONDAGE (Lubin), Jan. 31.—This picture is very well acted by Nance O'Neil and those in her support and should draw, despite one obvious defect in the development of Daniel Carson Goodman's story and a few scenes in the concluding reel that might better be eliminated. The plot follows the lives of two sisters of contrasting character, and the production contains much interesting detail.

World Film Corporation.

THE BALLET GIRL (Brady), Jan. 24.—Alice Brady is the very pleasing star of this adaptation of Compton MacKenzie's novel, "Carnival." She gives a capital performance in a picture of varying merit, based on the tragedy of a dancer and the career of her daughter. Holbrook Blinn, co-star with Miss Brady, has a part of few possibilities. The character of a clown is sympathetically acted by Alec B. Francis.

LOVE'S CROSSED TRAIL (Triumph-Equitable), Jan. 31.—A mystery melodrama, directed by Joseph A. Golden and featuring Marie Empress in the role of the partner of the proprietor of a gambling house. The mystery centers around a murder and is not explained until the last reel. The story lacks plausibility in its development, but offers some exciting incidents. Miss Empress is only moderately effective on the screen.

Anna Held Photoplay Completed

Elaborate Film Presentation of International Stage Success "Madame la Presidente" to Be Next Morosco Release on Paramount Program.

ANNOUNCEMENT is made by the New York offices of the Oliver Morosco Photoplay Company that Anna Held's initial subject, "Madame La Presidente," has been completed at the Los Angeles studios of this company and will be released on the Paramount Program, February 7th.

In its endeavors to give the inimitable Held a suitable vehicle in which to make her first screen appearance, the Oliver Morosco Photoplay Company searched the market thoroughly for a subject with the idea in mind of obtaining a desirable play regardless of expense. As a result, through Sanger & Jordan, the exact story for Miss Held was purchased at a price which ranks foremost among the large expenditures made for the film rights to various stage successes during the past year. This then, represents an unusual expense already involved before the actual work of production had even been commenced. Staged with a lavish hand, Director Lloyd has succeeded in giving the production a distinct French atmosphere as displayed in the furniture used, in the replication of the immensely tall doors of the French chambers of Justice, the curious imported telephone and other items of detail all of which go to make up the desired realism. A large and accomplished cast is also presented in support of Miss Held, including such well-known artists as Forrest Stanley, Herbert Standing, Page Peters, Lydia Yeamans Titus, Helen Eddy, Howard Davies and Dick LaStrange.

"Madame La Presidente" is adapted from the play of the same name by Maurice Hennequin and Pierre Veber. In Europe the play enjoyed remarkable success and in this country it was

Scene from "Mme. Presidente" (Morosco).

adapted to the American stage by Jose G. Levy and staged by George Marion. It was first produced with Fannie Ward in the title role, here on Sept. 15, 1913, when it appeared on Broadway with great success.

MANY OFFERS FOR "NE'ER DO WELL."

According to reports from the San Francisco office of the All Star Features Distributors, the ten act production of Rex Beach's "Ne'er-Do-Well" is in big demand. The above concern who have recently bought the production from the Selig Co. are receiving many offers, a majority of which are from the legitimate houses who want to rent the production outright. "Of course the State right buyer is also in evidence," said Mr. Lesser, president of the company, "but I will not close for any territory until my arrival in New York."

Manufacturers' Advance Notes

"THE CRIME OF CIRCUMSTANCE" (Knickerbocker).

The Knickerbocker Star Features Company will release a strong three-part feature, February 4, "The Crime of Circumstance," featuring Lewis J. Cody, a popular screen star. The story is based on a popular sentiment of today which condemns too much reliance on circumstantial evidence in cases where the death sentence is possible.

"The Crime of Circumstance" shows a young attorney successfully bringing about the death sentence of a man innocent

Scene from "The Crime of Circumstance" (Knickerbocker).

of crime; the helpless victim goes to his death, while the unfolding of the drama shows that the crime was committed by the brother of the prosecuting attorney. There are many strong dramatic situations, much heart interest and a plot that will hold to the end. The release day is February 4th, on the General Film program.

KALEM'S HELEN MAKES "A PERILOUS SWING."

The combination of riding feats and railroad thrills which has been promised followers of the Kalem "Hazards of Helen" pictures should serve to make this popular series of even greater interest than in the past. It enables fresh material to be introduced into the stories and it also becomes possible to lift the stories into new channels.

"The Perilous Swing" is an excellent example of the combination of the popular railroad feats with the new element of interest. Helen Gibson contributes some daring riding in this episode of the series when she is pursuing a gang sought by the sheriff. There are a number of lesser thrills leading up to the smashing climax. The culprits reach the drawbridge before Helen, and after binding the gate-tender, raise the bridge. Helen has spurred her horse to breakneck speed and as she reaches the bridge and it rises there is a tense moment as she struggles to bring the horse to a stop, succeeding only on the very brink of the river bank.

Then the big punch comes. Unaware of its danger the Limited is seen rushing along towards the bridge. Helen faces a terrible problem, but her mind works quickly. Taking up the lariat at her saddle, she whirls it to the end of the bridge girder in mid-air. She then slips from the saddle and swings through space and succeeds in getting a hold on a bridge girder and crawling down to the gate-tender's shack she quickly lowers the bridge just as the train thunders across.

"THE RIGHT TO LIVE" (United).

A four reel production entitled "The Right to Live" will be released by the United Photo-Plays Co. of Chicago on February 1. The locale and basis of this picture are entirely Chicago. The wet and dry question is gone into, and special attention is given to the Sunday closing of saloons which was recently put in force for the first time in Chicago's history. A capable company have worked in this production under the direction of C. H. Ferrell, formerly connected with the Kalem company.

GYPSY O'BRIEN WITH METRO.

Gypsy O'Brien, who has a leading role in support of Mme. Petrova, in "The Soul Market," a forthcoming Metro wonderplay, makes her screen debut in this feature. It has been found from parts of the picture which have been run off at the Popular Plays and Players studio, that Miss O'Brien screens exceedingly well. She is a young woman noted for her singular beauty and Titian hair. Miss O'Brien began her stage career as one of the famous beauties of the London Gaiety Theater company in London. Within a season she was playing the ingenue leads.

PATHE'S "IRON CLAW" HAS SOME GREAT FLOOD SCENES.

In the forthcoming Pathe serial "The Iron Claw" director Edward Jose secured some very remarkable flood effects. He hired an island off the coast of South Carolina and with the aid of a gang of negro workmen built a dike which shut out the ocean from a little bay. Here he put up some buildings and then at the proper time broke the dike and let the water sweep over his houses. The result was that his flood scenes are remarkably realistic, and furnish some real thrills.

METRO ACTORS INVADE PRINCESS THEATER.

More than two hundred persons were used on the stage and in the auditorium of the Princess Theater, in Thirty-ninth street, New York City, to make the sensational theater scenes for "The Soul Market," the forthcoming Metro wonderplay in which Mme. Petrova is starred. Not only were scenes photographed of the audience, but interesting and pertinent scenes were staged in the boxes, dressing rooms, foyer and on the stage. A group of chorus girls from the Hippodrome were used in the stage scenes, and the audience was made up of supernumeraries in evening clothes. The scenes were directed by Francis J. Grandon and Virtus Scott, both of whom recently joined the Metro staff of directors producing with the Popular Plays and Players.

COLLIER IN "GETTING MARRIED."

William Collier, well-known stage comedian signed for the Triangle by the New York Motion Picture Corporation, has

Scene from "Getting Married" (Triangle-Keystone).

nearly completed his Mack Sennett comedy, "Getting Married," and is preparing to devote all his time to a new five-reel Kay-Bee feature which Walter Edwards is directing for Ince. Since his arrival on the Coast Collier has been dividing his time between the two studios. "Buster," Collier's step-son, has convinced Ince that he has ability far beyond his fourteen years, and is to have an important part in a forthcoming Kay-Bee production.

"THE DRAGNET" (Selig).

"The Dragnet," a Selig mutiple reel drama, produced by Frank Beal from the story written by Willard Mack, is to be released in General Film Service on Monday, February 7th. A noteworthy cast of Selig stars will enact in this drama, including Harry Mestayer, Wheeler Oakman, Al W. Filson and Vivian Reed.

"The Dragnet" is a story of the underworld in which James Durkin, carrying the stigma of a prison term, resolves to do the right thing and finally comes into his own. There is a

Scene from "The Dragnet" (Selig).

desperate hand to hand fight between a detective and the persecuted Durkin, and how the detective's hard heart is finally touched, contributes to the heart interest of a drama, which is replete with fine photography, talented acting and tense situations.

Harry Mestayer in the role of "James Durkin" does much the best work in his motion picture career, and Wheeler Oakman, Al W. Filson and Vivian Reed uphold the standards of talented motion picture acting.

"The Dragnet" carries a strong moral lesson and is worthy of presentation in any moving picture theater.

"THE PRIMITIVE STRAIN" (Essanay).

In "The Primitive Strain," a three-act drama of the north country, Essanay is continuing its policy of producing several stories of red-blooded, out-door life which afford an opportunity for romantic color and spectacular settings.

Edward Arnold and Nell Craig take the leads. The father of the young minister on his death bed confesses to his son that in the great north the boy has a half sister, daughter of a French-Canadian girl whom he wronged.

The young clergyman sets out to find her and make restitution, as was his father's last wish. He builds a mission near a dance hall and gambling den saloon. He meets the dance hall queen, Nell Craig, and is infatuated.

The saloon keeper is incensed when the inhabitants of the

Scene from "The Primitive Strain" (Essanay).

settlement prefer the mission to his saloon on Sunday and to keep the girl from attending services he locks her in her room and attacks her. She escapes to the cabin of the minister and tells the story of her life. She is his sister. The clergyman—now nothing more than a man willing to avenge his woman kind—kills the saloon keeper. When he returns to his cabin the girl is dead.

KLEINE FINISHES "THE FINAL CURTAIN" (Kleine-Edison).

"The Final Curtain," a story of business and the theater, formerly announced as "Our Lady of Laughter," has been set for release on the Kleine-Edison Program as the initial February production scheduled for February 2nd.

"The Final Curtain" features Arthur Hoops and Alma Hanlon, and aside from the splendid work of this pair, the subject is characterized by a story of unusual power destined to appeal

Scene from "The Final Curtain" (Kleine-Edison).

universally to all classes of photoplay enthusiasts. The central theme is the inevitable clash that occurs when the "artistic temperament" meets so-called "solid respectability," through the marriage of a dainty Broadway star to a magnet of the wool trust. In the role of the star, Miss Hanlon does what is unquestionably the greatest work of her career, ably supported by Arthur Hoops, whose portrayal of the business man is a delightful bit of character delineation.

"BUNGLING BILL, BURGLAR" (Vogue).

Jack Dillon, resourceful Vogue director, has produced another screaming one-reel Vogue comedy, entitled "Bungling Bill, Burglar," to be released January 27th. The play shows one big thrilling day in the life of Bill, in which he bungles his job so artistically that at bedtime he swears off on "bungling" entirely. His efforts to increase his treasury and "pad his pockets" result in the complete disturbance of a hotel full of people and particularly the plans of a pair of Newlyweds. Bill's attempt to rob a pretty bad article of his ill-gotten gains results in a terrific chase, during which Director Dillon arranges a number of exciting accidents.

Arthur Moon plays the part of the Western bad man against whose bags of gold Bill's bungling operations are directed. Patty McQuire is the grotesque, laughable Bill—always comic,

Scene from "Bungling Bill, Burglar" (Vogue).

always in a predicament, always apparently very serious. Russ Powell and Pricilla Dean enliven the action with some very fast work as the Newlyweds. One of their first exciting affairs is to elope, steal a minster and compel him to marry them in a speeding Ford—an exceedingly dangerous effort as the minister seemed to fully appreciate because he collapsed as soon as the ceremony was over.

"THE TRAIL OF THE LONESOME PINE" (Lasky).

Produced by Cecil B. De Mille, "The Trail of the Lonesome Pine," with Charlotte Walker as the star, in the role in which she achieved her greatest success on the dramatic stage, will be released by the Jesse L. Lasky Feature Play Company on the Paramount Program on February 14th.

The photoplay written by Mr. De Mille, is based on the dramatic version by Eugene Walter from the novel by John Fox, Jr.

Scene from "The Trail of the Lonesome Pine" (Lasky).

"The Trail of the Lonesome Pine" is a romance of the Cumberland mountains. Before Miss Walker appeared in the stage version under the direction of Klaw & Erlanger, she spent some time in the locale of the play.

In the cast of Lasky players who appear in support of Miss Walker are Theodore Roberts, Thomas Meighan and Earl Fox.

"BUNGLE'S RAINY DAY" (Vim).

"Bungles," the funniest of film fun-makers, makes his first appearance in the Vim comedies, on the General Film Program, February 10, in "Bungle's Rainy Day." "Bungles" is Fernandea Perez, recently from Italy, where he terminated a contract with an Italian Film Co., on account of the war. He was formerly known as "Tweedledum." In "Bungle's Rainy Day," we find Bungles studying the problem of carrying an umbrella for the protection of his new suit. His deliberations result in grave misfortunes, which grow in intensity until he is forced to forget his despair as he finds his sweetheart has jilted him. In his pursuit for his sweetheart, consternation reigns generally, piano movers are upset, enemies of Bungles

Scene from "Bungle's Rainy Day" (Vim).

rally their forces, and Bungles gets a beating out by a terrific drenching by the Fire Department.

Bungles learns that it never rains but it pours, and he learns how all might have been averted by a quick decision on the matter of an umbrella. Bungles is well supported by Elsie MacLeod. This film is but the forerunner of a series of funny Vim Comedies in which Bungles will have an important place.

LEWIS J. CODY, IN KNICKERBOCKER STAR FEATURE.

Lewis J. Cody, who has had a long and very successful stage career, will be seen in a current release of the Knickerbocker Star Feature, "The House of Mystery." He is especially remembered for his masterly work in "Pierre of the Plains," "The Virginian" and "Jimmie Valentine." One of his most successful screen dramas was "The Mating," in which he starred with Bessie Barriscale. In "The House of Mystery," Mr. Cody plays the part of the young prosecuting attorney, whose "butterfly wife," easily lured into the way of the bright lights by a wayward brother of the attorney, finds themselves in a mesh of circumstances which result in crime. Mr. Cody acquits himself with honors in the drama, which promises to be one of the strongest releases on the General Film Program January 21, from the Knickerbocker Star Features.

GADEN PLAYS TWO ROLES IN LATEST GARRICK FEATURE.

Alexander Gaden, leading man with the Jacksonville Gaumon Company, under the direction of Richard Garrick, plays two roles in Gaumont's latest feature, "The Drifter," to be released as a Mutual Masterpicture, February 7. The story is swiftly moving and unique, telling of two men and a girl—men who, both having been trained for the ministry, and both almost exactly alike in feature, fall in love with the same woman. And the woman finds love in her heart for both men, before the story is told.

Mr. Gaden, in the early part of the picture, is shown as a college boy, later, as the other character of the story, a young minister, and after that in ministerial garb only in the personality of the first man. The role taxes the artistry of Mr. Gaden to the fullest, but those who are familiar with his fin-

Scene from "The Drifter" (Gaumont).

nished methods, and intelligent impersonations are assured of a thoughtful, gifted dual characterization.

Scenes taken at Tulane University, in New Orleans, show the actor in picturesque setting, surrounded by students in the school who found picture-making well suited to their inclinations. And when after being privileged to talk, for the camera, to lovely Miss Lucille Taft, who plays the heroine in the story, the boys were each paid for their share in the scene, they voted unanimously to desert "law" for good, and take up screen acting.

Mr. Gaden is also shown in many interesting scenes in "The Drifter" taken at the New Orleans racetrack, scenes that are at all times the real thing in races, horse-flesh and enthusiasm. Director Garrick was shown every consideration by members of the sporting fraternity in New Orleans, and incidents of track and race shown in the forthcoming picture should prove of exceptional value.

PATHE'S "THE HORRORS OF WAR" MAKING FINE RECORDS.

Pathe's "The Horrors of War" has proved to be one of the strongest bookers of the past twelve months. Exhibitors who booked it for one day have had to arrange for longer runs owing to the great interest it has aroused. Manager Holah of Pathe's Cincinnati office, for instance, writes that the Alhambra, a large theater in the downtown district of that city, has booked it for a two weeks' solid run after the management had personally inspected it. Mr. Weigel, the well-known Cincinnati exhibitor, booked it at once on review, and will advertise the picture heavily. Mr. Holah reports that the Cincinnati exhibitors are unanimous in saying that it is the greatest war picture ever shown in Cincinnati.

BOOKING "THE BATTLES OF A NATION."

The Buffalo Times Motion Picture Department announces that it has just released to exhibitors "The Battles of a Nation" which, heretofore, has only been seen in the first-class legitimate houses throughout the country. John F. Miller (Mr. Norman E. Mack's personal representative) has decided to book the exhibitors direct from this territory, which will cover greater New York, New Jersey, Delaware and the New England states.

The exhibitors will be permitted, even encouraged, to view "The Battle of a Nation" in their projection room before booking. The picture is playing this week at the Majestic theater in Brooklyn, having opened there last Sunday to overwhelming business.

"BEHIND CLOSED DOORS" NOW "LOVE'S CROSS ROADS."

"Behind Closed Doors," the Equitable production which was to have been released Monday, January 31st, and in which Marie Empress and Wright Huntington co-star, will make its screen bow under an entirely new title.

The picture is to be known as "Love's Cross Roads," and will go over the Equitable program as the regular release and with no change other than the title. The change in title was made necessary by reason of the releasing, two weeks ago, by another producing company, of a feature which parallels the story, in a way, and which bore a title rather similar.

"Behind Closed Doors" consequently will be known as "Love's Cross Roads."

"HOP, THE DEVIL'S BREW" (Bluebird).

Government officials co-operated with the Smalleys in producing "Hop, the Devil's Brew," for Bluebird Photoplays. The basis of the scenario, furnished by Lois Weber, is the fight customs officials are making against opium smuggling and the traffic in other habit-forming drugs, as related in the writing of Rufus Steele, in the Saturday Evening Post and other papers.

Because they believe the multiple reeler will serve an excellent purpose in exposing the smugglers and their illicit traffic, Revenue officials in San Francisco gave every aid they could in making the scenes authentic and truly representative of the exciting conditions surrounding the desperate occupation.

The fight against the opium smugglers affords opportunity for numerous scenes and situations of a highly sensational nature. Very faithfully and true to actual conditions and circumstances are they recorded. Lively encounters and sensational "chase" incidents are pictured along the water front and among the wharves of San Francisco. Scenes incident to the search of an ocean liner for contraband drugs are shown, and the method and manner in which the smugglers secrete and deliver to Chinatown their store of opium are vividly protrayed.

The raid upon Chinatown, during which the Revenue officer discovers his wife in an opium smoking parlor and learns for the first time that she is a drug addict; pictures of San Francisco's underworld, and the evil workings of the "opium gang" are recorded in authentic scenes of a most sensational nature.

The Smalleys directed the picture and Phillips Smalley and Lois Weber enact the principal characters. These favorites have roles excellently suited to their artistic abilities, always

Scene from "Hop, the Devil's Brew" (Bluebird).

best exemplified when they have scenes together, as in the instance of "Hop, the Devil's Brew."

Lois Weber pictures the opium-stricken wife with a fine sense of the fitness of things; she makes the character a woman of noble purposes, stultified by the deady effects of opium, and still refrains from the temptation, always at hand, to overpicture the debasing results of narcotics. As the Revenue officer Phillips Smalley has a fine, manly part, robust and resolute, quite suited to both his physical and artistic qualifications.

"THE DEFECTIVE DETECTIVE."

The Cub Comedy release for February 4 entitled "The Defective Detective," presents as its featured comedian Billy Armstrong, who makes in this picture his initial appearance as a David Horsley player. Armstrong will be remembered as a former associate of Charles Chaplin, having played opposite that comedian in "By the Sea," "The Bank" and other Essanay productions.

The introduction of an Armstrong picture as a Cub release

Scene from "The Defective Detective" (Cub).

makes the first break in the long chain of productions of this brand made with George Ovey as the star. Ovey will, of course, continue to be featured in a company of his own, but his pictures will be alternated in the release chart for the time being with those made by the Armstrong company.

In the nature of its productions "The Defective Detective" is different than past Cub releases with George Ovey. The methods of the two comedians are entirely dissimilar so that a different type of comedy vehicle is required for each.

In "The Defective Detective" Armstrong is supported by an excellent comedy cast, including Tommy Hayes, an English comedian of considerable reputation, and Grace Gibson, who plays the leading feminine part.

Using the first subject as a criterion, the Armstrong releases should prove as popular as those featuring George Ovey.

NOTES OF THE TRADE

DURING the big factory scene, which was made in Jacksonville, Florida, for "Man and His Soul," the big Metro feature in which Francis X. Bushman and Beverly Bayne are starred, the Mayor, Chief of Police, Chief of the Fire Department, and other city officials, were the guests of honor. The officials gave Director John W. Noble and Assistant Director William Bailey every possible assistance, calling out the entire fire department and reserve police, to participate in the scene.

* * *

Blanche Sweet, under the direction of William C. De Mille, is at the Lasky ranch on location, filming the exterior scenes of "The Blacklist," a new production written especially for her by William C. De Mille and Marion Fairfax.

* * *

Ernest Warde, Thanhouser, director, has finished "Silas Marner," in which his distinguished father, Frederick Warde, is starred. The cast includes almost all of the Thanhouser stars, among them Valkyrien, the Baroness Dewitz. Mr. Warde pere says he thinks that his son started out to even up accounts for all the woodshed sessions of earlier days—and he succeeded. Fathers—beware!

* * *

King Baggot and Edna Hunter have just finished producing an Imp-Universal two reel drama, "Jim Slocan, No. 42393," being an automobile story, the scenario being written by Bob Hill.

* * *

Cecil B. De Mille, director general of the Lasky studio, Charlotte Walker and the rest of "The Trail of the Lonesome Pine" company, are up in the mountains doing the exterior scenes of the John Fox novel.

Mr. Edward V. G. Scranton, well known in the motion picture industry, especially as location man for a number of the most important American productions, sailed for Honduras and Mexico on January 27, to locate scenes for a novel production under the supervision of Mr. Curtis Dunham. The picture will feature Miss Helen Moller, the classic and interpretative dancer.

* * *

"Homing Pigeons" is the title of a two reel Universal drama just completed by Director Kelley with Clara Byers playing the leading role.

* * *

Reaves Eason has joined the Balboa company as assistant to Henry King. Mr. Eason has had extensive experience as a director with the American and other well known picture producing companies. Right now, he is helping Mr. King put on a five reel feature film.

* * *

Harry Benham has just finished a two reel comedy with Edna Pendleton, directed by Jack Harvey, called "Held for Ransom."

PICTURE THEATERS PROJECTED

CLOVIS, CALIF.—The Rex theater has been taken over by A. C. Weaver.

HERMOSA BEACH, CALIF.—Extensive improvements have been made to the Hermosa theater.

OAKLAND, CALIF.—The Alcatraz theater is now being conducted by Matthews and Chambers.

OAKLAND, CALIF.—Vance and Holton plan to erect a $100,000 modern fireproof moving picture theater at the corner of 17th street and San Pablo avenue.

SAN FRANCISCO, CALIF.—Extensive improvements have been made to the Electric theater, located on Church street.

WOODLAKE, CALIF.—The Idle Hour is the name of a new moving picture theater opened by O. Snyder.

DIVERNON, ILL.—The moving picture theater, conducted by William J. Beynon, has been remodeled.

ROCK FALLS, ILL.—August Johannsen has taken over the Grand theater.

STERLING, ILL.—C. A. Flinn and George D. Greenough, who recently purchased the Grand theater, plan to make extensive improvements to the house. These will include a new addition, redecoration of the interior and the installation of a modern ventilation system and pipe organ.

INDIANAPOLIS. IND.—A moving picture theater is being erected at 1830 Central avenue by the Bastian Realty Company. Lessee, Walter O. Rouse.

WARSAW, IND.—O. L. Winslow has purchased the Bell theater from C. A. Rigdon.

CLARION, IA.—The Hills building has been purchased by Lamfers and Wilson, who will convert it into a moving picture theater.

CRESCO, IA.—The opera house has been taken over by Dr. E. H. Allen. It is being conducted as a first-class moving picture theater.

WEST UNION, IA.—R. D. Fellows has purchased an interest in the Cozy theater.

ARKANSAS CITY, KANS.—The Lotus theater has been taken over by the Home National Bank.

AUGUSTA, KANS.—G. M. Smith has the contract to erect a moving picture theater for F. G. Yates. The structure will cost about $10,000.

HUTCHINSON, KANS.—C. B. Yost, 7½ North Main street, plans to expend about $5,000 in remodeling his moving picture theater.

TOPEKA, KANS.—A moving picture theater of stone and brick construction will be erected by Abe Jacobson, to cost $10,000.

DANVILLE, KY.—A number of improvements have been made to the Colonial theater. The house is conducted by M. G. Weiseger.

FRANKFORT, KY.—The Capital theater has been redecorated; gallery constructed; new heating and lighting system installed and additional exits built. The improvements cost about $10,000.

IRVINE, KY.—The opera house has been taken over by Algin Daniel.

LOUISVILLE, KY.—S. F. Ostrander is preparing plans for a modern moving picture theater at 12th and Walnut streets. It will cost approximately $25,000.

MAYSVILLE, KY.—Charles Triebel, who recently took over the Pastime theater, plans to remodel the house.

DONALDSONVILLE, LA.—The Happy Hour theater is now being conducted by James Von Lotten.

NEW ORLEANS, LA.—S. S. Levy has opened a new moving picture theater at the corner of Ursuline and Dorgenois streets. It has been named the Eugie and has seating capacity for 1,000 persons.

SHREVEPORT, LA.—The Dreamland theater, conducted by the Hippodrome Theater Company, has been thoroughly renovated.

SACO, ME.—The Colonial is the name of a new moving picture theater opened here.

BALTIMORE, MD.—Morris Klein, 1710 Eastern avenue, plans the erection of a one-story moving picture theater, to cost $20,000.

BALTIMORE, MD.—Consolidated Engineering Company has the contract to erect a two-story brick fireproof moving picture theater, 50 by 121 feet, at North avenue and 9th street, for the Walbrook Amusement Company. It will have concrete slag covered roof, wood floors, concrete sidewalks; cost $30,000.

MANISTIQUE, MICH.—The Princess theater is now being conducted by Laurence Boudin and Edward Garden.

OWOSSO, MICH.—B. L. Converse plans to build a one-story moving picture theater, 44 by 100 feet.

KANSAS CITY, MO.—A new moving picture theater is being erected by the Regent Theater Company at 107-09 East 12th street. The structure will cost $25,000.

LAMAR, MO.—The Airdome theater, conducted by D. A. Baker, has been remodeled.

ST. LOUIS, MO.—The Rialto theater, recently purchased by Benjamin P. Stromberg, has been remodeled and renamed the Delmar.

BUTTE, MONT.—A modern fireproof moving picture theater will be constructed by the Harrison Avenue Theater Company, to cost $40,000.

BERWICK, N. H.—Herbert Sharp has opened a moving picture theater on the second floor of the Davis and Clark building.

NEWPORT, N. H.—The armory building on Central street, has been converted into a moving picture theater by H. Robinson.

BOUND BROOK, N. J.—A moving picture theater is being erected on Main street by Milton A. Labaw.

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Trade News of the Week

Gathered by Our Own Correspondents

Want Better Censorship

Toronto Exchange Managers Call on Provincial Treasurer and Press Abolishment of Clause in Censorship Act Relating to Recall of Films Already Passed—General Grievances Also Taken Up—Who Participated.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONTARIO.—A concerted move against the censorship situation in Ontario was made on Friday, January 21st, when the managers of four Toronto exchanges, accompanied by M. H. Ludwig, who is the legal adviser for the moving picture interests in Toronto, appeared before Provincial Treasurer, Hon. T. W. McGarry, to press for the abolishment of the clause in The Theaters and Cinematographs Act, which permits the Ontario censors to recall a film for further consideration after it has been once approved by the board.

Complaints were registered regarding the attitude of the censors and general grievances were aired. In answer, the government official promised to make observations with a view to changes, if needed, either in the act or in the board of censors. Mr. McGarry assured the film men that the personnel of the censor board would be speedily changed if the necessity arose.

The delegation was made up of Mr. P. Kauffman of the Famous Players Film Service, Mr. Lennon of the Canadian Universal's Toronto branch, Mr. Z. M. Harris, manager of the Toronto branch of the Mutual, and Mr. D. Cooper of the Cooper Film Exchange, representing Kleine features.

TWO EXHIBITORS GET WARNING SENTENCES.

Recorder Geoffrion Imposes Limit Fine for Evasion of New Tax Law.

The first convictions for failure on the part of Montreal moving picture exhibitors to observe the new civic by-law, providing for the payment of one-cent tax by everyone entering a place of amusement have been recorded and the offenders were givn the maximum penalty of a fine of $40 and costs or two months in prison. The two theaters against which convictions were secured were the Maple Leaf, 390 St. Lawrence street, and the Midway Photo-Play, 335 St. Lawrence street. Recorder Geoffrion imposed the sentences, which were intended to stand as a warning to all amusement managers in Montreal.

WILL REMODEL OLD THEATER

Articles of incorporation for Ontario have been taken out for the Regent Theater Company, Toronto, with a capitalization of $250,000, for the purpose of rebuilding of the Majestic theater, Adelaide street West, for moving picture purposes. It is planned to spend at least $75,000 in remodeling the house, which will be known in the future as The Imperial. The present building will be purchased outright from its present owner, A. J. Small, by the new company, one member of which is E. L. Ruddy, head of E. L. Ruddy Co., Limited, the sign and bill posting firm.

The plans include the removal of the entire upper gallery and relaying of the orchestra floor at a different angle. Work will be started immediately.

BUILD TORONTO NEST.

With the arrival of Mr. Spitzer of New York, representing the Blue Bird Photo-Plays, Inc., in Toronto, formal announcement was made from the head office of the Canadian Universal Film Company, Limited, Toronto, that Blue Bird features for Canada would be purchased and booked by the Universal, although a separate head office for the Blue Bird interests would be opened in the Toronto office of the Universal and distinct branches would be opened in Montreal and in the Canadian West.

Mr. Claire Hague, general manager of the Canadian Universal, will supervise the new company, but there will also be a traveling manager who will look after the bookings and general interest of Blue Bird films in Canada. A comprehensive advertising and publicity campaign in Canada is contemplated and this will probably be handled by the publicity department of the Canadian Universal.

Additions to Mutual Staff.

Jack Droy, one of the oldest moving picture men in Toronto, has left the Famous Players Feature Film Service in order to become booking manager with the local branch of the Mutual.

Maurice Kaffman and J. Davidson, the latter having been with the Grand theater, North Bay, Ontario, have been engaged as traveling representatives for the Mutual in the Ontario territory.

Children Can Come With Guardians.

After summoning several local moving picture theater managers for permitting the admission of children with adults other than their parents into their theaters, Chief of Police Whatley of Hamilton, Ontario, found, upon communicating with the Provincial authorities at Toronto, that the law permitted any adult to take a child into a moving picture house for a performance.

Another House in Tiny Village.

H. Kinley, formerly associated with Manager Winn of the Strand of Newmarket, Ontario, has started in opposition to that house by opening the Patricia theater in the same town which has a population of about 1,200. Mr. Kinley, whose new theater seats 350, has decided to use Mutual releases.

Manager Spence in Charge of Globe.

An interesting change in the downtown theater circles of Toronto, Ontario, is that Manager W. Spence, formerly in charge of His Majesty's theater, Yonge street, is now manager of the recently opened Globe on Queen street. Metro and Fox features are being show at the Globe, which has been securing a nice share of business.

WASHINGTON DRY LAW HELPS.

Spokane Exhibitors Pleased With Substantial Increase.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Most Spokane theater managers are reporting increases in attendance since the inception of the Washington dry law Jan. 1. In spite of the zero weather, which has interfered with a full realization of their anticipations in this regard, they report satisfactory increases.

"The weather has been a drawback," said Manager Will T. Reed of the Casino, "yet our business shows a marked increase. We look to see the dry law bring good business to the picture shows, as we have argued all along that the nickles and dimes that once went to the saloons will now go to the picture shows."

Manager Ralph Ruffner of the Liberty is enthusiastic. He said: "Our business is just about all we can handle since the first of the year. There has been a very obvious increase in attendance. We are looking for business to improve still more."

The Clemmer, with a well established clientele, feels the effects of the dry law less than the other theaters, but business is reported good at the home of the Paramount features.

"Our business is good and is picking up right along," said H. J. Brown of the Hippodrome, a picture theater which runs two vaudeville acts.

E. Clarke Walker, manager of the Pantages, a vaudeville house which is running "The Girl and the Game," said: "Our business is fully 25 per cent. better than it was for the same weeks in 1915. Attendance at all our shows is better and we attribute it to the fact that people who formerly loitered in the saloons now come to the theater."

SPOKANE EXHIBITORS WANT NO FEDERAL BOARD.

Federal censorship of moving pictures has no friends among Spokane picture theater managers. The Amusement Managers' association of Spokane, comprising all the theater managers, but chiefly the picture show men, because there are more of them, has gone on record as opposed to the so-called Smith-Hughes bill now being threshed out before a house committee at Washington.

At a meeting of the managers a resolution of opposition was adopted and Ralph Ruffner, manager of the Liberty theater, and president of the association, wired the committee and the eastern Washington delegation the expression of the local managers.

"PEACE" FILM DRAWS MANY.

Patriotic and enthusiastic audiences have been witnessing J. Stuart Blackton's preparedness film, "The Battle Cry of Peace" at the Clemmer theater, which has now been running five days to date.

Capacity houses with standing room taken have witnessed the production daily. It is reported that the pictures are thrilling spectators as "The Birth of a Nation" never did.

On the opening night patriotic fever ran high and was stimulated by the presence of 100 members of the state guard.

Fight Film Appeal Lost

In Boston, the Court of Appeals Decides Against Kalisthenic Exhibition Company Which Sued to Compel the Customs Collector at Portland to Admit Films for Club Shows and Private Exhibitions—Opinion of the Court.

By William M. Flynn, Boston Correspon dent of Moving Picture World.

BOSTON, MASS. — Under a decision handed down by the United States Circuit Court of Appeals here on Friday, January 28, the moving picture films of the Jess Willard-Jack Johnson heavyweight championship battle, fought at Havana, Cuba, are excluded from the United States. Judges Dodge and Bingham concurred with Judge Putnam, who wrote the opinion based upon the general federal law barring fight films from the county.

The case is the outgrowth of an attempt by the Kalisthenic Exhibition Company, Inc., to import the films at Portland, Me. The films were held by W. T. Emmons, the United States Customs Collector at Portland, who was acting under the statutes. A request for an injunction restraining Collector Willis from interfering with the films, was filed with Judge Hale of the United States District Court by the Kalisthenic corporation, but the judge refused the petition and the corporation appealed the case.

In its decision the Circuit Court of Appeals referred to the existing federal law and its accepted interpretation and added: "It is plain that the film in any form, whether positive or negative, is barred until there has been some positive action on the part of the Treasury Department to regulate its use in some manner which the public morals would justify and support."

STATESMAN ACTS IN FILM.

Leading Citizens Make Film to Advertise Savings Bank Life Insurance.

Former Governor David I. Walsh has been landed upon the screen as an aid to a venture to which he pledged his support while he was chief executive of Massachusetts.

The former governor is appearing in a film which was taken for the express purpose of advertising the benefits to be derived from savings bank life insurance. Savings bank life insurance, which is said to be of incalculable benefit to the working classes, was one of his pet projects and mainly through his efforts a resolve was passed by the Massachusetts legislature last year authorizing the expenditure of $2,500 for the purpose of giving publicity to this kind of insurance.

Miss Alice Grady, secretary to Louis D. Brandeis, President Wilson's latest appointee to the United States Supreme Bench, wrote the scenario. Besides former Governor Walsh, several state officials and other prominent people of Massachusetts are included in the cast.

The success of this experiment is likely to establish a precedent for several similar movements in the state of Massachusetts and is another instance of the tremendous educational value and powerful influence of the film upon the minds of the public.

BAD BILL DIES.

The old "Birth of a Nation" bill, which was introduced into the legislature this year as an added section to the anti-African dodger petition, died a natural death. The proponents of the measure drew such a drastic bill that the hearing before the joint legislative committee on judiciary at the State House was a joke, although there was a respectable representation of film men on hand to meet the issue if the occasion arose.

Senator Robert Washburn of Worcester assailed the censorship section of the bill. He said it was dangerous as it not only served to create a censorship of films, but the theater and the press as well. Senator Washburn, who is looked upon in the legislature as a "king of satire," made it appear that ridicule was almost as essential to existence as the atmosphere.

Senator Washburn's text was taken up by Grenville S. MacFarland, New England representative of the Hearst interests, who elaborated upon the remarks of the Senator from Worcester and pointed out the dangers which were contained in that section of the bill. James H. Devlin, Jr., assistant corporation counsel of the city of Boston; Howard H. Trask, of Revere, and Attorney J. Albert Brackett, counsel for several theatrical interests, also attacked the censorship feature of the petition.

Trade Notes for Exchanges.

"The Strange Case of Mary Page" has been booked by the Scollay Square, Olympia and Fenway theaters in Boston and Mr. Lawrence J. Hacking, New England manager of the General Film Company, believes it will be one of the most popular films ever shown in this territory.

Manager Victor Morris of the New Orpheum is booking World features, and so are Mr. J. Berthuiame of the Star at Brookfield, Mass., and William C. Hewitt of the Mahaive theater at Great Barrington, Mass. Manager Frank Vine of the Boston office of the World Film is very much pleased with the way his releases are going. Manager J. H. Wood of the Globe theater at Brockton, Mass.; Robert H. McNeill of Dover, N. H.; Joseph Donahue of the Park theater at Woonsocket, R. I., have signed up for Equitable features, which are also distributed through Mr. Vine's office.

Having a Good Time in the South.

Cards received by his Boston friends indicate that Louis B. Mayer, New England head of the American Feature Film Company, distributors of Metro features in this territory, is enjoying his trip to Florida. Mr. Mayer is on a tour of the sunny state with his wife and a party of the company's stockholders. He was badly in need of a rest and from all accounts the trip South has done him a world of good. He is expected back at his desk in a few days.

Samuel Gardner with Loew's South End.

Samuel Gardner, who formerly had charge of the poster department in the Boston office of the American Feature Film, is now assistant manager of Loew's South End theater.

Tremont Theater Burns.

The Tremont theater, one of Boston's most famous playhouses and the one in which the "Birth of a Nation" was shown in this city, was destroyed by fire last Sunday, Jan. 23. The cause of the fire has not been ascertained and the state police are investigating it. A hearing was held by Deputy Chief Neal and among those present were Frank V. Orvitt, asistant treasurer of the theater; John Tighe, the watchman; George Morgan, the electrician; Wire Commissioner Cole and Captain O'Brien of the Boston fire department, but nothing conclusive regarding the origin of the blaze was uncovered. The theater is expected to be reopened about the first of April.

Glover Ware Buys the Peabody Theater.

Glover Ware, who owns the Larcon theater at Beverly, Mass., has bought out the Peabody theater at Peabody, Mass., and will hereafter conduct both theaters. The Peabody theater was formerly owned and operated by Kenney & Eckler. Mr. Ware change the name of the theater to the Strand on Monday and as such it will continue to be known.

The Troubles of Blue Sky.

Doing a lot of circus advertising for a moving picture house with an enterprising manager may be a good job and it may not. It all depends on what you run up against. At least that is what Chief Blue Sky says and this is why. The chief, who is a full-blooded redskin, is employed by the proprietor of an East Boston moving picture house to trod the streets in his full regalia, feather headpiece and all to advertise the theater.

Ordinarily the chief is docile enough, but he started out on his trip one day last week and a crowd of children trailed in his wake, shouting and whooping in Indian fashion. The chief trudged along paving no attention to them until the bolder ones commenced to torment him. The chief stood it as long as he could and then suddenly hurled his tomahawk at the ground at the same time giving verbal expression to his feelings.

The steel blade of the tomahawk broke and a piece of it struck a youngster in the head inflicting two slight scalp wounds. The chief was carted off to the police station, but after telling his story he was allowed to go. He hasn't yet decided whether he likes the job or not, but the police have decided he will cut out carrying a tomahawk.

Fine Picture House by Summer Lake

Acme Amusement Company Holds Trumps With Its Two Houses in Winthrop—A Winter One in Business Town, a Summer One by Lake.

By John P. Flanagan, Maine Correspondent of Moving Picture World.

WINTHROP, MAINE. — Perhaps the largest string of moving picture houses in central Maine is that of the Acme Amusement Company, which has theaters at Kennebunk, Kennebunkport, Vinalhaven, Belgrade, Hallowell and Winthrop.

At Winthrop the company has two theaters, one for the summer on the shores of the lake, and the other in the business section of the town, which is used during the winter months. The lake theater is one of the finest places of the kind in the state. It is a handsomely designed structure, 75 by 90 feet, the interior of hardwood finish, attractively appointed, with plenty of exits and a stage 10 by 20. Five hundred people can be seated. For the convenience of the cottagers and others who come from the various parts of the lake, the town has erected a solid cement pier, 100 feet long, enabling boats to land directly at the doors of the theaters. No, gentle reader, Venice has nothing on the Acme Amusement Company at its Winthrop, Maine, summer house.

OPERATORS' LICENSE.

Moving picture operators in Maine are now required to have a license in order to operate their machines. These licenses are granted on passing an examination, which, in Bangor, may be given, by the city electrician and chief of the fire de-

partment. The fee for operator's licenses varies throughout the state from $1.00 to $5.00.

TWO INTERESTING PROJECTS.

Among the new corporations recently organized in Maine are these two of especial interest to the moving picture fraternity in Maine:

Flynn & Co., organized at Portland, with capital stock authorized at $10,000, all common. The president and treasurer is Milton F. Flynn, of Haverhill, Mass.; the clerk is James R. Connellan, Portland; the directors are the above and Michael J. Garrity of Portland. This concern is organized to purchase, lease and operate theatrical and amusement enterprises and moving picture halls.

Rothacker Film Manufacturing Company organized at Portland. Its capital stock is $25,000, of which half is common and half preferred. Par value, $100. Nothing is paid in. T. L. Croteau, of Portland, is president; A. B. Farnum, of Portland, is treasurer; J. E. Manter, of South Portland, is clerk. The directors are A. B. Croteau, A. B. Farnum, of Portland; George I. Soule, of South Portland; C. G. Trapp and C. W. Hamilton, of Portland. This company will manufacture films, lenses and cameras and conduct a moving picture business.

Bangor.

Manager Murray, of the Morse Winter Garden of Bangor, has introduced the Movie Ball to Bangor, motion pictures while dancing. The floor is fine and the pictures excellent, making a combination that appeals to all.

Buy Old Ship for Iceberg Wreck.

One of Maine's most famous ships, the old coast guard cutter Woodbury, which was condemned and sold by the government some time ago, has been bought by a moving picture concern, which will have her taken into the far north to be run against an iceberg, while cameras click out a record of the scene.

Would Make Good Sheriff.

Manager O. B. Fernandez, of the New Bijou theater at Old Town, has announced himself as a candidate for the Republican nomination for sheriff in Penobscot county. He has a lot of friends in the county and they are all out to help him win.

LEO LEVISON IN NEWARK.

Popular Pittsburgh Manager Assumes Charge of Newark World Office.

By Jacob K. Kalter (501 Century Bldg.), Newark Correspondent of Moving Picture World.

NEWARK, N. J.—With the arrival here of Leo F. Levison, who takes charge of the New Jersey branch of the World Film, Newark has another expert film manager. Mr. Levison comes here from the Pittsburgh office of the World Film, where he had an excellent reputation as a defender of the rights of the exhibitors. At Pittsburgh it was largely through his efforts that the well-known Screen Club was formed. At the time of his appointment to the Newark office, Mr. Levison held the position of secretary.

Early last year Mr. Levison went to Dallas, Texas, to manage the Fox Film at that location. He afterward returned to Pittsburgh and on Dec. 8, 1915 opened up the new Pittsburgh office of the New Film Corporation, at 127 Fourth avenue, that city. After putting the enterprise on a firm basis, Mr. Levison came to Newark to take charge of this office.

Mr. Levison has already demonstrated his ability to make good. He reported to the Newark correspondent of the Moving Picture World that he has already booked many new contracts for World and Equitable programs.

LEE GAINSBORG, UNIVERSAL.

Lee Gainsborg, the popular manager of the Newark branch of the Universal, probably holds the record here for continuous service with one concern. He has been with the Universal since it opened its New York exchange, nearly five years ago, and has managed the Newark office for the past seventeen months.

Lee Gainsborg

Mr. Gainsborg started out as a solicitor from the old exchange on East Fourteenth street, New York, until by hard and consistent work, he became the right-hand man of Mr. M. H. Hoffman, who at that time was in charge of the exchange.

When the Newark office was left vacant by the promotion of Mr. Goldstein to the management of one of the New York exchanges, it was with a feeling of confidence in his ability to make good, that Mr. Hoffman selected Mr. Gainsborg to fill that important post.

He attributes his success to the wonderful organization of the Universal, and especially to the ability of Mr. Hoffman, whose protege he has been since the earlier days of the industry. Mr. Gainsborg is well liked by all exhibitors, and is known to fill every promise he makes.

FOX'S NEW MANAGER.

Another new exchange manager in Newark is David Rosengarten, who has assumed the management of the local office of the Fox Corporation. Previous to his advent here Mr. Rosengarten was connected with the Cosmos Feature Film Company. His last conection prior to coming here was with the Fox Brooklyn office. The Newark office of the Fox is at 43 Strand theater building.

MERBACH WITH ROYAL.

Otto Merbach joined the staff of the Royal Feature Film Company at 288 Market street on Jan. 21 as chief booker. Merbach was with the original Royal company when it first organized about four years ago, and later was connected with the Mutual's Newark office. Besides booking, Merbach will act as outside representative.

GREATER N. Y. DISSOLVED.

The amalgamation of the Greater New York Film Rental Company and the General Film has left the Greater New York concern's Newark office vacant. The Newark office was the scene of much hustling on Jan. 21, the date that the consolidation of the two firms went into effect. The belongings of the film rental company were all removed to the office of the General, at 16-18 Beaver street. When asked by the Newark correspondent of the World about their future plans, both John Blum and Charles Sanders, former managers of the Greater New York, stated that as yet they were undecided about their future course. The consolidation of these two important film exchanges is the talk of the town.

Film Stars at Park Place.

Several film stars from the Thanhouser studios of New Rochelle, N. Y., appeared personally Wednesday evening, Jan. 19, at Proctor's Park Place theater. Florence La Badie, Kathryn Adams, Edwin Stanley and Claude Cooper were present. They all made interesting little speeches which recived the marked approval of the audience. Manager Raymond S. Sayre of the Park Place also announced that he had several other novelties for his patrons, which will soon be published. The personal presence of film stars is always an attraction here and is eagerly awaited for by film fans.

Passaic Theater Destroyed.

Passaic, N. J.—The Passaic Opera house, owned by John J. Hobin, at 217 Washington place, Passaic, was destroyed in the big conflagration that visited Passaic Jan. 19. The loss to the theater was $65,000, and the insurance of $21,000 just covers the mortgage on the place. Mr. Hobin stated that he had no plans for building on the property. The fire was the biggest in the history of Passaic, the total damage exceeding $365,000.

Moody Plans New House.

The Orient Amusement Company, of which John E. Moody is president, has filed plans in the office of the clerk of Jersey City for the erection of a new motion picture house at 650 Ocean avenue, in the Greenville section of Jersey City. The approximate cost of the show house is placed at $27,000, and work upon it will commence shortly.

Newark Exhibitors

BE SURE TO ATTEND THE

IMPORTANT MEETING OF ESSEX COUNTY MOTION PICTURE EXHIBITORS

TO BE HELD

SUNDAY, FEBRUARY 6th, 10 A. M.

At Achtel Stetter's Newark, N. J.

No Permit in Lancaster

Mayor Trout Recalls Permission to Show "The Birth of a Nation"—Thinks Lancaster's Most Distinguished Son Criminally Libeled by Picture—Exhibitor Had Gone to Much Expense in Preparation.

Special to Moving Picture World from Philadelphia News Service.

LANCASTER, PA.—Much comment has been aroused in Lancaster, Pa., due to Mayor Trout's eleventh-hour revocation of a license permitting the exhibition of "The Birth of a Nation." Mr. Yecker, manager of Lancaster's leading theater, was informed by the mayor that he would not only lose his amusement license by showing the film, but that he would render himself open to prosecution for "criminal libel on the memory of Thaddeus Stevens," the great commoner of Civil War and reconstruction times. This is the most remarkable of all objections to the Griffith production.

Mr. Yecker declares that before booking the attraction at his playhouse, he obtained the consent of the mayor, whereupon he advertised the film extensively, spending a large sum of money, and engaging numerous additional employes at the theater.

Mayor Trout says that he was moved to withdraw his permission after an interview with City Solicitor Bernard J. Meyers. He seeks to justify his change in mind by asserting that he had been deluged with protests by leading citizens when it became known that the picture was going to show, with its scarcely veiled implications against a "distinguished citizen of Lancaster," who died shortly after the war. Mayor Trout's critics reply that the only persons to protest the film were some colored gentlemen and Congressman W. W. Griest.

J. Selzer Buys Bell Theater.

The Bell theater, Fifth and Cambria streets, Philadelphia, was recently sold by Messrs. Levick and Waldo to J. Selzer, former manager of the Great Southern theater, 2929 S. Third street, for a consideration said to have been in the neighborhood of $28,000.

Harry Burman Controls the Great Southern.

Harry Burman, vice-president of the Philadelphia Exhibitors' League, wishes to announce that he is now in full control of the Great Southern theater, in conjunction with the Penn theater.

Another Film Company Incorporates.

The People's Profit Film Corporation has recently been granted a charter under the laws of the State of Delaware for the purpose of engaging in the manufacture of moving picture films. The new concern has been capitalized at $150,000, George H. Jones, David C. Herndon and George F. Baright, all of New York City, being the principal incorporators.

SHAKE-UP AMONG MANAGERS.

D. J. Lynch, formerly with the New Film and Electric Theater Supply company, has accepted a position as manager of the Fairmount Feature Film exchange, and Mr. Greenberg has succeeded him in his former position. Mr. Lynch succeeds George W. Bennethum, who has decided to devote his entire energies to the Kleine Poster and Vaudeville Agency, in which concern he is part owner. It may be said at this point that many extensive improvements are being made to the home of the Fairmount exchange, 1304 Vine street. He is succeeded in his former position by Mr. Kinsler. Mr. Intineranti has given up his late position to become a canvasser for the General Film company.

DeSandro Buys the Hoffman.

The Hoffman house, a well known Philadelphia moving picture theater, located at 3911 North Fifth street, has recently been sold by Mrs. Hoffman to M. Charles de Sandro. Mr. de Sandro is a well known musician and for many years has directed orchestras in every section of the country. People patronizing his house will be assured of hearing some mighty fine music, as he intends to install an orchestra second to none in the city, and will personally conduct the musical program.

Charles Hildinger in Town.

Charles Hildinger, well known moving picture exhibitor of Trenton, N. J., was a recent visitor to Philadelphia and while here paid his respects to the local trade. He purchased some new equipment at the Swaab Film Service, including a new 6B motor-driven projecting machine.

A New House in Easton, Md.

J. E. Cahill, well known exhibitor of this section, has recently opened a new theater in Easton, Md., and announces that he has experienced considerable success with his latest undertaking. He purchased much of his equipment from local supply houses.

Business Notes of Interest.

The National Circuit of Theaters, Inc., was recently granted a charter under the laws of the state of Delaware for the purpose of conducting places of amusement, such as moving picture and vaudeville theaters. Joseph F. Curtin, Samuel B. Howard and S. A. Anderson, all of New York City, are the principal incorporators.

H. Schwalbe has experienced considerable success since he purchased the booking privileges for Triangle films in this city. At the time of the purchase Triangle pictures were being exhibited in only four local moving picture theaters and these were located in the center of the city within a radius of several squares of each other. The number of theaters showing these films has been increased to fourteen, including some of the leading theaters in the city.

More Censorship Fines in Pennsylvania

In Pittsburgh Thirteen Managers of Theaters and Exchanges Have to Pay Fines —Some of the Most Prominent Concerns Involved.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—The censors again ran amuck in Pittsburg during the past week, securing the conviction of thirteen managers of local theaters and film exchanges for alleged violations of the state censorship laws. The fines totaled over $1,000, ranging from $5 to $325 each.

There were twenty-two informations made before Magistrate Louis Alpern by Inspectors Mrs. E. C. Niver and Miss Florence E. Wrenshall, charging that films unapproved and forbidden were being shown. The state inspectors were represented by Ellis P. Oberholtzer, secretary of the State Board of Censors, and Deputy Attorney General Horace W. Davis.

In the case of the exchanges, it was testified that certain pictures were exhibited without regard for the proper number of eliminations made by the board. This latest raid only serves to bring out that censorship, through excessive and unreasonable eliminations and long delays in passing upon films, has resulted in a deplorable state of affairs in Pennsylvania.

The convictions, which included a number of the most prominent theaters and exchanges, were as follows: Joseph Shirlboll, Metro Film Service, $50; M. F. Gibbons, George Kleine, $100 (two charges); Jacob Glowcki, Palonia theater, 1209 Carson street, South Side, $20 (two charges); C. C. McKibbon, Triangle Film Corporation, $50 (two charges); A. W. McClelland, New Film Company, $325 (three charges); B. F. Lyon, Pathe exchange, $25; J. Caspar, Regent theater, Penn avenue, $10 (two charges); C. W. Eckhard, Fox Film Corporation, $50; W. T. Kinson, Mutual Film Corporation, $30 (two charges); L. Snitzer, Greater New York Film Rental Company, $75 (two charges); J. S. Behan, J. Frank Hatch Film Company, $25; Charles Schwerin, World Film Corporation, $250 (three charges); F. Flynn, Eureka Film Exchange, $10 (two charges).

Cameraphone to Be Better.

The Cameraphone theater, East End, Pittsburgh, Pa., which was damaged by fire on January 20, is being rapidly repaired and handsomely remodeled by its owner, H. B. Kester. The origin of the fire is unknown, but is supposed to have been caused by defective wiring. The destruction of the house was averted by the early arrival of the firemen, who deluged the building with water, thereby confining the blaze to small proportions, but badly damaging the organ and also the wall decorations, carpets and some of the seats. The total loss was about $6,500. The work of refinishing is being pushed with all possible speed, as the house enjoys a large and exclusive patronage that must be taken care of. No expense is being spared in making the interior even more attractive than before the fire.

Famous Players Shake Up.

The general offices of the Famous Players service, now located in Pittsburgh, with P. S. Nordlie in charge, this week report a number of important changes recently in the executive departments of its various branches. The following appointments have been made:

J. E. Jameson, formerly of Seattle, Wash., has been named as manager of the Pittsburgh exchange, and has already assumed his new duties. A. W. Davis, who was temporarily in charge of the local office during the past two weeks, has been made manager of the Chicago office. W. Laws, formerly manager of the Cincinnati office, has been transferred to Indianapolis. It is understood that Russell Schmidt, assistant manager of the Pittsburgh exchange, is to occupy a like position at Indianapolis. W. C. Bachmeyer, who was in charge of the local office from the time it was opened until about six weeks ago, will be manager of the Cincinnati branch. Mr. Bachmeyer came here from Cincinnati. D. L. Dennison, who opened the Detroit office three months ago, but who was transferred to Chicago temporarily, is back in Detroit.

Buy Brushton Photoplay.

The Brushton Photoplay, Brushton avenue, Pittsburgh, has been purchased from I. W. Shearer by Horner Bros., who took possession of the house immediately and are remodeling it. New Simplex machines are being installed by Hollis & Smith, brass railings are being put in and the interior otherwise improved. Redecorating throughout is enhancing the appearance of the house, inside and out. The new owners purchased the lot, measuring 100x130 feet, on which the theater is located, and contemplate erecting a larger house soon.

Drinking Cup and Towel

Washington, D. C., Exhibitors May Not Have Common Drinking Cups or Towels for Patrons—Cups Must Be Sterilized Each Time Used—Roller Towels Also Must Go—Rule Went Into Force on February 1.

By Clarence L. Linz, Washington Correspondent to Moving Picture World.

THE Washington correspondent of the MOVING PICTURE WORLD has received a large number of inquiries concerning the new sterile towel and drinking cup regulations which went into effect on February 1, and has asked to have the provisions explained in these columns. The regulation regarding the common use of a drinking glass provides that "No person shall provide or expose any cup, mug, drinking glass or similar article for use by the public generally in any place under his control, or allow any cup, mug, drinking glass, or similar article to be provided or exposed or used there, unless such cup, mug, drinking glass or other article has been thoroughly sterilized since last used."

The regulation prohibiting the common use of towels provides that "No person shall provide or expose any towel or similar article for use by the public generally in any place under his control, or allow any towel or similar article to be provided, exposed or used there, unless such towel or similar article has been thoroughly cleansed since last used."

It has been noticed that in practically all theaters in the District of Columbia there is provided for the convenience of the general public the usual ice water tank which has an exceptionally large number of patrons especially in the summer time. Accompanying each is the so-called "common drinking glass." It is incumbent upon the theater managers to dispense with the latter for failure to do so (unless he sees to it that the glass is thoroughly sterilized after each time it is used) will make him subject to section 2 of the regulation which provides that "Any person who violates any of the provisions of this regulation shall, on conviction thereof, be punished by a fine not exceeding $25."

This same punishment goes with violations of the clause prohibiting the common use of towels—this means goodby to the old, familiar roller towel which has been in use for many years.

It is suggested that in order to avoid possible complications, all of those who have not already done so, put in the standard cabinets of sanitary drinking cups from which cups can be had by the insertion of a penny in the slot, and, if it is desired to continue the usual toilet facilities, to install a paper towel cabinet.

PAYS TEN PER CENT DIVIDEND.

It is interesting to note that despite the hue and cry of bad business in the District of Columbia, the Crandall Amusement Company has announced the payment of a ten per cent. divided on February 1. Conditions have begun to brighten up a bit in Washington. The weather is exceptionally fine and motion picture theater patrons do not hesitate to stand outside the doors for awhile waiting to get in. Thus it was that each day last week there was a line to the curb in front of a majority of the Ninth street theaters. At the Strand a more than capacity business was done for two weeks during the showing of "The Battle Cry of Peace;" at the Garden theater, Triangle films are big drawing cards and a fourth day showing of one of these features brought a full house; while at Crandall's theater, where an all-feature program is used, business was equally good. The houses in the residential sections also did well during the week.

Armat Co. Annual Meeting.

The annual meeting of the stockholders of the Armat Moving Picture Company will be held at the offices of the company, 42 Hutchins Building, this city, at 11 a. m., Thursday, February 3, for the election of officers for the ensuing year. Thomas Armat is president of the corporation.

New Company Remodeling Theater.

Articles of incorporation were recently filed with the Recorder of Deeds by Lawrence Gasenheimer, John A. Korman and Samuel Taylor, who have formed the International Amusement Company, with principal offices at 501 Thirteenth Street, Northwest. The company is to engage in the exhibition and production of motion pictures and has a capital of $3,000 divided into shares of a par value of $100 each.

The International Amusement Company is causing the remodeling of a building on Sycamore street, in Petersburg, Va., at this time and they expect to be able to open this as a first-class motion picture theater during the coming week. The new house is being modeled after one of the Ninth street theaters and will have a seating capacity of about 450. The alterations to the building are being made at an expenditure of $7,000.

W. S. Clime with Pathe News.

Winfield S. Cline, well known in this city by reason of his eleven years' connection with government work, has accepted the position of Washington camera correspondent of the Pathe News. Mr. Clime had charge of all of the motion picture exhibits of the government at the Panama-Pacific Exposition, and many of the films produced therefor were by him. For the various branches of the government he spent nearly six months in the field and was very successful in securing some very wonderful films which attracted considerable attention at San Francisco.

E. N. Mizell Booking a Serial.

Emmett N. Mizell, of the Keeley-Handy Syndicate, of Chicago, is traveling through this section placing the serial story "The Iron Claw," with various newspapers to be run in connection with the showing of Pathe films of that name.

Lou Simons with Hearst-Selig.

Lou Simons, formerly the local representative of the Pathe News, is now acting in a similar capacity for the Hearst-Selig Tribune.

A Young Man Who Is Getting Ahead.

J. Hesser Walraven, who for some time has been in charge of the publicity department of the Paramount Pictures Corporation for this territory, has accepted another position with this company which takes him to the New York office. Mr. Walraven started in with the company in a minor way by putting over considerable publicity on "Hypocrites" in Baltimore, where he was then located. He met with similar success with the "Eternal City" and his work stood out to the extent that he was brought into the local office. Mr. Walraven was born in Minneapolis, Minn., in 1885. He is a young man full of ginger and will no doubt meet with equal success on his new "job."

E. L. Phillips in Alexandria.

E. Lawrence Phillips is operating a motion picture show in the New Opera House in Alexandria, Va. Mr. Phillips is well known in Washington as the "country store man" and in sporting circles his fame is as great, for he is the original "baseball announcer."

Miss Bailey Booking for V-L-S-E.

Miss V. M. Bailey, formerly connected with the local office of the World Film Corporation, has accepted a position as booker for the V-L-S-E in this city. It is said that Miss Bailey is one of the cleverest women in executive film exchange work in this section of the country.

M. Rosenberg Visits.

M. Rosenberg, of San Francisco, who handles the "Spoilers," and the "Ne'er-do-Well" was a visitor in Washington last week accompanied by his wife and child.

VIRGINIA NOTES.

New Petersburg House.

Plans for a new theater are being drawn for Lavenstein Bros., who conduct a large dry goods business on North Sycamore street, near Washington avenue, Petersburg. It is the intention of this firm to erect the new house on a portion of their property at the rear of the store, and the entrance to the theater will be in the form of an arcade running through the center of the dry goods establishment. It is said that it is their intention to build the house of a size that will accommodate about twelve hundred people.

Bank Buys Petersburg Lyric.

The property occupied by the Lyric theater, at 58 North Sycamore street, Petersburg, it is reported, has recently been sold to the National Bank of that city which occupies adjoining land. It is said that the bank officials desire this additional space in order to enlarge their institution to handle their large and growing business. It is indicated that the theater will be merged with the bank property upon the expiration of the lease in the early part of next year. The Lyric is operated by W. F. Crall, one of the best known exhibitors in this section of the country. It was the first vaudeville and motion picture house in Petersburg, having been built in 1908.

Roanoke's Jefferson Reopens.

It has recently developed that for some time past E. D. Hines, who operates the American theater in Roanoke, has held the lease on the Jefferson in the same city. The latter house has been kept dark but has now been reopened with a first-class feature program. Exhibitions are given in the evenings only with a general admission charge of fifteen cents for adults and ten cents for children.

"Peace" Film at Lower Rates.

Kansas City, Mo.—The Kansas City National Security League has arranged for the rendition of "The Battle Cry of Peace" at the Willis Wood theater for another week. A feature of the arrangement is that the prices will be reduced from a top of 75 cents to 10, 25 and 35 cents. Instead of two shows daily there will be four shows every day, starting at 1 o'clock. The picture was seen by 60,000 persons during its first three weeks at the Willis Wood.

Contribute for School Projector.

St. Joseph, Mo.—The Southeast Improvement Club combined with the Parent Teachers' Association of the Hall school at St. Joseph, Mo., in the purchase of a moving picture machine for the school. The board of education furnished a fireproof booth and has made arrangements for educational films to be shown to the pupils, and at gatherings of the teachers and parents.

Reduces Admission to 5 Cents.

Starting Sunday, Jan. 17, the Gem theater, of Lexington, Ky., reduced prices prom 10 cents to 5 cents, and has arranged a very attractive diversified program which will be shown hereafter.

"Family Programs"

Cleveland Club Women's Organizations Are Co-operating With Exhibitors' League in Campaign for Better Pictures—Women Want Films Worth Remembering, Lively Enough to Interest and Comical Enough to Be Amusing.

By Hubert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, OHIO.—Members of the Cleveland Federation of Women's Clubs are continuing their campaign for what they term "better films," while the Cleveland exhibitors are planning an educational campaign for the club women in particular and the public in general.

The Federation, representing more than fifty women's organizations, unanimously agreed this week to cooperate with the exhibitors in the presentation of "family programs" once a week in downtown theaters and every night at photoplay houses in the residence sections. This action was taken on a resolution introduced by Miss Bertelle Lyttle, chairman of the civics committee of the Federation, who is in charge of the "better film" movement.

Miss Lyttle describes the programs the women want as "entertaining, worth remembering and talking about in the family circle, educational, something amusing, lively enough to be interesting and comic enough to be amusing." She added that they are not "to overemphasize bad manners and bad morals."

In line with their efforts to "uplift" the motion picture business, the club women invited Professor Phillip D. Sherman, of Oberlin College, to address their meeting January 26.

"Motion pictures which have neither education nor artistic value are silly, stupid, futile, deadening and a stimulation of false emotions," Professor Sherman declared.

"The motion picture theaters which present low-toned photoplays are worse than the morgue, but you do nothing to protect young minds from these contaminating influences," he asserted. His reference to the morgue was occasioned by the action of the Federation a few minutes before in passing a resolution asking an ordinance to prohibit school children from viewing bodies at the county morgue.

"I would rather have my eight-year-old child see the wrecked human beings lying on marble slabs in your morgue than have her see motion pictures which will break her mind before it is formed," Professor Sherman continued. He is associate professor of English at Oberlin.

The first meeting of the civics committee of the Federation of Women's Clubs with the executive committee of the Northeastern Ohio Motion Picture Exhibitors' League, resulted in the club women agreeing to submit a new proposal to the exhibitors. They at first asked the theater owners to give them the use of a theater in a different section of the city one night a week for eight weeks to show "a model" program.

Censors Make Thoughts Come.

Friday, Jan. 21, C. A. Megown, proprietor of the Camerphone theater and special representative of the League, took the club women to the screening room of the General Film Company, where they were shown two Essanay films, "The City Grafter" and "The Unprotected Route," both of which have been barred by the Ohio Board of Censors. Miss Lyttle and her fellow committee members declared they heartily approved of both films and could see no reason why they should have been rejected by the censors.

"We are going back to our membership with a new thought on the motion picture problem," Miss Lyttle told the exhibitors.

Miss Lyttle's committee was taken to the same screening room for a second visit January 28, when they saw more films, some approved by the censors, but rejected by the exhibitors, and others the exhibtors want to show, but which the censors have barred.

"We want to show the club women that no given number of people are capable of making a fair criticism or saying what constitutes a moral or immoral picture," Mr. Megown said.

HOMESTEAD THEATER OPENS.

The Homestead theater, a photoplay house with a seating capacity of nearly 1,000, is the latest to be opened on the West Side. It is located at Detroit and Hird avenues, Lakewood, and will be operated by the Henn Brothers.

The interior is finished in canestone white plaster, with indirect lighting. Features are the most modern ventilating system obtainable and five exits leading to courts and the main entrance.

The house opened Sunday, Jan. 23, with Alice Brady in "The Rack," as the leading attraction. Monday "The Alster Case," an Essanay production, was the feature.

FILMS AT NEW MUSEUM.

Cleveland is soon to open a $1,250,000 municipal museum with a motion picture theater. It is to be the new Art Museum in Wade Park. Director F. A. Whiting of the museum, addressing the Cleveland Real Estate Board, declared that motion pictures of an educational nature would be a feature of the museum equipment. "The pictures will be educational but not 'high-brow,'" Director Whiting assured his hearers.

The purchase of a lot at the southeast corner of St. Clair avenue and Alhambra road by J. H. Greenberg this week is expected to result in the erection of a new motion picture theater.

ATLANTA NEWS LETTER.

Children's Film Movement Spreading Through South.

ATLANTA, GA.—Atlanta has maintained special exhibitions of pictures for children from October, 1914, to June, 1915. A list of seventy-nine films was selected by the local board of censorship.

This movement for better moving picture plays, especially for children, is being agitated thoroughly in Columbus, Ga., and a good beginning has been made. The women began by asking the questions: "What kind of pictures are we going to see?" and "What kind are our children seeing?" So far one day has been given the committee in charge of this work to censor the pictures appearing, with the privilege of making a special program for the children. "Sleeping Beauty" was the first picture selected in connection with the better films movement. The story was told in the schools, chaperones were provided, and despite the inclement weather 1,500 children witnessed the production.

Nola People at Noccalula Falls.

Nine motion picture actors and an operator for the Nola Film Company of New Orleans went to Gadsden, Ala., this week to take a scene at Noccalulu Falls. Notwithstanding the fact that the temperature was near freezing point, some of the actors posed in the water.

Nest Making.

The Blue Bird Film Company have opened their Atlanta branch in the Rhodes Building.

"Little Colonel" Strong in Dixie.

Ever since the "Birth of a Nation" was shown in Atlanta, Henry Walthall has had a firm hold on the hearts of Atlantians. Previous to that, he was looked upon as a necessary actor just to fill in the scenario. Wednesday he played "The Raven" at the Strand theater to crowded houses.

Sam Bullock Offers a Resolution

Cleveland Exhibitor Recently Bullied by State Censors Presents to Northeastern Ohio League the Following Resolution.

POLITICAL censorship laws were criticised, and clean and wholesome pictures declared for in a resolution offered at a meeting of the Northeastern Ohio Motion Picture Exhibitors' League, January 25. The resolution, introduced by Samuel Bullock, who has several times locked horns with the state censors, was seconded by Ernest Schwartz. The resolution was as follows:

WHEREAS, The motion picture theaters of Cleveland are now providing wholesome recreation; an unlimited fund of knowledge not obtainable through any other agency and clean amusement which now earns the approbation of over seven hundred thousand patrons weekly; and

WHEREAS, The motion picture business of Cleveland has attained its phenomenal popularity upon its merits as an ideal form of entertainment, endorsed by the patronage of its best citizens, rich and poor; and

WHEREAS, The success of the business as a whole has been built upon the idea that the best that is in mankind must be appealed to, or our business will crumble away; and

WHEREAS, There has been manifest recently a tendency by a few makers to produce photoplays which provoke unfavorable criticism and unwarranted abuse of our business as a whole by "those who are so blind that they will not see," therefore be it

RESOLVED, That the Cleveland Local No. 1, of the Motion Picture Exhibitors' League of America, District of Northeastern Ohio, heartily favor a continuance of clean and wholesome pictures such as we had before political censorship laws were enacted.

The resolution was referred to the executive committee and may be reported out next week. Some opposition to part of the resolution developed from exhibitors who contend that any photoplay exhibited in Ohio which causes unfavorable criticism places an additional burden on the censor board and not the manufacturers or exhibitors.

NEW ORLEANS' TRIANGLE.

Second Largest Picture House Begins on New Record With Much Promise.

By Geo. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—The Triangle, New Orleans' second picture theater of metropolitan size and appointments, opened January 16. "Between Men" was the feature, "The Submarine Pirate" the comedy offering. Both met with popular approval and the prospect for a permanent success in this new venture seems good.

One novelty for New Orleanians is the employment of young women ushers. Their well trained and pleasant manner is thought to add considerable to the attractiveness of the place. They are attired in uniform gray silk frocks with triangular caps and aprons.

Manager Ernst Boehringer's initial success is bringing him many congratulations, especially since the bad name of the house in its previous uses was thought to be a big handicap.

There is an air of smartness about the place as it is now operated and at the same time it is altogether comfortable. The screen itself is of the latest design, being set in a deep recess, the edges of which are dead black. There is little or no glare.

Ferns and other potted plants are set about the house in profusion.

Helen Ware in "Cross Currents" was the second feature offering at the Triangle.

BENEFIT AT THE TRIANGLE.

The Triangle theater has announced a special benefit performance for January 25 for the New Orleans Federation of Women's Clubs. This general organization includes a membership of more than 6,000 women and is rated one of the strongest women's organizations in the South. Tickets will be sold on the streets.

The pictures offered are Griffith's "Missing Link" and Sennet's "Because He Loved Her." Special musical selections will be rendered.

NEW LOCAL FOX MANAGER.

R. E. Barron, of New York, has been announced to succeed S. T. Stephens, resigned, as manager of the Fox Film Corporation at New Orleans. Stephens has been made manager of the New Orleans Mutual office. The Fox managership had been held by a temporary appointee pending action by the New York office. This action was taken after a lapse of three weeks on the arrival in New York of Sam Dembow, Jr., southern division manager.

SAENGER INCREASES CAPITAL.

Big Shreveport Amusement Company Makes Changes.

Following a meeting of the directors of the Saenger Amusement Co., at Shreveport, last week, it was announced that the capital stock of the company has been increased to $250,000. The charter provides that this stock be issued in shares of one dollar each, either for cash or for purchases to be made by the company. It is understood that the Saenger interests will be considerably extended following this move.

Transfers of Saenger house managers have been announced as follows:

Jack Manning has been brought back from Texarkana, Tex., to Monroe, La., from which point he was transferred to Texarkana last year. Mr. Depinet, in charge of the Monroe house, has been sent to Shreveport. Miss Vernon, who was in charge of the Monroe house, has been sent to Texarkana.

The Saenger interests are issuing a weekly publication in the interest of their own and the Hippodrome interests at Shreveport, Alexandria, Monroe, where the company has obtained control of all the picture and legitimate business, and Texarkana. It is called "The Picture News." E. V. Richards, Jr., is editor, Howard Swain business manager. This paper was issued first in 1913, but was discontinued in May of 1914. Complete programs of the Saenger and Hippodrome interests will be published in the paper weekly.

Owning one theater already in Monroe, the company, immediately following the increase of its capitalization, secured a four-year lease on Sugar's theater and followed this up with the purchase outright of the Lyceum from Mrs. M. W. Hoyt of Chicago.

Monroe has a population of something over twelve thousand and next to Shreveport, where the Saenger company has its headquarters, is the most important center of north Louisiana. All three houses are reported to be doing well.

Gulf State Notes.

The Triangle pictures, it is announced, will be shown at the Tivoli theater in Beaumont, Tex.

"The Birth of a Nation" is having a record-breaking run at the Grand theater in Shreveport.

Armand Reims, son of D. Reims, of Lake Charles, and well known in that section, has been appointed a director for Edison. Mr. George went on the stage fourteen years ago and has seen considerable service and is credited with knowing a bit about acting in general and the pictures in particular.

Can Run "Country Store"

Cincinnati Juvenile Court Decides That "Country Store" Stunt Is Not a Lottery—Holds That Persons Drawing Tickets Risk Nothing—Test Case Made When Exhibitor Was Arrested.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, OHIO.—A test case, involving the right of moving picture and other theaters to conduct "country stores" as a means of drawing patronage, was decided in the Cincinnati juvenile court last week, resulting in a victory for the exhibitors. George F. Hornung, proprietor of the Americus theater, at 4026 Hamilton avenue, was the defendant in the case, having been arrested by juvenile court officers on the charge of contributing to juvenile delinquency by operating a gambling device. A thirteen-year-old boy was selected as the prosecuting witness. He had drown a ticket at the theater in competition for a prize valued at $1.

The court held, however, that this competition, or drawing, was in no sense a gambling device, inasmuch as persons drawing tickets were risking nothing, receiving the "chance" in return for their admission, and the exhibitor himself risked nothing but the single prize offered. The Motion Picture Exhibitors' League fought the case on behalf of Mr. Hornung, Attorneys Miller & Foster, representatives of the League, having charge of the case.

Boreas Didn't Blow.

The management of the Orpheum was foiled in its intention to add an attraction which would have placed that big house right up with the best in New York, as far as novelty is concerned. The Orpheum roof, which is utilized in summer as "the coolest airdome in the city," on account of its great height about the street level, was to have been flooded and used as a skating rink, being amply large for that purpose, while the proximity of the winter garden, with its cabaret and excellent cuisine, and the Orpheum auditorium below, with its nightly change of program, offered a combination of unusual attractions. The zero weather at the time promised every aid in carrying out this program, but unfortunately it did not last, being succeeded by temperatures around sixty; so the rink project, for the time being, at least, had to be postponed.

Films Boosting Dayton.

Moving pictures formed a highly interesting part of the big Dayton Industrial Exposition, held at Dayton, O., last week, the Pyramid Film Co., of that city, staging a continuous series of displays fully in accord with the spirit of the affair. The object of the exposition was to illustrate the commercial and industrial importance of the city, and the film company carried out this object by showing a wide variety of industrial moving pictures, showing operations at the Westinghouse and General Electric plants, at the Federal mints, the National Cash Register Co., and other well known industrial enterprises. The Pyramid company conducted these exhibitions simultaneously on three different floors of the building where the exposition was held, in specially prepared auditoriums seating 100 people each.

Clifford's Balcony Seats at 5 Cents.

The Clifford, at Urbana, O., has inaugurated the policy of charging only five cents for admission to its balcony, Manager Clifford appreciating the fact that a higher price keeps away many desirable patrons. Regardless of the figure charged for the lower part of the house, therefore, he announces that five cents will be the regular price hereafter for balcony admission; and as the Clifford balcony is roomy and comfortable, the announcement met with wide approval. To introduce the new offer, Manager Clifford had a coupon printed in his advertisement, good for admission at the following Saturday matinees.

The management of the Dome theater, of Youngstown, O., has closed a contract with the Fox company for the exhibition of its features. Under the new arrangement the Dome will show Paramount pictures the first half of each week and Fox features the latter half.

Publicity Campaign Against Federal Censorship

Cincinnati Exhibitors Connected With City's Chamber of Commerce Urge the Defeat of the Bill Now Before Congress.

CINCINNATI, OHIO.—The exhibitors in Cincinnati who are members of the Motion Picture Exhibitors' League branch of the Chamber of Commerce, which means about ninety of those in the city, operating about 100 houses, are planning an organized compaign of publicity against the enactment of the proposed Federal law creating a national commission for the censoring of moving pictures, and they propose to utilize to the fullest the large advantage given by their affiliation with the Chamber of Commerce, the powerful organization which includes all of the big business interests of the city within its ranks.

The League sent telegrams to the entire Ohio delegation in Congress urging the defeat of the bill, which is known as House Resolution No. 456, informing them that a local campaign against it, which is part of a national campaign for the same purpose, is already begun. The screens of all local houses are to be used at every performance to secure the support of patrons in the fight on the movement, and resolutions will shortly be placed before the Chamber of Commerce, supported by the entire League, for adoption. As a recognized and organized business branch of the Chamber, the exhibitors feel that they have a right to ask this, and there is not likely to be any opposition to their wishes, so that the 3,000 members of the Chamber will thus be placed behind the League.

Detroit License Fees

New Ordinance Now Pending May Require Houses Seating More Than 600 Persons to Pay a License Tax of $100 a Year—Gilligham Talks on Censorship—Other Detroit Items of Present Interest.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—An ordinance was introduced into the Detroit common council and is now pending before the ordinance committee that, if passed, would require all moving picture theaters over 600 to pay an annual license fee of $100. Those under 600 would continue to pay only $25 as at present. Owners of larger theaters will strongly oppose the passage of this ordinance.

GILLIGHAM ON CENSORSHIP.

A. J. Gilligham, manager of the Detroit branch of the General Film Company, owners of the Empire theater, Detroit, and a chain of theaters in Grand Rapids, wants to go on record as absolutely opposing censorship in any form. "If exhibitors, the public and even public officials, will go into this subject with study and thought they cannot fail to realize that censorship in any form outside of the National Board would be unjust, unfair and unAmericanlike.

ARE THERE TOO MANY HOUSES?

Three Smaller Houses Close.

There have been an unusual number of small photoplay houses closing up in Detroit during the past few months. The latest to close are the Arbor, at Woodward and Harper avenues, and the William Penn and the Pallister theaters, out North Woodward. All three were comparatively new houses and were very beautiful. The sites will be used for business purposes other than theaters. This proves conclusively that the day is coming when there will be less theaters, especially of the smaller type, where competition is too keen.

An Opinion on the Weather's Effect.

During the past two weeks when Detroit had some extremely cold weather it is a fact some of the larger outskirt houses suffered a material falling off in business, while the downtown photoplay houses had as good, if not better business than usual. On this particular subject a man who operates a chain of theaters in this city, with theaters downtown and in the outskirts, said:

"This condition has convinced me that the outskirt houses are going to get less popular and that the day is coming when it will be pretty hard for such houses to compete with the big downtown theaters. The reason for this can be readily understood. When the weather is bad, rainy, cold or slushy, people who are at home are not going to venture out to the neighborhood theaters. But people downtown, changing cars, coming from restaurants, getting through work and just sightseeing, will naturally go to the theaters." This man said he would never build another outskirt theater, that he was through with them for all time to come.

New Houses to Open.

The new Stratford theater, at Dix and Ferdinand avenues, will open in February, while the new Drury Lane theater will open about March 1. Work is to be started at once on the construction of a large brick building containing a theater and stores on Gratiot avenue, near Iroquois, for John Owen. Feldman & Seeler are the architects.

A SUGGESTION ON POSTERS.

A downtown manager makes the following suggestion for manufacturers: "Why don't manufacturers play up on their 24 sheets and all their advertising matter the name of the star and the name of the picture instead of their name and the number of reels. The public is interested in only a small degree in who produced the picture and the number of reels, but they do want to know the star of the picture and its name.

All of the leading downtown theaters in Detroit are now omitting the captions "End of Part ——," or "Part ——," and are running their entire film through without stops.

LOCAL BLUEBIRD MANAGER.

Robert S. Bedell has been appointed manager in Detroit for Blue Bird productions. For the past few months he has been with the Majestic Features Corporation, and previously was associated with the Broadway Feature Film company, of Detroit. The first Blue Bird feature was shown the week of January 23 at the Grand Circus theater. It was "Undine."

Theater Changes and Business Notes.

The Grand Boulevard Theater company, who operate the Duplex theater, Grand Boulevard and Woodward avenues, has moved its general offices to 602 Farwell building.

Jack Miller has resigned as manager of the Family theater, Detroit, and returned to Cincinnati. Ed Kirchner has assumed the management temporarily.

"Everything will go along the same as before," remarked Henry Guthard, to the World representative, in discussing the future of the Caille & Guthard enterprises.

The Elden Small Corporation, formerly at 80-82 East Congress street, Detroit, has sold out to F. W. Williams and A. D. Mittinger, who have moved the business to Jefferson and Griswold streets and changed the name to the Detroit Feature Film company.

C. Howard Crane, architect, Dime Bank building, will ask for bids on a new theater for the Boulevard Theater company, at 1537 Gratiot avenue, to cost $50,000.

D. Leo Dennison is back in Detroit as manager of the Paramount branch. Welcome home.

Win Suit Over Poor Service

Quincy, Illinois, Managers, Sued by General Feature Film Service, Get Favorable Verdict from Jury on Poor Service Plea.

By Frank H. Madison, Illinois Correspondent of Moving Picture World

QUINCY, ILL.—A suit by the General Feature Film Company against Pinkelman & Morest, former proprietors of the Gem and Savoy theaters at Quincy, Ill., was won by the theater men.

It was stated at the trial the film company agreed to furnish a weekly film service each Saturday and Sunday, known as their $70 service. Instead, so claimed the defense, they furnished their $40 a week service.

During the four weeks in the life of the contract the defendants did not pay the full $70 each week, deducting some charges for printed matter that was not furnished on time. In the fourth week, they stated, they realized they were getting the cheaper service and so refused to pay the balance due.

Attorney Martindale, who represented the film company, claimed the contract was not for service specifically marketed as $70 a week service, "but for a film service which cost $70 a week and the comparative value of the service was not a question of the contract." The jury agreed with the contention of the defense, that the service rendered was not up to the standard promised and added $25 as an offset to the defendants.

BARKER-SWAN COLOR FILMS.

Get New Process and Will Begin in the Spring to Make Natural Color Pictures.

Colored films will be made by the Barker-Swan Film Service at Peoria, Ill., it is announced by President Barker. "We are going to produce some of our pictures in the natural tints and colors of nature," he said. "The process is entirely new, and we were able to get it because of my previous connection with the Kinemacolor company. Natural color photography has been the dream of the motion picture world. We have it."

The Barker-Swan company also will produce some pictures in which Eugene Laurant, the illusionist, will take part. This work will be done next spring when Mr. Laurant will take his company and carload of effects to the Peoria studio.

ILLINOIS CENSORS.

Consultation with managers will be one of the policies of the committee at Belleville, Ill., which has been named by the Federation of Catholic Societies to censor films. Programs will be secured in advance if possible. The censoring committee is composed of Julius Siefert, gas company superintendent; Joseph Herrmann, machinist, and John Nevener, mine manager.

The board of censors at Quincy, Ill., did not put an age limit on "Damaged Goods," considering that it would be morbid curiosity and only aid in advertising a picture as sensational.

Films in Civic Social Program.

A free moving picture show once a week as a sort of a social center and advertising medium is the plan in which merchants at McClure, Ill., and the farmers near that village will co-operate. The support is practically unanimous. The big night is aimed to improve the social life of the community and the church and give merchants a chance to exploit their wares. The first of these was held at the Methodist church on Saturday night.

Illinois Changes.

A moving picture theater will be opened at Johnsburg, Ill., it is reported.

The firm of Henry Haas & Son at Piper City, Ill., has been dissolved, the father taking over the Star theater and George Haas has become proprietor of the billiard hall and bowling alley.

The Lyric theater at Freeport, Ill., has been closed until spring.

E. A. Ash and S. Watson have opened a moving picture theater at Raritan, Ill.

George K. Brown, former manager of the New Majestic at Kankakee, Ill., has secured another lease on that house and will take charge about May 1.

Harold Crotts has opened a moving picture theater at Middle Grove, Ill., operating four nights a week.

Roefer & Wyeth sold Dreamland theater at Canton, Ill., to H. O. and C. L. Hughes, of Lewiston, Ill. They in turn sold it to A. E. Oswald. Oswald will operate it.

Chosen Illinois Items.

Picture shows, churches and all places where persons congregate were closed in Clinton, Ill., for ten days because of an epidemic of smallpox.

"Rain checks" were given out for a performance of "Rip Van Winkle," at the Strand theater in Evanston because hundreds of children could not be accommodated.

"The Bells" was used by Manager C. M. Fox of the Haish auditorium at De Kalb, Ill., for a free show for children. He also gave every child a bag of candy.

The Colonial theater in Urbana, Ill., has offered to put on pictures for children every other Saturday provided the women's clubs, teachers and parents help him. Programs will be selected by a committee from the various clubs.

A session of the Ford County Farmers' Institute was held at the Crystal theater at Paxton, Ill., and moving pictures on "Beautifying the Home," furnished by the University of Illinois were shown free.

John Bliss and Lee Ayers of Peoria, Ill., have been playing Colmar, Fandon and other small towns with a moving picture show.

The New Star theater at Clinton, Ill., showed free the Modern Woodmen of America film, "The Man Who Came Back."

The Chandler theater at Macomb, Ill., has changed its prices. The main floor is ten cents, the balcony five cents, and children, five cents.

The Majectic theater at Danville, Ill., gives away an electric iron every week.

Saturday afternoon business at the Garden theater in Canton, Ill., is being boosted by fourteen merchants who give tickets with each cash purchase.

The Theater Belvoir at Champaign, Ill., has passed into the control of the Theater Belvoir company.

The Central opera house at McHenry, Ill., has been running moving pictures only on Thursday, Saturday and Sunday.

WANTS FILMS IN FARM LANDS.

Governor Ferris of Michigan Would Make Use of Pictures.

Special to Moving Picture World from Midwest News Service.

KALAMAZOO, Mich.—The use of moving pictures to carry on educational work in rural communities was advocated by Governor Ferris, of Michigan, before the National Convention of Gleaners, at Kalamazoo, Mich. He would have the country schoolhouses in use daytime and evenings.

SOME NATURAL HISTORY FILMS.

"Out of Doors" will be brought into the Wild Life Show at Saginaw, Mich., February 23, 24 and 25 by means of moving pictures. Among the pictures which will be shown at this big game conservation congress are Carl Akeley's African Animal film, the Norman McClintock's, of Pittsburgh, water-fowl films, Alaskan Wild Life by Professor Osgood, of the Field Museum, and Michigan Game Birds in natural colors by the Michigan Game and Fish Department.

Michigan Changes, Etc.

John Connors & Co., who operate houses at St. Joseph and Hartford, Mich., have added the Majestic theater at Homer, Mich., to their string. It will operate four nights a week. Julius Wright has been manager.

J. A. Thompson has sold the Star theater at Niles, Mich., to John A. Shull, of Dowagiac, Mich. Shull formerly operated the Orpheum theater in Dowagiac, but more recently the Wallace theater at Peru, Ind.

Michigan Ideas and Doings.

The Temple theater at Petoskey, Mich., has a new policy of a feature every day and will use the following schedule: Monday—V-L-S-E; Tuesday—Fox; Wednesday—World; Thursday—V-L-S-E; Friday—Equitable, and Saturday—Metro.

The Temple theater at Sault Ste. Marie, Mich., gave away 1,000 Mary Fuller Vanitabs, when "Under Southern Skies" was shown.

The Bell theater at Benton Harbor, Mich., has booked the Chicago Tribune's three sets of war pictures.

The opera house at Ypsilanti, Mich., gave benefits two days for the local Masons, using five reels. In addition, there was an electrical spectacle, "The Fall of Antwerp."

Serials are going well at the Ishpeming theater in Ishpeming, Mich., and "The Red Circle" has been booked to follow "Neal of the Navy."

Manager Pelley of the Fuller theater at Kalamazoo, Mich., has cut the general admission to five cents and ten cents for reserved seats. Children under ten will be five cents. It is announced seven and eight reels from the Triangle, Metro and Pathe services will be used.

Manager Martin Thomas, of the Bijou theater, at Iron Mountain, Mich., has been experimenting with the special matinees for children on Saturday.

The Woodside theater at Bay City, Mich., will be open only on Sunday and Wednesday until spring.

Demands were so heavy that Manager De Noyelles, of the Temple theater, at Jackson, Mich., played "The Spoilers" again.

"The Birth of a Nation" played a three day return engagement at the Marinette theater at Menominee, Mich.

IN THE DAKOTAS.

Theater Changes.

MADISON, S. D.—M. H. Colgrove, representing the company which will erect a new theater in Madison, S. D., announces that tentative plans have been drawn.

The Empire theater at Two Rivers is now under the management of Hans Henrickson & Son.

Samuel Nelson has resigned as manager of the Armory theater at Two Rivers.

Manager Rice of the Unique theater at Marshfield will have an addition made to his house which will increase the seating capacity by 150.

Peter Schumann has sold the West Chicago theater at West Chicago, Ill., to Patrick Kennedy.

L. E. Perry, who has been operator at the Crystal theater in Sturgis, has purchased the Majestic theater at La Grange, Ind.

IN IOWA.

New Houses—Business Notes.

IOWA CITY, IA.—Saloons have gone from Iowa City and T. A. Brown's new $60,000 moving picture theater will occupy what was one a barroom and a store adjoining. He will have a theater, 40 by 110 feet, and seating 900 persons. He has taken a ten-year lease.

Carl Noltze, a wrestler, who has purchased the Royal theater at Le Mars, plans to stage some of his matches in the theater.

J. H. Johnson's Opera House at Stratford, Ia., was destroyed by fire.

H. H. Hammond of Des Moines, Ia., has purchased the Bon Ton theater at Clarinda from Miss Frances Groom. Miss Groom also has been operating the Delpheus theater, which will be discontinued. W. H. Osborn was manager of both houses.

Milwaukee Picture Ball Coming

February 12 Is Date Set for Fete of the Picture Exhibitors—Booths Where Producers Can Exhibit—The Committee.

Special to Moving Picture World, from Mid west News Service.

MILWAUKEE, Ia.—The 1916 ball of the Motion Picture Exhibitors' Association of Milwaukee, Wis., will be on a more elaborate scale than the event of two years ago. It will be held the night of February 12 in the main hall at the Auditorium.

A feature will be booths at the side of the main hall and in the adjoining halls, which producing firms can have exhibitions.

For the musical part of the program a band of twenty pieces and two orchestras have been engaged, insuring music continuously from 8 p. m. to 2 a. m.

The ball was not held last year and this gap, together with the increased interest the last year in the affairs of the association, assure the success of the fete.

The committee in charge is composed of Henry Trinz, Bert Fisher, Harry Graham, J. Lanheinrich, Otto Meister, George Fischer and A. Reise.

New Houses and Changes in Wisconsin.

Voters of Ripon, Wis., approved a bond issue of $30,000 for the purpose of constructing a municipal opera house.

J. R. McKinley, manager of the Ideal theater, at Stevens Point, Wis., will erect a new house, seating 800, on Main street in that city.

The Franke Amusement Company has opened a moving picture show in Rheingan's Hall at Thiensville, Wis. "Who Pays?" will be shown every Sunday.

Joseph Winninger will manage the opera house at Appleton, Wis., for the next year for the owner, Frank Winninger did not renew his lease.

R. D. Eustis, of Minneapolis, has purchased a moving picture theater at Iron River, Wis.

W. H. Stoddard for twenty-three years in the theater business has resigned the management of Henry Boyle theater, at Fond du Lac, Wis. A. E. Livingston, formerly of Spokane, Wash., the new owner of the house will assume the management.

O. L. Meister will erect a moving picture theater to cost $100,000 on Third street in Milwaukee, Wis.

H. F. Thiel will convert the building formerly occupied by the Rembs & Sturn furniture house, at Marshfield, Wis., into a moving picture theater seating 500 persons.

Wisconsin Brevities.

The Triangle program was switched to the Colonial in Green Bay, Was., while "The Birth of a Nation" was at the Grand.

The vestry of the Episcopal Church of the Intercession at Stevens Point, Wis., has purchased a moving picture outfit and will give shows every Saturday with a special matinee for children.

Manager E. G. Tunstall of the "Fighting for France" films and Manager Harvey Buchanan of the Broadway theater at Superior, Wis., donated the receipts for one night to the building fund of the Y. M. C. A.

Charles Toy of the Toy theater at Milwaukee, Wis., had as his guests at "The Melting Pot" the boy agents of the Curtis Publishing Company.

The Grand theater at Superior, Wis., was rented for a week by the railroads entering the city and 5,000 feet of "safety first" films were shown.

Eli Nelson of Chippewa Falls, Wis., is showing the Dietz Cameron Dam films in Minnesota.

De Nering & Kilb have opened the Olympus theater at Adell.

Plans of the Metropolitan Investment Company provide for a modern moving picture theater in a $100,000 theater building in the rear of the Metropolitan block on State street in Milwaukee. It will be one story and basement which will contain the largest billiard hall and bowling alley in the city.

The opera house at Spring Green was destroyed by fire.

BUYS MOUNTAIN CITY HOUSES.

G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

An Attorney Gets Theaters and Fixtures of Bankrupt Concern.

CHATTANOOGA, TENN.—The property of the Mountain City Amusement company, bankrupt, consisting of the fixtures, etc., of four Chattanooga motion picture theaters, the Alhambra, Colonial, Theato and Crescent, has been sold to W. E. Wilkerson, an attorney, for $1,925.

Some stock in the Southern Amusement company, a Birmingham interest, that was owned by the bankrupt concern, was sold to E. Y. Chapin for $25. The sale was later approved by J. H. Anderson, referee in bankruptcy.

Mr. Wilkerson stated that he purchased the shows for clients, some of whom are non-residents, but he did not feel authorized to give their names. He stated that for a time the theaters would be operated under his management as trustee. It was also stated that the owners would make some changes a little later on.

First Fifty Ladies Admitted Free.

In order to increase morning business and to introduce the Triangle plays, the management of the Lyric theater, of Chattanooga, advertised that during the week of January 24 the first fifty ladies and children admitted to the theater would receive free admission. A total of 100 seats was reserved for the purpose.

Features in Local Houses.

There was no lack of star talent in the Memphis theater during the week of January 24. Robert Warwick, in "Fruits of Desire," was shown at Majestic No. 1; Miss Geraldine Farrar appeared in "Temptation;" House Peters in "The Great Divide;" Marguerite Clark in "Mice and Men;" Elaine Terriss in "Society Wolves;" Mme. Petrova in "What Will People Say;" Mary Pickford in "Caprice." With all of these great pictures to select from Memphians had plenty of places to go, and the Majestic Amusement company, that owns all five houses, did an excellent week's business.

The Princess theater, of Memphis, Tenn., is now showing episodes from "The Girl and the Game" every Friday. Miss Helen Holmes is said to fill all expectations on the part of the public in this wonderful serial. "Graft" is another serial which is being shown weekly at the Princess to large crowds.

The Alcazar theater, of Chattanooga, recently announced that so many requests had been received for the return of the picture "The Cheat," a Lasky production, that the management had decided to show the picture during a return engagement of two days during February.

Announcement has been made by the management of the Parthenon theater, of Nashville, to the effect that a contract has been closed with the Mutual whereby the Nashville theater will show three Mutual pictures each week. Arrangements have been made to show a one-reel comedy with all five-reel features of the Mutual and Metro programs.

Starting Thursday, January 27, the Elite theater, of Nashville, started showing the picture serial "The Strange Case of Mary Page." An episode from this feature will be shown weekly at the theater.

NEW LOUISVILLE THEATER.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

Company Formed to Build New Picture Show for Colored People.

LOUISVILLE, KY.—Articles of incorporation of the People's Amusement company, capitalized at $30,000, have been filed. The stock is divided into 3,000 shares of the par value of $10. The incorporators are A. B. McAfee, 100 shares; A. E. Meyzeek, 85 shares, and T. C. Brock, A. S. Brock and William L. Sanders, each with 50 shares. The company has been getting ready for several months with the intention of building a large colored show house on West Walnut street. The debt limit of the concern is set at $25,000.

"PEACE" FILM CONTINUES.

The Mary Anderson theater, the Keith moving picture house of Louisville, had such a phenomenal run on "The Battle Cry of Peace" that it was decided by the management the film should remain in Louisville for a second week.

LOUISVILLE CENSOR PROTEST.

Louisville exhibitors are greatly concerned in the pending bill before congress prescribing a government commission to exercise strict censorship over moving picture plays. Members of the Louisville Photo Play Association are urging their representatives in Washington to vote against the measure on the ground that it would be curtailment of American rights.

CHILDREN AT THE WALNUT.

The Walnut Street theater, Louisville, held a picture party for children on Saturday, January 22. On the previous Friday evening a coupon was printed in the Louisville Evening Post which was good for admittance at the special attraction for children, which consisted of Jane Gray in "Let Katy Do It." The theater was packed early in the morning, but the youngsters apparently did not mind having to stand.

HARRY MITCHELL DISABLED.

Harry Mitchell, manager of the Paris, Ky., Grand opera house, recently suffered an attack of paralysis which has affected his entire left side and arm. Mr. Mitchell was formerly a conductor on a steam line and was injured in an accident. He later received a judgment of $15,000 in the Bourbon Circuit Court. The attack of paralysis is said to have been due to the old accident.

NEW GOLD ROOSTER MANAGER.

Following the resignation of R. A. Bertschy as representative of the Cincinnati office of the Pathe company, announcement was made that J. N. Gellman would hereafter represent the company in the Louisville district. Mr. Gellman recently made his first trip to Louisville.

Owensboro's Local Picture.

Henry Parrish, a photographer of Owensboro, Ky., recently filmed a local interest picture for the Interstate Film company. This picture was entitled "Owensboro Adopts a Baby," and the characters were all Owensboro people. The picture was later shown at the Grand theater. An arrangement was made whereby half of the proceeds of the picture over and above actual expenses were given to the Owensboro Associated Charities. Due to numerous delays, the bursting of steam pipe in cold weather at the Grand and other incidents, the entire net proceeds of the film amounted only to $21.60.

Wallace Hamilton Dies.

Wallace Hamilton, 35 years old, who for a number of years was well known to the theater going public, died recently at his home in Louisville following an illness of two months of Bright's disease. Mr. Hamilton started his career in the theatrical world at the age of 10, when he secured a position as program boy with the old Bijou, at that time located where the Kaufman-Straus department store now stands. He later occupied positions in the box offices at the Avenue, Masonic and Macauley theaters. He is survived by his wife, a daughter and a number of other relatives.

New Strand Prospers.

The ten-piece orchestra and Gold Rooster plays at the Strand theater have proved to be a good combination, and the new house is playing to nice crowds considering that it is the latest theater to join the moving picture ranks. The house is bright, airy, clean and commodious. The seats are comfortable, far apart and afford plenty of leg room between the rows. The stage has been very attractively arranged with fountains on each side, handsome curtains, trellis work, etc., and is undoubtedly one of the handsomest houses devoted to moving pictures in the South.

J. L. Roop Equitable Cameraman.

Joseph L. Roop, of Louisville, a sculptor, photographer and inventor of a moving picture camera, has accepted a position with the Equitable Film company, and has left the city to join a party at Jacksonville, Fla., which will shortly go to South America to take some special pictures. Mr. Roop will hold a position as cameraman.

Local Picture Hits.

J. G. Connor, a special representative of the Mutual corporation, was in Louisville recently from the Indianapolis office in the interest of the new serial "The Game and the Girl" and other Mutual attractions. Mr. Connor placed service in several of the downtown theaters while in the city.

The Blue Bird Film company's production, "Secret Love," featuring Helen Ware, was recently shown at the East Broadway theater at a special run for exhibitors. The film was later contracted for by the new Strand theater.

The patrons of the Buckingham burlesque house of Louisville were especially pleased with the recent showing of 2,000 feet of film picturing the Stecher-Cutler championship wrestling match which was held in Omaha, Neb., July 4 last. Many wrestlers well known to Louisville fans were shown in the pictures.

The first installment of the serial productions "The Strange Case of Mary Page" was shown at the Alamo theater on Sunday, January 30, and will be shown every week hereafter until every episode has been shown. The serial story is being run by the Louisville Herald in the daily editions only.

E. S. Boorkshore, of Mt. Washington, Ky., has his new picture house working nicely now and is playing to good houses.

The management of the Masonic theater, of Elizabethtown, Ky., has installed a new projecting machine.

IN NEBRASKA.

Theater Changes.

F. J. Buntmeyer has leased his moving picture theater at Deshler, Neb., to C. O. Engwall and A. F. J. Johnson of Cortland, Kan.

Vavra & Tinker have sold the Lyric at Crete, Neb., to Theodore Kempkes.

R. L. Ford and Dr. R. A. Hecox have leased the opera house at Cozad, Neb., for two years.

Axtell & Stearns, who have opened a moving picture theater in the Armory building, at Beaver City, Neb., have coined a name for it, "The Axstern."

J. A. Huffman has purchased the interest of his partner, Archie B. Jones, in the Crystal at Mitchell, Neb. Jones retires as manager.

The Optic is the name of the new moving picture theater opened in the Dean building at Minden, Neb., by Mr. and Mrs. Longtin.

R. Meyers of Germantown, Neb., has purchased the Joyo theater at Havelock, Neb., from W. C. Enrich.

Harry Jordan and Clarence Simonson have leased the Knights of Columbus opera house at O'Neill, and will conduct a moving picture show. R. A. Haskins will be operator.

Edward Blakeslee of Omaha, Neb., has purchased the airdrome at Nebraska City, Neb., and later will remodel it.

Nebraska Notes.

Only one feature a week will be used by the Home theater at Blair, Neb. A Broadway Universal will be run on Sunday night. The next three days the house will use General Film service and the last half of the week Universal service.

The Electric theater at Falls City, Neb., will have "The Birth of a Nation" about the middle of February.

The Empress theater at Kearney, Neb., had the showing of the Lincoln Highway film, which were made in that city. After paying for the making of the films, the surplus was turned over to the commercial club.

IN THE DAKOTAS.

Theaters Change Hands.

G. O. Johnson and son, Wallace, have opened a moving picture show at Fullerton, S. D.

A new moving picture theater will be opened at Courtenay, N. D., it is reported.

E. C. Cole and George Schwarting have purchased the moving picture theater at Mowbridge, S. D.

The Amusu theater at Geddes, S. D., has been sold to Otto Neilsen of Miller.

The opera house at Alexandria, S. D., is now under the management of P. G. Estee, of Parker, S. D. He is operating a picture show.

Joseph Brothers have sold the moving picture theater at Bisbee, N. D., to Matthew Gersen.

A. H. Hanson has sold the Crystal at Iroquois, S. D., to Mrs. Rachel Murray of Sturgis.

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

IOWA BREVITIES.

"The Bridge of Gold," a 1,500-foot subject made in Ottumwa, Ia., was a two-day attraction at the Orpheum theater there.

The Princess theater at Iowa City is running Mutual pictures exclusively.

Green, to relieve eye strain, is the color scheme of the newly decorated Strand theater on Locust street in Des Moines. A new Minusa screen and two Powers 6B machines have been installed.

Moving picture shows at the Armory in Clarinda, Ia., closed in January, while union revival meetings were in progress.

John Barrymore in "The Incorrigible Dukane" was requested to return by patrons of the Palace theater at Burlington, Ia.

WISCONSIN NOTES.

The McKinley school, at West Allis, has purchased a moving picture machine.

The First Presbyterian church at Eau Claire is experimenting with moving pictures at Sunday evening services.

The Elite theater at Mishicot was closed "until further notice."

"The Birth of a Nation" played a return date at the Grand theater in Green Bay January 16-19. It returns to La Crosse the week of April 23.

The Grand theater at Superior reduced its admission for Triangle pictures from 25 cents to 10 cents.

ANDERSON, IND., NOTES.

By Leon Louiso, Anderson, Ind., Correspondent for the Moving Picture World.

Meridian Co. Buys the Starland.

ANDERSON, IND.—The Starland, the largest photoplay theater in Anderson, was purchased from E. E. Martin, of Cleveland, Ohio, by the Meridian Amusement Company, and the new management took charge on January 16th. The Meridian Theater of this city and the Fisher Opera House, at Danville, Ill., are also controlled by this company. The company is composed of Fort Wayne, Ind., and Anderson capital, including G. H. Heine, Judge W. J. Vesey, Arthur Beuke, W. J. Scheiman and F. G. Heine, of Fort Wayne, and J. G. Heller, of this city. Mr. Heller, who is an able manager, now has charge of both of the local theatres. The purchase price is named as $15,000. The seating capacity of the Starland is 547. Some new improvements are being made, including a change in the heating system and the installation of glass storm fronts. The lobby poster display will be augmented by the installation of some permanent display attachments. The policy of the theatre will include Fox, Metro and Triangle pictures. The Meridian will use Paramount, World and Equitable and both houses will use Mutual Masterpictures. Both houses will open on Sundays, from 1:20 to 7:30 P. M.

Elmer Howell, who managed the Starland, will leave. He will be associated with an enterprise in another city in Indiana. The music will be in charge of J. Russell-Robinson Bros.-John C., and they will have charge of the music at both houses. The Meridian company has met with signal success since Mr. Heller has had charge of the company's interests here and the new accession is no doubt partly due to Mr. Heller's foresight and business acumen.

Arrested for Open Sunday Show in Lafayette, Ind.

Misha Rubinoff, Manager, and J. M. Chamberlain, Operator, Taken Into Custody Three Times—Get Free on Habeas Corpus Proceedings.

Special to Moving Picture World, from Indiana Trade News Service.

LAFAYETTE, IND.—The Sunday law is to be given a thorough test in Lafayette, Indiana. The Orpheum theater owned by John M. Chamberlin was opened Sunday and Misha Rubinoff of Chicago, who had rented the theater for the day and Arthur Lyday, machine operator, Indianapolis, were arrested. The two men gave bond in the sum of $100 and returned to the theater and continued to run the pictures. There was a second arrest and they again gave bond and again continued the show. The police then went to the theater and without an affidavit against the two men took them before Judge Fred Prass of the City Court, and Judge Prass refused bail. They remained in jail for two hours.

Judge Vinton, of the Tippecanoe County Court, was then appealed to and issued a writ of habeas corpus on the sheriff for the release of the two show men. The picture men are confident of ultimate victory.

WILL BUILD THEATER.

Marion, Ind.—Incorporation papers have been filed in Indianapolis for the formation of the Washington Theater Company headed by B. F. Metcalf, of the Luna Lite theater, Marion, Indiana. Associated with Mr. Metcalf are a number of Marion capitalists. The stock in the company has been subscribed and negotiations have been closed for the site of the Mecca Club on West Fourth street where a $35,000 theater will be erected.

Mr. Metcalf has conducted the Luna-Lite theater in a most succesful way and had no trouble at all in financing the bigger theater.

HILKENE TALKS TO FILM MEN.

Jacob H. Kilkene, building inspector, told members of the Motion Picture Exhibitors' Association of Indianapolis, that the Indianapolis houses as a whole were as safe from fire hazard as those of any city in the United States. Mr. Hilkene made a number of suggestions that would improve conditions, but said that he wished to be understood as offering them merely as a criticism.

Mr. Hilkene suggested that where changes might seem advisable in the present building code relating to the motion picture houses that the matter be placed before the advisory commission recently appointed by Mayor Bell.

Joseph H. Gavin, president of the exhibitors' association, will name a committee to submit changes to the commission.

The motion picture exhibitors' association will hold a state meeting the latter part of next month in Indianapolis. It is probable that several film stars will be brought to Indianapolis to take part in the meeting.

Among Indiana Film Men.

Manager J. C. Loockwood, of the Princess theater, Frankfort, Ind., has contracted for the Triangle film service.

The Royal theater, Frankfort, Ind., has been sold by James H. Staley, who plans to locate in Colorado, having accepted a position as publicity man with the Pikes Peak Film Company. L. E. Cox, of Peru, and W. H. Cox, of Ladoga, Ind., are the new Royal theater owners.

H. F. Burk, of New Castle, is planning a new theater on the site of the Phillips building in that city.

J. Shaw Grimes has brought the Corydon theater, Corydon, Ind. Mr. Grimes is from Leavenworth, Kan.

Walter Kyle and Hugh Rapp have leased the Ladoga opera house and will move their theater to the new location. James Mangus, manager of the house for the past three or four years will retire. Messrs. Kyle and Rapp have been operating a moving picture show in the Kyle Building. The change means but one picture show in Ladoga.

The Mystic theater, Albion, Ind., has added new chairs, and more seating capacity.

Several efforts to establish two picture shows in Tipton have failed. Arthur Haggerty, who made the last effort, has sold the equipment of the Habit theater to some Flora, Ind., investors and the Habit will go out of business. This leaves the field to Manager Jackson of the Martz theater.

The Union City Times and the Greenville Advocate on the Indiana border line are advocating Sunday shows. The Union City Times speaks of the Louisville, Ky., house for children as an excellent instance of the very great value and popularity of the moving picture when especially adapted for children.

Wright Huntington, who has been popular as an actor manager in a number of Indiana cities where stock companies have been maintained is now with the Triumph Film Company, which is making the most of the fact wherever its releases are being shown in Indiana.

The Starette and the Royal theaters, at New Castle, are recognized as regular donors to the New Castle visiting nurse fund.

The Violet theater, Brookston, Ind., has added a new silver fibre curtain.

Two more musicians have been added to the Blackstone theater orchestra at Martinsville, Ind., the house is growing in popularity and more features will be added.

Kanas Bars "Nation" Film

Both State Board of Censors and Appeals Board Forbid Showing "The Birth of a Nation"—G. A. R. Veterans Protested—Kansas Peculiarly Sympathetic to Negroes—An Injunction Will Be Asked.

Special to Moving Picture World, from Kansas City News Service.

KANSAS CITY, MO.—The Kansas State Board of Censors, and the Appeal Board, have rejected "Birth of A Nation." But the case will not rest there. The managers will seek an injunction in the courts, to prevent the interference with the showing of this picture in Kansas.

W. D. Ross, superintendent of public instruction, viewed the film Jan. 23, and put his ban upon it. The following day the appeal board, consisting of Governor Capper, Attorney General Brewster and Secretary of State Botkin, heard the argument of H. A. Sherman, manager of the film, sustained the head of the censor board. The governor and Mr. Ross had already received numerous objections from G. A. R. veterans, and C. A. Meek, commander in chief of the Kansas G. A. R., protested to the governor against what he alleged was a false impression given by the picture as to the union soldiers, and the Ku Klux Klan. Commander Meek filed the statement on the film published in the National Tribune, the official organ of the G. A. R. During the hearing, S. M. Brewster, attorney general, argued with Mr. Sherman against the historical accuracy of the picture.

The activity and sufferings of "Free State" Kansas before and during the Civil war in the union cause and in behalf of negroes, and the consideration that has been shown to negroes since in the state, Topeka having a large population of that color, have been mentioned as facts which contributed to the working up of sentiment against the "Birth of a Nation."

The injunction proceedings, Mr. Sherman said, would be brought later, before the film was brought to the state for showing.

Kansas Educator Now Wants to Censor Music

Thinks Exhibitors of Pictures Not Able to Choose Good Music—For Sake of the Young Minds of the State Would Censor Tunes.

KANSAS CITY, KAN.—So successful has been the censorship of moving pictures in Kansas, that the supervision of public entertainment and delectation may now be extended to the music that goes with the pictures!

The success of the Kansas censorship, it need scarcely be explained, consists in the fact that the censors have actually been able to enforce the law in a large number of cases, and have censored the pictures shown in many Kansas houses. They have been able to exclude from the state many pictures, and parts of pictures, that did not meet the approval of the censors. While the converse has not been also true—they have not been able to put before the people of Kansas their ideals of moving pictures—the net result has supposedly been the presentation of pictures that measurably meet the censors' standards. Theoretically, therefore, the people of Kansas have been edified and improved mentally and morally by the pictures shown.

It was inevitable that the attractiveness of this exercise of power should appeal to those who have authority and taste and culture in other subjects, and that the idea of censorship should quickly spread to other phases of public entertainment and recreation. There were hundreds of activities to which the censorship could be extended, but those easiest touched next by the censorship would naturally be those in connection with moving picture shows, where censorship is already established.

So now it is the music of the picture shows that is to be criticized by the state.

The first step towards establishing a censorship of music in moving picture shows has been taken by Mrs. Cora G. Lewis, a member of the state board of administration of Kansas educational institutions. Mr. Lewis has announced that censorship of music is necessary, and is preparing to present the subject to the board, and to agitate it among educators. Mrs. Lewis takes the position that most of the music heard at picture shows is demoralizing to the musical sense of the children, and renders them unfit to absorb appreciation of the best music in the schools. The state board of administration is seeking to develop the musical taste of Kansas children through the grade school courses; and the interference of these plans by the low grade of music at film shows, she insists, is a proper subject of action. Mrs. Lewis contends that if the music was censored, it would improve in quality, much to the benefit and delight of the patrons; that the patronage of the moving picture shows would greatly increase, and the proprietors would profit largely. This additional profit would more than compensate, she believes, for the cost of the censorship.

There has been a growing appreciation, in Kansas as well as elsewhere, of the value of good music for building profitable patronage of moving picture shows. But there is an inclination to think that the proprietors can more economically and safely select performers and music, than to pay state censors to make such selection.

Another Independence Theater.

Independence, Mo., was only for one day, without a moving picture show—and now the city has two. On the same day that J. E. Lewis reopened his show in the Keystone theater, after the fire that destroyed his building, the announcement was made of the establishment of a new moving picture enterprise. Edgar C. Hinds and Kenneth V. Bostian are the proprietors of the show, which was opened January 13 in Battery C Hall. Shows will be given every night but Sunday and Monday. Independence is nine miles from Kansas City, Mo., connected by street railways, and in effect a suburb.

SUPPLY SHOWS FOR CHARITY.

Denver Exchange Men Run Weekly Show for Consumptives.

By E. C. Day, Denver Correspondent of Moving Picture World.

THROUGH an arrangement all their own, the managers of local film exchanges take turns in supplying films for the Jewish Hospital for Consumptives. They clubbed together several weeks ago and obtained the moving picture plant that was installed in the hospital auditorium. Then they arranged a schedule whereby they take turns in giving the sick men a moving picture show in their own home free of charge. The exchangemen even furnish the operator and the carbons.

Milton Cohn, manager of the Denver branch of the Notable Film Co. lends his support to the plan, not only by supplying Paramount pictures for the free show but by operating the machine himself. Other managers who either do not understand the operating end of the game or are too busy to give the time supply an operator from among their employes.

It is the only amusement that the tubercular patients have and hospital attendants say that more good cheer prevails within the walls of the institution on a day following a moving picture display than could result from the purchase of thousands of dollars worth of medicine.

Miniature Theater for Exchangemen.

Harry T. Nolan, head of the Swanson-Nolan Supply Co. and owner of a string of motion picture theaters throughout the West has introduced a new feature for the benefit of Denver exchangemen and exhibitors. It is a minature moving picture theater built inside the Iris one of Denver's downtown playhouses.

This theater within a theater is fully equipped. It has two of the latest model Simplex projection machines, an up-to-date screen and 50 of the newest and most comfortable opera chairs. It was built for the purpose of allowing exchange men to exhibit their wares before prospective purchasers and to make it possible for exhibitors to learn for themselves the good and bad features of a photoplay before signing up for it.

The Minature theater has filled a long felt want in Denver. Up to this time it has often been impossible for an exchange to show its features to interested exhibitors unless a trial run is arranged at midnight or very early in the morning. The inconvenience resulted in the film distributors losing many customers and caused the exhibitor to pass up numerous features. Now trial runs can be had at any hour of the day or night and in fact most of the time that the regular show is in progress in the Iris a special film is being run off in the minature playhouse without interfering with the other.

Many Exhibitors Visit.

Many exhibitors took advantage of low railroad rates during Stock Show week in Denver to visit the various exchanges and lay in supplies as well as book new pictures. Among the visitors were: L. C. Shepherd of Pueblo; W. C. Lemaster of Victor; Charles Gunn of Cripple Creek; F. R. Kelly of Salida; A. A. Kelly of Ouray; E. M. Owen of Fowler; Carl Ray of Cheyenne, Wyo.; A. B. Sharp of Steamboat Springs, and A. B. Segerberg of Telluride.

E. Libscom of Cincinnati, one of the new owners of the Tabor Grand Opera House was in the city arranging for a permanent service for his house. The Tabor which for 50 years has been the home of high class spoken drama recently became the home of the photoplay. It has just completed a two months' run of "The Birth of a Nation" and will now run high class features with a general admission of ten cents.

W. B. Glasser Visits Denver.

W. B. Glasser, former booking agent in Denver for the "Diamond from the Sky" and now connected with the Mutual exchange in Detroit is in Denver, having been called home on account of the serious illness of his mother. Mrs. Glasser is reported much improved and will recover.

Theater Changes.

O. S. Taylor, manager of the Rex theater at Raton, N. M., has resigned his position and will be succeeded by Orin Studley.

Earl Briggs has sold his Majestic theater at Cripple Creek to Harry Goldstein.

A. B. Martin, former Denver exchange manager for the Universal Film Co., has purchased the Temple theater at McCook, Nebr., and will try his hand in the exhibiting game.

PRAIRIE STATE NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Their Own State for Iowa Children.

MUSCATINE, Ia.—The A-Muse-U theter in this city is co-operating with the Iowa State College in a series of special shows for school children which will teach them about the State in which they live. Other educational pictures will be used. The first program included "A Visit to Grinnell (Iowa) College," "The Palmer Method of Penmanship," "An Iowa Picture," and "The Legend of King Midas." Manager Rudy Boston donated the use of his house, machine and operator so admission was free. These programs will be given every Monday and Tuesday, at 4:30 p. m., at the A-Muse-U, the schools of the city taking turns in attendance. The films are furnished free of all charge by the Engineering Extension Department of the State College at Ames, Ia.

Superior Films Mfg. Co. to Move.

The Superior Film Manufacturing Company of Des Moines, Ia., is negotiating with the Commercial Club of Hattiesburg, Miss., to move its plant to that city. The company has asked temporary quarters containing from 4,000 to 4,500 square feet of floor space, gratis for six months.

New Show at Manning, Iowa.

At Manning, Ia., George Dethlefs, Sr., and son, J. F. Dethlefs, opened their new house to big business on Dec. 29. The building is 130 by 27 feet and seats 475 persons. In lighting, heating and ventilation it is thoroughly modern. The program is made up of General service, V-L-S-E and Gold Rooster features. The house is called the Crystal and was modeled out of the old Crystal theater. The Dethlefs have been in this location for four years.

Iowa Changes, Etc.

R. E. Brown has sold his moving picture theater at Early, Ia., to Cecil and Basil Kelly.

Michael Kiegstin has purchased the interest in the opera house moving picture show at Onawa, Ia., from Frank Hatt.

F. J. Ingledue has sold the equipment of the Lyric theater at Marshalltown, Ia., to F. L. Keith, owner of the Colonial theater, 18 West Main street, in Marshalltown. He will operate both houses.

The Empress at Linn Grove, Ia., has been opened.

Roscoe Call and N. G. Rice are now managing the opera house at Algona, Ia.

W. H. Clausen of Gladbrook, Ia., has purchased the Grand at Toledo, Ia., from A. H. Erickson. Mr. Erickson and son, Ralph, probably will engage in the moving picture business at Waterloo, Ia.

William Hopps has leased the moving picture theater on Second street in Kingsley, Ia., and consolidated it with his theater on Main street.

The Eulberg theater at Granville, Ia., has been leased to Peter Pressman and George Kuhl.

The Princess at Webster City, Ia., has been leased to L. A. Furniss.

A. A. Merrill has purchased the moving picture theater at Center Point, Ia., from C. W. Collinson.

Carl E. Parker has started a moving picture theater in the Carr opera house at Lovilla, Ia.

The moving picture theater at Fenton, Ia., is now under the management of F. J. Weisbrod.

H. S. Robinson of Concord, Neb., has purchased a moving picture theater at Pacific Junction, Ia.

T. H. Swenson of Thompson, Ia., has purchased the Grand theater at Springfield, Minn., from F. M. Turner.

The Star theater building at Sioux Rapids, Ia., which was owned by J. A. Meadows, has been acquired by the Sioux Rapids Building and Improvement Asso.

George E. Smith has opened a moving picture theater in the Stillman building at Ricewell, Ia.

Grand Avenue Houses

St. Louis Correspondent of World Visits Water Tower Section of City—He Gets Cold Feet When It Rains, But Good Weather Invited—Talks With Manager Sievers on Good of the Business.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS.—We picked out Grand Ave as a war path on our hunt for news this week.

New Grand Central.

The first stop was made at the New Grand Central, William Sievers' big house at Lucas Avenue. The New Grand Central is one of the largest and most elegantly appointed of houses, and compares with the Strand and Knickerbocker of New York. It is the first feature house to be built in the city. Some of the big dramatic houses have been made into feature houses after they failed with other programs, but the New Grand Central was erected solely for a first-class picture house, and has never been anything else. The theater enjoys high-class patronage, and on big nights automobiles from the fashionable residences of the west end are lined up and down Grand avenue and overflow on Delmar and other side streets in both directions.

Manager Wm. Sievers.

Wm. Sievers is a man that takes a keen and active interest in all phases of the moving picture business. He keeps in intimate connection with all the big things that are going on, and from his close touch with the New York and Chicago producers, he is a reliable authority on most any phase of the industry. We asked him the old question, "What is the matter with the picture business?" although deep down in our heart we don't believe there is much of anything the matter with it, and from Mr. Sievers' reply, especially the last part of his statement, he is much of the same opinion, that there is nothing the matter with the business that will not adjust itself in time.

Many Mediocre Features.

"There is an over-production of mediocre features," said Mr. Sievers. "There has been a cry for features, and features have been made that were features in name only. The public have been given too much, they see so many productions that they are scarcely able to judge between the good and the bad.

"Great amounts of money are spent on the pictures where oftentimes only a little art is needed. Pictures that should be classics give way to productions that have nothing more than a row of dollar marks and a string of big names behind them. The public is being spoiled to a certain extent. They are bombarded with features—every night in the week a new and costly production, till they will become bewildered after a while and not be able to tell art when they see it."

"Is there any remedy?" we asked.

"More Seats Than People."

"Wait," said Mr. Sievers, "there is one more thing the matter with the business. The seating capacity of the country is out of all proportion to the population. In other words, there are more seats waiting to be filled than there are people to fill them. As to the suggestion for a remedy, I will not prophesy, but the two conditions will remedy themselves, there will be an automatic readjustment, the result of a natural law, in fact—the best will survive, and when the business readjusts itself, and reaches a sane level, it will be of the greatest benefit to every one.

Mr. Sievers said that St. Louis will derive a great benefit from the fact that the Selig Company will come here in March to make the picture of Churchill's "Crisis." St. Louis is rich in history and romance, and the wide attraction that will be directed to the city when the pictures are shown will be of incalculable value.

At the Lindell.

After leaving the New Grand Central we went on out to the Lindell, at Grand and Herbert. The Lindell is another big place, seating two thousand, and equipped with modern heating and ventilating plants. The Lindell is now under the management of Wm. Goldman and Harry Koplar, who comprise the Consolidated Theater Company, and control besides the Lindell, the Montgomery and Imperial, across the street from each other at 15th and St. Louis Ave., the Maffit, at Vandeventer and St. Louis Ave., the Rex airdome at 13th and Warren, the St. Louis at Prairie and St. Louis Ave., and the Novelty at Grand and Easton. Neither of the managers were at the Lindell, but there was a good house full looking at the pictures.

North Grand Theater.

We crossed the street to the Warner Brothers' North Grand theater, and found the same condition, manager not at home, but a crowded house of patrons enjoying the eight-reel program.

The Eureka Near the Water Tower.

From there we took the car and went to the water tower and called in at the Eureka, the theater formerly managed by Miss Isabel Spear. The Eureka has changed hands, and a Miss Fargo is now the manager. The lady was also not at home, but there was a young man in charge who seemed to have excellent control of the place.

Finding three houses, one after another with the managers not at home, looked rather queer. It reminded us of the story of the man who went to a restaurant and asked for the proprietor and was told he had gone out to lunch. We do not know, but we strongly suspect that these three absent managers had gone to a picture show. We stayed a while at the Eureka because they had one of those old-fashioned one-reel programs, and we like that kind of a show.

The Eureka is one of the early neighborhood houses of the city, and the seats are chairs, real straight-backed chairs with perforated bottoms like lots of folks have in the dining room. The theater has always been under the management of a woman, and there are many little feminine touches about the place. One that is very pleasing is the lighting arrangement. The indirect ceiling lights are in the shape of big baskets and bowls of flowers and plants, each with trailing ferns and vines drooping over the sides.

ARSENAL THEATER TO OPEN.

The Arsenal Theater at Grand and Arsenal streets has been leased by the Arsenal Theater Company, a syndicate of five men living in the vicinity of the theater, near Tower Grove park, for a high class motion picture house. The Arsenal has a frontage of fifty feet on Grand avenue, and extends a hundred feet on Arsenal street, and has a seating capacity of about seven hundred.

The Arsenal company comprises Herman W. Fay, President; John J. Kleekamp, Edward Kleekamp, E. P. Craig and G. L. Loeffler, and it is said that the theater will become the third on a circuit, of which the American and King's are the other two members. The location of the Arsenal is an ideal one, although the house has been closed for more than two years, as the corner of Grand and Arsenal is one of the busiest in South St. Louis, and three car lines pass the door. The Arsenal will open early in February.

Censor Inconsistencies

Exhibitors of Dallas, Texas, Get a Good Working Sample of Censorship When Film Is Turned Down for One Reason and Appeal Board Orders Cuts for Entirely Different Objection.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, Tex.—This city has its first taste of the inconsistency so rampant in censorship disputes, showing the radically different angles from which different persons look at pictures.

On January 20, Mrs. Reed Finley, city censor, refused the Jefferson theater a permit to show "Life's Whirlpool," a World Film feature. Mrs. Finley said the picture was the most horrible and gruesome thing she had even seen. The theater, supported by the exchange, appealed from her decision to the appeals board.

The appeals board apparently did not say a word about the gruesomeness and horribleness that the censor discovered, but they wanted to support her, so ordered love scenes cut to five feet in some cases and in others eliminated entirely.

Mr. Graf of the World corporation will try to obtain a reconsideration of the turn-down given "The Lure" some weeks back, as the new board is not composed of the same members as the older one.

A special showing before the board will also be made of "The Miracle of Life," which was turned down when first released. The showing will be at the Old Mill theater, under the auspices of the Mutual corporation's Dallas branch. This picture was refused an exhibition on some minor ground; if the writer's memory is clear, because the wife in the story actually drank the poison in her dream. It was shown in other places in the state and won unstinted praise both for the beauty of the picture and the deep lesson carried.

FORT WORTH SUNDAY SHOWS.

Agitation for Special Election Is Receiving Generous Support.

The movement for a special election on permitting places of amusement to open on Sunday in Fort Worth is receiving generous support on all sides. Only the usual element seems to be against it. The labor unions are doing much for the work, the petitions having been presented to the city commission by C. W. Woodman, a prominent labor leader of that city, and, incidentally, Texas state labor commissioner. It was originally requested that the election be held on January 21, along with another election, and while the city commission does not seem opposed to the proposition in the whole, their desire is to have the election as an independent decision.

Andrew Zucarro, manager of the Queen at Fort Worth, was in Dallas this week, and says that although the exhibitors are very anxious to get quick action, they will do the best they can, in the meantime working for a favorable vote.

HIGH COURT TO DECIDE.

Court of Criminal Appeals Has Question of Free Exhibition.

The Court of Criminal Appeals has before it this week a case that will carry a strong precedent in the decision. The case of Spooner, from Tom Green County.

"Dad" Spooner operates the Crystal theater at San Angelo, and held an exhibition on Sunday. No admission fee was charged, but a collection was taken. After paying his operator and rent Mr. Spooner donated the balance to the State Tuberculosis Colony, near San Angelo. He was arrested and fined $20, but appealed on the contention that a benefit performance is not a violation of the Sunday closing law.

A la the Phoenix.

When the town of Wirt, Okla., was practically wiped out by fire early in January, D. W. Jennings' Colonial went with the rest, but Mr. Jennings at once started to rebuild and will be ready for opening about February 1. The whole town is rapidly being reconstructed.

New Cartoon Machine.

The Acorn Movie Cartoon Company has been chartered and will commence at once the manufacture of moving picture cartoons. The work will be done under a method invented by Charles L. Sudmann, an artist, of this city. By the Sudmann method the production of moving cartoons will, so it is reported, be greatly simplified.

Pay in Advance.

According to E. R. McDuffie, the Oklahoma City exchanges are doing away with all charge accounts and installing a strictly "pay in advance" system of delivering service. Results will be watched with considerable interest in Dallas.

Clegg to Address Rotarians.

C. A. Clegg, Dallas manager for the Mutual, will address the Rotary Club, of Fort Worth, at a special moving picture day, January 28. Mr. Clegg's subject will be "The Evolution of the Moving Picture Industry."

Would Enjoin Sunday Shows.

Considerable opposition has developed in Waco, Tex., to the proposed election designed to permit Sunday exhibitions, and an effort will be made to stop the election February 15 by injunction. It is believed that regardless of the outcome of the injunction suit, the matter will eventually reach the State Supreme Court.

Dallas Territory Notes.

The Empress, the only large house in Oklahoma City showing straight pictures, is doing a fine business. Jack Boland manages this house.

Charles D. Touchon, formerly in the office of the J. D. Wheelan Film Company, is now manager of the Newport, in Dallas, a fine second-run house under the control of Mr. Wheelan.

P. C. Crown, manager of the Crown at Houston, was in Dallas recently, and witnessed an advance showing of "A Wonderful Wager," at the Hippodrome, the guest of C. A. Meade, of the "Vaseline" office. Mr. Crown says Houston is a good place, but they have "some" censorship there.

J. Klein, of the World corporation, left January 17 for Atlanta, Ga.

W. M. Byrd, representative of the Fox interests in Dallas, made a flying trip to New Orleans, January 22, to be gone until the 25th

Ben Halsell, manager of the Queen at Bonham, visited the Dallas Fox office, January 22.

Two Hulsey theaters, the Queen at Galveston and the Old Mill at Dallas, will show Gold Rooster pictures in future, along with their other service.

Jack Tars March to See Picture

"Submarine Pirate" Seen by 500 Apprentice Seamen—March Through Oakland Headed by Mayor and City Council and Band.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

OAKLAND, CAL.—The Triangle comedy feature, the "Submarine Pirate," has been the attraction during the past week at the Franklin theater, Oakland, Calif., and has been the motif for some excellent publicity work of a rather unusual character, which has been participated in by the Federal Government, City of Oakland officials and the Chamber of Commerce. Five hundred apprentice seamen from the United States naval training station on Goat Island, San Francisco, were given a holiday and were taken to the east bay city aboard two government tugs. The party was met at the Clay street wharf by Mayor John L. Davis and members of the City Council, and, headed by a band of forty pieces, marched up Broadway to the Franklin theater. More than one half of the house was reserved for the visitors and the program which had been arranged by Manager Rex W. Midgely was enthusiastically received. Besides the "Submarine Pirate," this consisted of pictures showing Swedish submarine manoeuvers, a Japanese torpedo boat destroyer in a storm and a Hearst-Selig News Pictorial, which showed scenes in San Francisco Bay.

The management of the Franklin theater worked hard to make the affair a success and was given the active co-operation of Manager Ben. F. Simpson, of the San Francisco office of the Triangle Film Corporation, and the local commercial bodies. Moving pictures of the march of the marines were taken by Ray A. Duhem, of San Francisco, and these were shown at the theater the following day.

BOARD OF TRADE ELECTION.

The annual meeting and election of officers of the Film Exchange Board of Trade of San Francisco was held on the evening of January 18 and was well attended. The work of the past year was reviewed and the members expressed general satisfaction with the results that have been accomplished. The officers chosen for the ensuing term are as follows:

President, Morris L. Markowitz, of the California Film Exchange; vice president, X. K. Stout, Mutual Film Corporation; treasurer, H. W. Oviatt, Pathe Film Exchange; secretary, Leon D. Netter, All Star Feature Distributors, Inc.; board of directors, Louis Reichert, Metro Feature Service; I. H. Lichtenstein, Globe Film Exchange; Morris L. Markowitz, California Film Exchange; H. W. Oviatt, Pathe Film Exchange; finance committee, John W. Allen, Progressive Motion Picture Company; I. H. Lichtenstein, Globe Film Exchange, and Louis Reichert, Metro Feature Service; membership committee, Robert E. Stebbins, Progressive Motion Picture Company; David Tompkins, United Film Exchange, and Fred W. Voight, manager of the Film Exchange Board of Trade of San Francisco.

HENRY DERNHAM PASSES AWAY.

Henry Dernham, president of the Popular Amusement Company, which conducts the Portola theater at San Francisco, passed away at Coronoda, Calif., on January 20th, following a brief illness. Mr. Dernham was regarded as one of the big constructive business men of the city, and for many years was general manager of the Emporium, the largest department store on the Pacific coast. He was fifty-five years of age at the time of his death and is survived by a widow and a daughter.

POSTER AND SUPPLY BUILDING.

Davis Bros., who conduct a large poster exchange on Eddy street, San Francisco, are completing arrangements for taking over a large building in the Golden Gate

venue film exchange district and plan to move from their present quarters early in the spring. A large space will be reserved for their poster exchange business and in addition there will be a large supply department. Considerable space will also be set aside for desk room, where owners of films, and others desiring to keep in close touch with exhibitors, may establish headquarters. Many inquiries have already been received in regard to this innovation and most of the space will probably be reserved before the building is taken over. Arrangements are also being made to install a public demonstrating room, where concerns having no facilities of this character may display their film offerings.

Preparing for "Ne'er-Do-Well" Campaign.

Sol L. Lesser, who recently purchased the United States rights to the "Ne'er-Do-Well," left for New York this week to make a stay of at least six months and this great feature production will shortly be placed on the market. Just before his departure from this city the employes of the Golden Gate Film Exchange, Inc., and the All Star Feature Distributors, Inc., presented him with a handsome leather bound note book as a token of their regard for him, a gift that was deeply apreciated. E. M. Asher has also departed for New York, by way of Chicago, to act as publicity man for Mr. Lesser at the office to be established in the Eastern city.

Serial Draws Big at Vaudeville House.

The use of serial moving pictures as a drawing card for vaudeville has been given a thorough test by the management of Pantage's theater and the experiment has been very gratifying. Several weeks ago the Pathe production, "The Red Circle," was started here and despite the rainy weather the attendance has shown a great increase. The local police and detective force has become interested in the serial and there are but few who do not see it regularly. The newsboys on the streets have become regular patrons of the theater and many of them are to be seen with red circles painted on the backs of their hands. Both general manager J. J. Cluxton and house manager Robert G. Drady are delighted with the results that have been secured by the use of this serial and express the opinion that this class of film attraction appeals more to vaudeville patrons than long productions.

San Francisco Briefs.

The Independent Film Exchange is now well settled in its new quarters at 122 Golden Gate avenue.

The Picture Playhouse Film Company has received two war subjects that have aroused considerable enthusiasm here.

W. E. Shaffer is traveling through the California territory, south of San Francisco, for the Union Film & Supply Company, handling the "Fall of Przemysl."

W. R. Hart was here recently fitting up a road show and has left for San Joaquin Valley points, where he will show the "Mysteries of New York."

G. A. Metcalfe, of the supply house bearing his name, made a business trip to Los Angeles recently to inspect the new branch opened there a few weeks ago.

S. N. Kanner, formerly with the Comedy Film Company, has been made manager of the Elite theater on Market street.

W. Casey, formerly with the Sullivan & Considine Circuit, has been made house manager of the Tivoli, conducted by the Turner & Dahnken Circuit.

Robert Quive, manager of the San Francisco branch of the V-L-S-E, is looking forward to an interesting release at an early date, his broken arm having healed to such an extent that it will be released from the plaster cast shortly.

Louis Marks and John Di Stassio, prominent exhibitors of Sacramento, Calif., were here recently to look over late releases.

The All Star Feature Distributors, Inc., has secured the Pacific Coast rights to "Concealed Truth."

Conferences No Avail

Portland, Oregon, City Fathers Meet Film Men But No Relief from Oppressive Censorship Yet—More Snakes Cut from Film—City Commissioner Has Another Plan to Curb Vicious Pictures—Screen Club Interviews Him.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

PORTLAND, OREGON. — The Portland Screen Club has taken hold of the fight against oppresive censorship with a will. Meetings of the allied film interests are being held several times each week and more enthusiasm has been shown than in the past when the picture theater men were united with the managers of the legitimate theaters under the name of the Portland Protective Association. Several conferences were had with the city commissioners during the week of January 16 and the film men now have clearly laid their side of the situation before the city fathers. These conferences have not yet, however, resulted in any relief in the cnsorship situation in Portland.

"Personally," said F. M. Simonton, manager of the Standard Feature Film Company, "I believe the city officials are 'stalling' on the censorship question. They are putting us off from time to time and decline to commit themselves one way or the other with regard to the situation. I believe they intend to drag the matter along expecting that we will get tired and lie down. Their expectations will not be realized."

An interview with Will H. Daly, commissioner of public utilities, appeared in the Portland Journal wherein Mr. Daly expressed himself against the censorship situation system in Portland and said he believed many injustices were being done. He believed, he said, in handling the situation under a law similar to the former model liquor law, namely, that an ordinance should be drawn specifying the kind of pictures not to be shown and if any such were shown, arrest the exhibitor. Mr. Daly declined to discuss the interview appearing in the Journal with the Screen Club committee or to reiterate his views expressed in the interview. He said, however, that he was framing a censorship ordinance which he would submit to the council.

Snakes are again demanding the censor board's attention. Manager Myrick, of the Columbia, seems to be the target of their shots of late and he has on his desk a good-sized roll of film cut from the Triangle Keystone film, "The Hunt," wherein a snake appeared in a scene.

Another picture that met official disapproval recently was "Smashing the Vice Trust." The people having charge of this picture say that Mrs. E. B. Colwell, secretary of the censor board, gave as the reason for condemning it that no conditions as it depicted existed in Portland.

THE YEAR'S PROSPECT IN OREGON.

Nineteen fifteen, especially the latter part, was a lean year for Portland's exhibitors. The reasons were presumably the inactivity of the lumber industry and the fact that very little money was spent in the development of Oregon's resources. Portland's banks, in fact, have been mere safe deposit vaults. The indications are that Oregon's lumber industry will open up within the next 30 days. At Bend, Oregon, one mill will employ 1,500 men. An enterprising exhibitor was in Portland recently negotiating for equipment to open a house there.

E. J. Myrick, manager of the Columbia, has an optimistic view of the prospects in Portland. With some of the state's biggest sawmills located here, with Portland's banks full of money and with the general commercial activity rapidly moving westward, he sees no reason why 1916 should not be the biggest year Portland has ever had.

MERRICK LEAVES PORTLAND.

J. L. Merrick, for several years road man for the General Film out of Portland and Seattle, has been transferred to Los Angeles. The change was made for the benefit of his wife's health. Mr. Merrick was one of the most popular road men in the territory and his departure from Portland is regretted.

P. M. Kershaw has been selected to take Mr. Merrick's place in Portland. He is an able salesman and has been a road man in commercial lines for many years.

STAY WITH PICTURES, JOE.

Joe Lucas, the genial proprietor of the Grand, Centralia, Washington, is in his home town an adept in the manly art of self defense, and nothing pleases Joe more than when he can take an evening off to witness an affair in the squared circle.

Recently a bout was to be pulled off in Tenino, a town near Centralia, between two husky loggers working in the woods thereabouts. Joe's first show was well under way and he was debating whether or not he should take in the event when the telephone rang. It was a friend of his at Tenino, who said the crowd was all assembled to view the fight, but that one of the lumber-jacks had failed to appear.

Joe has been in the theater game a long time and he knows the pangs of dismay that tug at the heartstrings of a disappointed audience.

"Hold the crowd!" yelled Joe over the wire. "I'll take the piker's place!"

A road man, who, by the way, is responsible for this yarn, called on Joe several days later and found him able to sit up and able to take nourishment, but that was about all. To him Joe confided that hereafter his efforts to please the public would be limited to the exhibition of high-class pictures in his theater.

Maple Goes to Lewiston.

George Maple, formerly manager of the Palace theater, Roseburg, Oregon, was a visitor in Portland en route to Lewiston, Idaho, where he has taken charge of the Star theater. Mr. Maple was in Portland a few weeks ago and at that time threatened to stay away from the film game at least a year.

Council Acts as Censor.

The city council at Enterprise, Oregon, recently sat in judgment on a picture presented at one of the eastern Oregon town's theaters and an edict was issued that all films of a suggestive or sensuous nature should be barred in Enterprise. The showmen are disposed to abide by the ruling of the council and have requested Portland exchanges to omit this class of films from the programs sent to Enterprise.

New Universal Bookers.

John R. Meldrum, recently special representative of "The Girl and the Game," is booking at the Universal exchange in Portland, vice S. S. Schubach, resigned. Mr. Meldrum was formerly booker for Universal at Seattle. Emil Ericksen, who occupied the booker's chair at the Portland Universal until recently, has accepted a similar position in Butte, Mont.

Big Legit House Turns

Western Canada's Leading Legitimate Theater Becomes a Picture House—Manager C. P. Walker Has Redecorated and Beautified Winnipeg Theater for Films—Special Music—Many Seats Reserved.

'By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

WINNIPEG, MANITOBA.—The Walker theater in Winnipeg, the most important legitimate theater in western Canada, has gone over to moving pictures, and early in January began the presentation of feature programs. C. P. Walker, manager of the theater, recently returned from an extended eastern trip which included New York, Chicago, Detroit and Toronto, taken for the purpose of acquiring advanced ideas in conducting a moving picture theater. As a result of this study, Winnipeg theatergoers were treated to a surprise in the manner of presentation, which is on a scale never before attempted in Western Canada.

Charles L. Cadwalader, one of the leading scenic artists of the Lee Lash studios in New York, brought to Winnipeg by Mr. Walker, and painted a special stage setting for the house. This represents a beautiful scene on the Mediterranean, with special lighting and moving cloud effects. Mr. Caldwalader has also been commissioned to execute new settings for the Lougheed-Walker theaters in Calgary and Edmonton, and the Groves-Walker theaters in Regina and Saskatoon.

Particular attention is paid to the music at the Walker, and Henri Bourgeault, conductor of the Winnipeg Operatic Society, has been placed at the head of a symphony orchestra of sixteen musicians, who are partly concealed during the performance by a trellis of vines. Two high class vocalists have also been engaged, and add to the really fine music of the program.

Another departure is in the prices, which are higher than have ever before been attempted here for regular moving picture performances. All seats except those in the gallery are reserved, and may be secured one week in advance. In the evening orchestra seats are 50 and 25 cents; balcony circle, 25 cents; balcony, 15 cents; gallery 10 cents. Matinee prices are 25 cents for orchestra seats; balcony, 15 cents; with the gallery, as always, 10 cents.

At 11 o'clock on Saturday mornings a "Children's Hour" is given, with a specially arranged program of suitable pictures and music. Admission at this time is 15 cents.

Although the opening feature was Pathe's "The Beloved Vagabond," the Metro production, "My Madonna," was run the second half of the week, with two other Metros, "The Final Judgment," and "The Bridge," for the second week. These productions will hereafter be shown regularly, Mr. Walker having signed a contract for first run in western Canada for the Metro program. Two shows a day are given, and up to the present time the business done has been very good.

Legitimate attractions will play the house on the rare occasions when any are available, but as Mr. Walker said when announcing the change, "It happens for various reasons (which unfortunately I have not the time now to explain) that not so many are coming to Winnipeg as is usual about this time of the year."

Will Change Fire Escapes.

Vancouver, B. C.—After a long drawn out discussion, which for a time threatened the closing of the Avenue theater in Vancouver in the midst of the run of "The Birth of a Nation," the house was finally granted a renewal of its license for 1916 and will be further dealt with by the new city council, just elected.

The Avenue problem has been an annual one with city councils since 1913. It first arose when the Georgia street viaduct was projected, the aldermen realizing that the construction of the Main street end of the bridge would bring the fire escapes of the theater over city property. The Western Amusement Company, owners of the Avenue, were offered $15,000 to move the escapes and effect other changes "during the construction of the viaduct," and accepted the money. The difficulty arose over the interpretation of the word "during." J. E. Bird, council for the owners, contended that the word meant that this required them to make temporary alterations to remain during the time the bridge was being built, while the city held that the theater owners were bound to make permanent alterations, which should have been finished before the completion of the bridge. At the last meeting of the council a resolution was put through authorizing the building inspector to close the theater within twenty-four hours, if an agreement for new fire escapes were not signed. At a special meeting held the following day to consider the matter further it was announced that Mr. Bird had agreed to sign a personal bond for $2,000, guaranteeing that the required improvements would be completed by August 31, and the 1916 license was accordingly granted.

NEW METRO EXCHANGES.

Another program has invaded Western Canada, and it is expected that in the near future Metro pictures will be shown throughout the Western territory. A group of Montreal financial men are behind the venture, having formed the Metro Starfilms, Ltd., with the following officers: President, A. N. Brodeur; vice-president, Paul Galibert; secretary-treasurer, Hal MacBrown; managing director, Herbert Lubin.

Less Kauffman, western general manager for the company, has arrived in Winnipeg, and has secured quarters at 116 Phoenix Block, adjoining those of the Canadian Universal Film Co., Ltd. It is Mr. Kauffman's intention to make his headquarters in Winnipeg, and establish branch offices in Calgary and Vancouver, although as yet no definite announcement has been made in regard to the latter cities.

VANCOUVER UNION ELECTS.

Moving Picture Machine Operators' Union, Local No. 348, I. A. T. S. E. & M. P. M. O., last month held an election of officers in Vancouver for the year 1916 and the following were elected: President, W. E. McCartney; vice president, J. O. Thomas; secretary-treasurer, A. O. Hansen; recording secretary, Wm. Tenny; sergeant-at-arms, Wm. Woolridge; business agent, E. Huttlemayer; executive at large, Wm. Worby; examining board, W. E. McCartney, J. O. Thomas, Jos. La Chance; Trustees, P. Pitner, J. H. Leslie, E. S. Holdsworth; delegates to Trades and Labor Council, P. Pitner, J. O. Thomas; delegate to B. C. Federation of Labor, A. O. Hansen.

After the elections were over the members present, twenty-five in number, repaired to the home of P. Pitner, where the social committee had prepared a fine array of refreshments. An enjoyable evening was spent, with music, etc., and some extraordinary talent was uncovered.

The presence of E. Fortune, of Denver, Colo., Local No. 260, and Harry Lester, of Atlantic City, N. J., Local No. 310, operators traveling with "The Birth of a Nation," was greatly appreciated by those present.

TICKET SELLING CONTEST IN VANCOUVER, B. C.

The National Amusement Company has started a strenuous campaign to increase the business at four of its Vancouver theaters—the Globe, Maple Leaf, Columbia and Princess—and is conducting a contest similar to those often conducted by newspapers in subscription campaigns.

Contestants are required to sell books of admission tickets, ranging in price from $1.00 to $5.00, and containing tickets to a value of $1.10 to $5.50, or a 10 per cent. bonus of free tickets. A certain number of points is allowed contestants for each book of tickets sold with an additional number of credits awarded when the tickets are used for admission, provided the contestant's name is written on them by the user. The tickets are in denominations of 10 and 15 cents, with a different scale of points awarded on the different priced tickets as used.

The contest is short, closing March 11, and expensive prizes are to be awarded, totaling an amount stated to be $5,000. First prize is a touring car, or $1,000 in cash; second, a player piano or $500 in cash; and twelve other prizes of diminishing value. All persons taking part in the contest who do not win one of the principal prizes will be presented with a season ticket to the company's theaters, valued at about $15.

The standing of the various contestants is displayed from day to day on bulletin boards in the lobbies, and special credits for books sold within certain periods serve to keep up the interest.

The effect of this contest on the patronage of other houses will be watched with intense interest.

Basil S. Courtney.

Basil S. Courtney, general manager of the Basil Corporation, owners of the Canadian rights for "The Birth of a Nation," is a comparative newcomer into the moving picture field, but he has already established himself as an exhibitor who is thoroughly conversant with the proper method of presenting a picture in a high-class manner.

At a time when the "wise ones" deemed it a foolish venture, Mr. Courtney induced some friends to join him in the purchase of the Canadian exhibition rights at a high figure, and the business done from the first has completely vindicated his judgment.

Mr. Courtney was born in Glasgow, Scotland, but came to this country at an early age. He was educated at St. Paul's, Concord, N. H., and afterwards entered the insurance business.

"B. C. for the Empire" Films.

Cameraman A. D. Kean, of Vancouver, who has made pictures of all the local battalions which have gone to the front, has joined the forces with the Vancouver branch of the Red Cross Society, and has assembled four reels of military pictures dating from the beginning of the war up to the present time, under the title "B. C. for the Empire." A tour of the entire province is about to be undertaken in the interests of the National Red Cross, the opening date being played at the Avenue theater in Vancouver.

Will Remodel the Bijou in Victoria.

Arrangements have been completed between the owners of the Bijou in Victoria, B. C., and W. P. Nichols, general manager of the National Amusement Company, whereby the Bijou is to be entirely remodeled.

The new plans, which are now being prepared, will greatly increase the seating capacity of the house, and call for the installation of a modern heating and ventilating plant. Every arrangement will be made for the convenience of patrons, and a four-piece orchestra will be provided.

Admission will be five cents.

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Calendar of Daily Program Releases

Releases for Weeks Ending February 12 and February 19

(For Extended Table of Current Releases See Pages 1034, 1036, 1038.)

General Film Company.

Current Releases

	(Serial No.)
MONDAY, FEBRUARY 7, 1916.	
BIOGRAPH—A Chance Deception (Drama) (Biograph—Reissue No. 36)	20009
ESSANAY—The Strange Case of Mary Page (No. 3 "The Web") (Two parts—Drama)	.....
LUBIN—The Diamond Thieves (Drama)	20010
SELIG—The Dragnet (Three parts—Drama)	20004-5-6
SELIG—Selig-Tribune No. 11, 1916 (Topical)	20008
VITAGRAPH—Betty, the Boy and the Bird (Comedy—Drama)	20007
VITAGRAPH—The Surprises of an Empty Hotel (Four parts—Drama) (Unit Program)	U-1050-1-2-3
VITAGRAPH—A Cripple Creek Cinderella (Comedy-Drama) (Unit Program)	U-1054
TUESDAY, FEBRUARY 8, 1916.	
ESSANAY—The Man In Him (Two parts—Drama)	
KALEM—Wurra-Wurra (Comedy)	20013
LUBIN—The Last Shot (Two parts—Drama)	20014-5
WEDNESDAY, FEBRUARY 9, 1916.	
BIOGRAPH—The Iron Will (Three parts—Drama)	20019-20-1
ESSANAY—The Fable of "The Grass Widow and the Mesmeree and the Six Dollars" (comedy)	.....
KALEM—The Darkest Hour (No. 12 of the "Stingaree" Series) (Two parts—Drama)	20016-7
THURSDAY, FEBRUARY 10, 1916.	
LUBIN—Sold to Satan (Three parts—Drama)	20022-3-4
SELIG—Selig-Tribune No. 12, 1916 (Topical)	20025
VIM—Bungles' Rainy Day (Comedy)	20026
FRIDAY, FEBRUARY 11, 1916.	
KALEM—The Trail's End (No. 16 of the "Ventures of Marguerite" Series) (Drama)	20030
KNICKERBOCKER STAR FEATURE—"The Big Brother" (Three parts—Drama)	20027-8-9
VIM—The High Sign (Comedy)	20032
VITAGRAPH—Freddy's Last Bean (Comedy)	20031
SATURDAY, FEBRUARY 12, 1916.	
ESSANAY—Golden Lies (Three parts—Drama)	20033-4-5
KALEM—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series) (Drama)	20040
LUBIN—Billie's Lucky Bill (Comedy)	20036
SELIG—A Mix-Up In Movies (Comedy)	20041
VITAGRAPH—From Out of the Past (Broadway Star Features) (Three parts—Drama)	20037-8-9

General Film Company.

Advance Releases

MONDAY, FEBRUARY 14, 1916.

BIOGRAPH—Just Gold (Drama) (Biograph—Reissue No. 37).
ESSANAY—The Strange Case of Mary Page (No. 4) (Two parts Drama).
LUBIN—A Song From the Heart (Drama).
SELIG—The Black Orchid (Three parts—Drama).
SELIG—Selig-Tribune No. 13, 1916 (Topical).
VITAGRAPH—You're Next (Comedy).

TUESDAY, FEBRUARY 15, 1916.

BIOGRAPH—His White Lie (Two parts—Drama).
ESSANAY—Gold Dust (Two parts—Drama).
KALEM—Ham Takes a Chance (Comedy).

WEDNESDAY, FEBRUARY 16, 1916.

BIOGRAPH—Pique (Three parts—Drama).
ESSANAY—Vernon Howe Bailey's Sketch Book (Cartoon-Comedy).
—A Scenic Subject on the same reel.
KALEM—A Molar Mix-Up (Comedy).

THURSDAY, FEBRUARY 17, 1916.

LUBIN—The Uplift (Three parts—Drama).
SELIG—Selig-Tribune No. 14, 1916 (Topical).
VIM—One Too Many (Comedy).

FRIDAY, FEBRUARY 18, 1916.

KALEM—The Guiding Hand (No. 17 of the "Ventures of Marguerite" Series) (Drama).
KNICKERBOCKER STAR FEATURE—The Child of the West (Three parts—Drama).
VIM—Pluck and Luck (Comedy).
VITAGRAPH—In Arcadia (Comedy).

SATURDAY, FEBRUARY 19, 1916.

ESSANAY—Politeness Pays (Three parts—Drama).
KALEM—The "Hazards of Helen" Railroad Series No. 67, "The Perilous Swing" (Drama).
LUBIN—A Temporary Husband (Comedy).
SELIG—Making Good (Drama).
VITAGRAPH—The Man He Used To Be (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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BIOGRAPH
QUALITY FILMS

Monday, February 14

Just Gold

Directed by D. W. GRIFFITH

The hunt for wealth and its tragic circumstances—a gripping desert drama.

Lillian Gish — Lionel Barrymore
Charles H. West — Alfred Paget

The Biograph Re-issue

Tuesday, February 15

His White Lie

Directed by WALTER COYLE

A vivid emotional mystery drama of politics and love

Gretchen Hartman — Claire McDowell
Charles H. Mailes — Charles Perley

The Two Reel Biograph

Wednesday, February 16

Pique

Directed by LAWRENCE MARSTON

Augustin Daly's famous play—a drama of woman's wounded pride.

Gretchen Hartman — Betty Gray
William Russell — Franklin Ritchie

The Three Reel Biograph

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Calendar of Daily Program Releases

Releases for Weeks Ending February 12 and February 19

(For Extended Table of Current Releases See Pages 1034, 1036, 1038.)

Universal Film Mfg. Company.

SUNDAY, FEBRUARY 6, 1916.

	Serial No.
LAEMMLE—No release this day.	
L-KO—A September Mourning (Two parts—Comedy)	01175
REX—One Who Passed By (Drama)	01174

MONDAY, FEBRUARY 7, 1916.

NESTOR—Mixed Kids (Comedy)	01178
RED FEATHER PHOTO-PLAYS—A Knight of the Range (Five parts—Drama)	01177
UNIVERSAL SPECIAL FEATURE—Graft No. 9 "The Insurance Swindlers" (Two parts—Drama)	01194

TUESDAY, FEBRUARY 8, 1916.

GOLD SEAL—Yust From Sweden (Three parts—Human Interest—Drama)	01179
IMP—Artistic Interference (Comedy)	01180
REX—No release this day.	

WEDNESDAY, FEBRUARY 9, 1916.

ANIMATED WEEKLY—Number 5 (Topical)	01183
L-KO—Her Naughty Eyes (Comedy)	01182
VICTOR—High Fliers (Two parts—Modern—Comedy-Drama)	01181

THURSDAY, FEBRUARY 10, 1916.

BIG U—No release this day.	
LAEMMLE—The Living Lie (Three parts—Drama of the Latin Quarters)	01184
POWERS—A Hot Time In Iceland (Comedy Cartoon)	01185
—Acrobatic Act (Vaudeville Act)	01185

FRIDAY, FEBRUARY 11, 1916.

IMP—The Trail of Wild Wolf (Two parts—North Western—Drama)	01186
NESTOR—A Quiet Supper For Four (Comedy)	01188
REX—The Missing Locket (Drama)	01187

SATURDAY, FEBRUARY 12, 1916.

BISON—His Majesty, Dick Turpin (Two parts—Drama)	01189
JOKER—Leap and Look Thereafter (Comedy)	01191
POWERS—Uncle Sam At Work (No 8 "Uncle Sam-Fisherman-Postmaster-Health Officer") (Educational)	01190

SUNDAY, FEBRUARY 13, 1916.

LAEMMLE—Arthur's Last Fling (Comedy)	01192
L-KO—Firing the Butler and the Butler Fired (Two parts—Comedy)	01193
REX—No release this day.	

MONDAY, FEBRUARY 14, 1916.

NESTOR—When the Losers Won (Comedy)	01196
RED FEATHER PHOTOPLAYS—The Sphinx (Five parts—Drama)	01195
UNIVERSAL SPECIAL FEATURE—Graft No. 10, "The Harbor Transportation Trust" (Two parts —Drama)	01212

TUESDAY, FEBRUARY 15, 1916.

GOLD SEAL—The Family Secret (Two parts—Comedy-Drama)	01197
IMP—Cinders (Drama)	01199
REX—The Strong Arm Squad (Drama)	01198

WEDNESDAY, FEBRUARY 16, 1916.

ANIMATED WEEKLY—Number 6 (Topical)	01202
LAEMMLE—As Fate Decides (Drama)	01200
L-KO—Elevating Father (Two parts—Comedy)	01201

THURSDAY, FEBRUARY 17, 1916.

BIG U—No release this day.	
POWERS—Building Up the Health of a Nation (Lesson 4—Educational)	01204
POWERS—Joe Boko's Adventures (Cartoon-Com.)	01204
VICOR—In the Night (Three parts—Modern Dr.)	01203

FRIDAY, FEBRUARY 18, 1916.

IMP—Plot and Counterplot (Two parts—Drama)	01205
NESTOR—Flivver's Dilemma (Comedy)	01207
REX—Borrowed Plumes (Drama)	01206

SATURDAY, FEBRUARY 19, 1916.

BISON—A Recoiling Vengeance (Three parts—Animal—Drama)	01208
JOKER—No release this day.	
POWERS—Uncle Sam at Work (No. 9, "Bureau of Weights and Measures"—Educational)	01209

Mutual Film Corporation.

SUNDAY, FEBRUARY 6, 1916.

	Serial No.
BEAUTY—The Laird O'Knees (Comedy)	04455
GAUMONT—See America First No. 21 (Scenic)	04454
—Keeping Up With the Joneses (Cartoon-Comedy	04454
VOGUE—Fickle Madge (Comedy)	04456

MONDAY, FEBRUARY 7, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Drifter (Gaumont—Five parts—Racing—Drama) (No. 65).	

TUESDAY, FEBRUARY 8, 1916.

AMERICAN—Lillo of the Sulu Seas (Three parts—Society—Drama)	04457-8-9
FALSTAFF—Booming the Boxing Business (Comedy)	04460

WEDNESDAY, FEBRUARY 9, 1916.

BEAUTY—Won By One (Comedy)	04464
THANHOUSER—The Spirit of the Game (Three parts—Football—Drama)	04461-2-3

THURSDAY, FEBRUARY 10, 1916.

FALSTAFF—Snow Storm and Sunshine (Comedy)	04466
MUTUAL MASTERPICTURE DE LUXE—Powder (American—Five parts—Society—Drama (No 66)	
MUTUAL WEEKLY—Number 58 (Topical)	04467
VOGUE—Paddy's Political Dream (Comedy)	04465

FRIDAY, FEBRUARY 11, 1916.

CUB—Jerry's Millions (Comedy)	04471
MUSTANG—According to St. John (Three parts—Western—Drama)	04468-9-70

SATURDAY, FEBRUARY 12, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Soul's Cycle (Centaur—Five parts—Pyschological—Drama) (No. 67)	

SUNDAY, FEBRUARY 13, 1916.

GAUMONT—See America First, No. 22 (Scenic)	
—Keeping Up with the Joneses (Cartoon-Comedy)	
VOGUE—Igorrotes' Crocodiles and a Hat Box (Comedy)	04474

MONDAY, FEBRUARY 14, 1916.

MUTUAL MASTERPICTURE DE LUXE—Life's Blind Alley (American—Five parts—Drama) (No. 68).	

TUESDAY, FEBRUARY 15, 1916.

AMERICAN—A Modern Sphinx (Three parts—Society—Drama)	04475-6-7
FALSTAFF—Ruth's Remarkable Reception (Comedy)	04478

WEDNESDAY, FEBRUARY 16, 1916.

BEAUTY—Ella Wanted to Elope (Comedy)	04482
THANHOUSER—Outwitted (Three parts—Drama)	04479-80-1

THURSDAY, FEBRUARY 17, 1916.

FALSTAFF—Perkin's Peace Part (Comedy)	04484
MUTUAL MASTERPICTURE DE LUXE—The Dead Alive (Gaumont) (Five parts—Drama) No. 69).	
MUTUAL WEEKLY—Number 59 (Topical)	04485
VOGUE—Title not yet announced	04483

FRIDAY, FEBRUARY 18, 1916.

CUB—Title not yet announced	04489
MUSTANG—When the Light Came (Three parts—Western—Drama)	04486-7-8

SATURDAY, FEBRUARY 19, 1916.

MUTUAL MASTERPICTURE DE LUXE—Silas Marner (Thanhouser) (Five parts—Drama) (No. 70)	

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SELIG.

SELIG-TRIBUNE NO. 5 (Jan. 17).

Washington, D. C.—Mayor Wm. Hale Thompson of Chicago and the [illegible] delegation arrived at the capital and are met by Congressman Madden of Illinois.

Washington, D. C.—

To Congress from the Lone Star State,
To sing with epic fire,
Comes "Cyclone" Davis tall and gaunt,
His whiskers are his lyre.

Portland, Ore.—A unique sight, such as only Oregon can furnish, is here presented. A woman picking roses from a snow-clad bush.

Salem, Ore.—Marion County pays over $7,000 to farmers for 30,000 gopher and mole skins in an effort to rid its section of these pests.

San Antonio, Tex.—The 17th U. S. cavalry give a good account of themselves at Fort Sam Houston. There's nothing the matter with the army except its size!

San Francisco, Calif.—One killed and eleven injured with a property damage of thousands of dollars, is the result of the worst gale experienced in this city in twenty-six years.

New York, N. Y.—Captain John Goulandis and his crew from the abandoned S. S. Thessaloniki, arrives here on board the S. S. Perugia after leaving his ship a derelict at sea.

Boston, Mass.—The elephants of Franklin Park Zoo act as hosts to Boston children on the occasion of their moving into their new quarters.

Washington, D. C.—Sam Gompers and Secretary of Labor Wilson officiate at the corner stone laying for the American Federation of Labor Building.

Corpus Christi, Tex.—Eighty million feet of gas daily is running wild from a gas well here and an attempt is being made to cap the "gasser" with a 5,500-pound lid.

Selig Tribune Special Feature Picture, Isle of Jolo, P. I.—Instead of turkey and cranberries for Thanksgiving, the Moro boys and girls celebrate President Wilson's proclamation with water sports and dancing.

Sacramento, Calif.—Three dead and another dying is the toll exacted by the Black Hand in a dynamite explosion at the home of Peter Apostol.

Linwood Landing, Miss.—Everyone in this section is cutting and shipping willow saplings to aid in revetting the banks of the Mississippi, already over two feet above flood level near Memphis.

SELIG-TRIBUNE NO. 6 (Jan. 20).

Alameda, Calif.—The Adelphian Club and other relief fund clubs gather enormous quantities of supplies for French and Belgian hospitals.

Chicago, Ill.—Chief Ogallala Fire, a Sioux chieftain, who fought with Sitting Bull in the Custer massacre, dies at 89 years of age and is buried from the Catholic Church.

San Antonio, Tex.—The militant spirit here results in the first recruiting station for what is termed the "Continental Army." The candidates take oath of allegiance.

Washington, D. C.—The murdering of 19 Americans in Mexico by followers of Villa again brings into the limelight many men prominent in American and Mexican politics.

San Francisco, Calif.—Storm-scarred and battered by wintry winds for months, the Peruvian bark Callao reaches port with the captain's wife, four-year-old daughter and crew exhausted from the terrible ordeal.

Washington, D. C.—Seeing in pending bill creating Federal censorship of motion pictures a menace to the constitutional rights, motion picture producers appear before the House committee to oppose the bill.

Malden, Mass.—Society here takes advantage of the cold wave and indulges in the exciting pastime of ice boating.

Chicago, Ill.—Two men are killed and a building wrecked in the C. & N. W. railway yards by the explosion of two gas tanks, one of which is hurled eight blocks.

On Board U. S. Revenue Cutter Seneca.—At Sea.—The Seneca, after a futile search of six days for the abandoned S. S. Thessaloniki, turns about and heads for New York.

Boston, Mass.—Persian kussies, Pelicans and other pets are attracting wide attention here.

Selig-Tribune Special Feature Picture—

Here's fashion notes from Africa,
A smart in perfect taste;
It's made like Eve's
From bamboo leaves—
Without the slightest waste.

Chicago, Ill.—Grace Helaine Chappelle, sister of Billie Burke, and Estelle Bassett execute figures in fancy skating for the Selig-Tribune.

THE DRAGNET (Three Parts—Feb. 7).—The cast: James Durkin, alias Red Durkin (Harry Mestayer); Bill Avery (Wheeler Oakman); Detective Schulte (Al W. Filson); May Vernon (Vivian Reed). Written by Willard Mack. Directed by Frank Beal.

James Durkin, alias Red Durkin, leaves the prison bars behind him with the resolution to do the right thing. No sooner has he reached the city than he is recognized by Detective Schulte, who resolves, after the manner of many detectives, to keep an eye on James Durkin. Durkin meets Bill Avery, who was a fellow convict. Bill has no conscientious qualms and endeavors to coax Durkin to commit a crime, but his efforts prove unavailing.

Both are summoned to the detective bureau where Durkin tells Detective Schulte that he will live straight. His attitude angers the sleuth, who tells Durkin that he will sooner or later "get him." Durkin obtains a position in a cigar store, but his record comes up through the instrumentality of the detective, and he leaves the position. Durkin meets May Vernon, a homeless girl, who has been deserted by a racetrack attache, and who has enticed her from her uncle's home. She is about in desperation to take her own life when Durkin arrives opportunely and saves her, thus winning her gratitude.

Bill Avery again coaxes Durkin to engage with him in burglary, but Durkin refuses. As they consult together, a raid by the police occurs and both are jailed. Then both are released and Durkin again looks for the girl whom he saved, and to whom he is attracted. Durkin later gains a position as a deliverer of ice. In the meantime May Vernon secures a position as a servant in a wealthy home. Money belonging to the lady of the house is stolen by her son. Detective Schulte is summoned. His suspicions are directed toward May, and when Durkin appears his suspicions are confirmed. However, the lady through the confession of her son, frees the girl.

Bill Avery is arrested for a holdup, and to protect his pal, says that James Durkin was his confederate. The newspapers exploit Avery's alleged confession. Durkin sees it in the morning papers and, with May, whom he has married, escapes to South America. Durkin is making good in the South American country, but one day is recognized by a detective. The one redeeming trait in the hardened heart of Detective Schulte is the love of wife and family. He is assigned to go to South America and arrest James Durkin. He arrives there and enters Durkin's home. There is a desperate conflict between the detective and the persecuted Durkin, and then it is that the detective sees the happiness in the Durkin home. His heart is touched and he wires back to the detective bureau that the wrong man has been suspected.

A MIX-UP IN MOVIES (Feb. 12).—The cast: Tom (Tom Mix); Pat (Pat Chrisman); Sid (Sid Jordan); Banker (Joe Simkin); Leading Lady (Babe Chrisman). Written and produced by Tom Mix.

Tom, Pat and Sid, three cowpunchers, arrive in a small Western town, and seeing a motion picture company at work taking scenes in front of the bank gives Tom an idea. That night Tom and his two companions steal the movie camera, and the next day they start a fake scene in front of the bank. While Tom grinds the camera, Pat and Sid enter the bank, get a bundle of money and the onlookers think it is a scene. The three cowpunchers then escape into the hills with the money.

The real movie company form a posse after the sheriff refuses to interfere, thinking the whole thing a joke. The company follow the boys into the hills, accompanied by the leading lady. She discovers the boys, tells them they are real good actors, and can make more money in the movie business, and so the boys follow the leading lady's advice and return the money to the bank.

KALEM.

ARTFUL ARTISTS (Feb. 1).—The cast: Marion Moore (Ethel Teare). Buddy (Bud Duncan), Jack Rox (Jack McDermott), Prof. Haebus Corpus (Gus Leonard). Produced by William Beaudine.

Bud is an art student with much art and no money; Jack, his rival, with little art and lots of money. In a moment of despair Bud sells his body to Prof. Haebus Corpus for five dollars. He gets the money but when the time comes for the professor to get his end there are all sorts of ludicrous complications, before Ethel and Bud find peace and happiness.

THE MOTH AND THE STAR (No. 11 of the "Stingaree Series"—Two parts—Feb. 2).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Ethel (Marin Sais); Kent (Edward Clisbee); Lucius Brady (Thomas Lingham); Governor (Frank Jonasson); His wife (Ollie Kirkby). Written by E. W. Hornung. Produced by James W Horne.

Out of jail and in again is Stingaree's experience in the one day. He escapes by changing places with the crank prison reformer who comes to hear the tale of his life. After helping himself to a change of clothing Stingaree that evening attends a concert at which Ethel, his former sweetheart, sings, but his audacious daring results in his recapture and the closing scene finds him in the same position as the opening one.

THE LURKING PERIL (No. 15 of "The Ventures of Marguerite"—Feb. 4).—The cast: Marguerite (Marguerite Courtot); Peter Enright (Richard Purdon); Fred Randall (Arthur Albertson); The Wolf (Robert Ellis); Zarth (H. G. Hockey); Queenie (Florence Pendleton). Author, Howard Irving Young. Producer, Robert Ellis.

Still seeking the code book which Marguerite has in her possession. The Wolf schemes so that his tool, Zarth, is installed in her home as butler. Discovering the true identity of Zarth, Fred, Marguerite's admirer, pretends to fall into the trap. Leaving the code book in the safe, he takes a duplicate with him and, as he expected, Zarth informs his master. Queenie, The Wolf's accomplice, inveigles Fred, who pretends to be deceived, to her home.

A struggle with The Wolf ensues after he discovers that he has been tricked. Leaving Fred bound, The Wolf hastens to Marguerite's home. Meanwhile the police, summoned through the fact that the telephone was shot to pieces in the struggle with The Wolf, have freed Fred. As The Wolf is terrorizing Marguerite to secure the code book the police and Fred rush into the house. The Wolf and Zarth make their escape by exploding a gas bomb in the room as the officers rush in.

THE BROKEN WIRE (No. 65 of the "Hazards of Helen"—Feb. 5).—The cast: The operator (Helen Gibson); Crooks (Franklin Hall and Robyn Adair); Conductor (Clarence Burton). Author, E. W. Matlack. Producer, James Davis.

When the Limited is forced to run because of an obstruction on the tracks, the passengers alight for a stroll. In the excitement of boarding again one of the passengers loses a handbag containing her jewels and money. Two crooks aboard the train hear of this and at Helen's station they alight.

When a trackwalker finds the bag and turns it over to Helen they wait until he has passed on and then attempt to hold the plucky operator up. She flees down the track, and when caught between two fires by an approaching train takes refuge on a telegraph pole. The crooks climb after her, and when the messenger wire on which she crawls out snaps because of her weight she is swung across the track barely brushing in safety the onrushing train. On the rebound she is thrown in a huddled heap on a flat car. The train is soon brought to a stop and the crew captures the thieves.

WURRA-WURRA (Feb. 8).—The cast: Bud (Bud Duncan); Mac (Jack MacDermott);

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Queen (Ethel Teare); The King (Charles Inslee); The Missionary (Gus Leonard). Produced by William Beaudine.

Bud and Jack find themselves on a cannibal isle where Ethel is the power behind the throne. They gain her favor and have a great time for a while but it is not long before they face the steaming pot as a possible meal for the King.

THE DARKEST HOUR (No. 12 of the "Stingaree Series"—Two Parts Feb. 9).—The cast: Stingaree (True Boardman); Ethel Marin Sais); Howie (Paul C. Hurst); Prof. Grady (Thomas Lingham); John Kent (Edward Elisbee); Governor (Frank Jonarson); His Wife (Ollie Kirkby). Written by E. W. Hornung. Produced by James W. Horne.

Stingaree escapes from prison through the assistance of Howie, who shaves off his picturesque beard to secure a post as keeper. Passing as the valet of Kent, who is Ethel's fiance, he succeeds in getting aboard a boat for England. He learns on the way that he has been cleared of the charge of murder and his happiness is later made complete when Kent, seeing that Ethel has always loved Stingaree, gives her up to him.

THE TRAIL'S END (No. 16 and last installment of "The Ventures of Marguerite"—Feb. 16).—The cast: Marguerite (Marguerite Courtot); Peter Enright (Richard Purdon); Fred Randall (Arthur Albertson); The Wolf (Robert Ellis); Zarth (H. G. Hockey). Author, Howard Irving Young. Producer, Robert Ellis.

Through his mirror vocograph The Wolf learns that Marguerite is carrying the codebook with her to a reception at the home of Col. West. The Wolf and his confederate there make a strenuous effort to secure the valued book but they are frustrated by Fred Randall, Marguerite's sweetheart, and all ends well when the soldiers of the fort pursuing. The Wolf engage in a skirmish in which the international crook is killed and his confederate captured.

THE PERIL OF THE RAILS (No. 66 of the "Hazards of Helen"—Feb. 12).—The cast: Operator at Lone Point (Helen Gibson); Conductor Lawton (Robyn Adair); Engineer (Clarence Burton); Leader of the Crooks (Franklin Hall). Author, E. W. Matlack. Producer, James Davis.

Apparent carelessness causes Conductor Lawton and his train crew to be laid off for thirty days. A gang of car thieves, pursued by police, jump aboard a freight, and after a stiff combat, succeed in throwing the crew off the speeding train to the ground. The engine is then allowed to run wild, the thieves not knowing that a passenger train is approaching on the same track. Helen is warned of the danger, and she runs to the camp of the suspended men and asks for their aid. As the train passes the men succeed in boarding it and engage in battle with the thieves. Before they gain control, the passenger train appears around the bend and a collision seems certain. Her plucky exhibition in the face of this danger completes one of the most thrilling episodes in this railroad series.

BIOGRAPH.

A CHANCE DECEPTION (Feb. 7—Reissue Feb. 3).—The cast: The wife (Blanche Sweet); the husband (Charles H. Mailes); the crook (Harry Carey); his wife (Mildred Manning).

The jealous husband suspects his wife of flirting with a man in a restaurant. The man is a crook. Coveting the woman's jewels, he follows her home and is discovered in a closet by the jealous husband. To effect his escape the crook poses as the wife's lover. She is cast off by her husband and loses her mind. The crook's wife, learning that the woman is about to become a mother, pleads with him to tell the truth, and he does so. The wife, brought home by the police, recovers her senses when shown the baby clothes on which she has been working in secret.

THE IRON WILL (Three Parts—Feb. 9).—The cast: Henrietta (Vera Sisson); Fatia Negra (G. Raymond Nye); Lieut. Szilard (Jose Rubien); Mariora (Gretchen Hartman); Her father (Jack Drumeir); Kalamon (Jack Mulhall); Old Lapuzza (Charles H. Mailes); Jion (Ivan Christy).

The army officer's sweetheart, forced by her father to wed the wealthy baron, discovers that her husband is in reality Fatia Negra, the notorious masked bandit. The bandit and his men attack a treasure train and seize the gold. The soldiers, guided by a peasant woman whom the bandit has persecuted, attack his stronghold and recover the treasure. Fatia Negra kills himself, and his widow is reunited with her soldier lover.

VITAGRAPH.

YOU'RE NEXT (Feb. 14).—The cast: Cutey (Wally Van); Polly (Nitra Frazer); Gorgem (Charles Eldridge). Author, Aaron E. Bishop. Produced by Wally Van.

Cutey is some little latherslinger. He shaves and hair-cuts in Gorgem's barbership for a pittance, and falls in love with Polly. Cutey cannot make love and shave at the same time, so he neglects the latter—with disastrous results to the customers. He finally gets fired, and not having money enough to elope with Polly, he is in sore straits until he lands a job as an agent for safety razors. He is a popular little fellow, and he makes such a hit selling razors that the men all stay away from the barbershop and shave at home. This puts Gorgem out of business, and rendered desperate, he advertises for a pretty lady barber to attract trade.

Cutey dolls up as a sweet thing and gets the job. Then he certainly does start things. All the men in town go wild over his beauty, and he becomes a regular heart-breaker. Gorgem doesn't care, for he is getting the money, but the wives of the men patrons do, and they hold an indignation meeting. It is decided to run Cutey out of town. A great rumpus follows and after an exciting chase, Cutey's makeup comes off and old Gorgem cannot say a word when Cutey walks off with Polly, past the still dazed men and women.

IN ARCADIA (Feb. 18).—The cast: Eric Younglove (William Dangman); Etta Younglove (Ethel Corcoran); Bridget Blaney (Kate Price); Walker, Agent (Edward Elkas); Charles Wray (James Dent); Clerk (William Dunn). Author, W. A. Tremayne. Produced by Courtlandt Van Deusen.

The Youngloves have a cozy little apartment, and a jewel of a cook, Bridget, and are very happy, until the landlord raises the rent. Then they are beguiled by a poetically-worded ad into taking a lease on a "beautiful bungalow," which they are shown on paper by the slick Agent; in Arcadia, "the modern Paradise." A long and wearisome train ride, which lands them in the midst of a wild and lonely section of the country, a two-hour wait for the next branch train, and an apparently endless walk across muddy fields and the Youngloves, with Bridget, arrive at "Eros Villa"—their new home. Some Villa! Tumbled-down old shack with a scrubby hedge running around it.

As the moving van has broken down, their furniture does not arrive, so they spend a veritable nightmare of a night trying to sleep on hard beds hastily made up and being nearly scared to death by huge rats scampering through the rooms. Next morning, Younglove rushes to the Agent's office, who suavely agrees to tear up the lease for two month's rent, and Younglove, his wife and Bridget, all sadder and wiser, go humbly back to a Harlem flat, in peaceful thankfulness.

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THE MAN HE USED TO BE (Broadway Star Feature—Three Parts—Feb. 19).—The cast: Robert Landy (William Dunn); Laura Bicknell (Belle Bruce); Virginia Merrill (Naomi Childers); Her Mother (Mary Maurice); Her Father (Charles Kent); Mr. Bicknell (Logan Paul); Mrs. Bicknell (Edwina Robbins); Mrs. Watson (Kate Price); Phil Marquardt (Arthur Robinson). Author, John S. Kelly. Produced by Eugene Mullin.

Robert Landy, a gentleman of refinement, meets Laura Bicknell, a highly sensitive girl, and they are attracted to each other. Two months later, Laura and her parents are touring in Virginia, when they are caught in a violent thunderstorm and take shelter in an old mansion, of which the housekeeper and old negro servant are the only occupants. Laura become nervous at the situation and between the terrific storm outside and the eerie surroundings, she becomes hysterical with fear.

During the night she wander out of her room and stumbles into another, where, by the light of a single candle, she sees a man kneeling by the bed in prayer. It is Landy. She is greatly shocked and terrified, but he reassures her and asks her consent to tell the story of his being there. She trusts him and he tells her how, years before, he had met and married Virginia Merrill, allowed drink to get the better of him, and went rapidly down the ladder until she had finally died of a broken heart, leaving him broken in mind and spirit.

After a long, hard fight against the liquor habit, he finally conquers it entirely, after which his father forgives him and takes him into business with him. He becomes owner of the old mansion where his wife had died, and every year he had come there to keep his lonely vigil of sorrow and repentance. Laura returns to her room greatly affected by his story and when later they meet again at her home, he asks her if, knowing the man he used to be, she will be his wife, and she says "yes."

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 2 (Dec. 24).

In San Francisco are shown the members of the Seventh Cavalry, just home from duty at Manila, leaving for service on the Mexican border.

In New Orleans the film shows the first race meeting of the 1916 of Business Men's Racing Association.

Soldiers of Carranza's army, headed by General Obregon, are seen taking over the government from Villa's army.

At sea off the Texas coast, the Swedish schooner "Carolina," carrying contraband cargo, is shown after it had been abandoned as a total loss. The wreck is shown floating in the Gulf.

From New York comes pictures of the new vogue in skating. In the Maine woods, Mr. and Mrs. Walter Estes are seen emulating Adam and Eve, living the simple life in their new Eden.

From France comes scenes of the Belgian troopers going into action near Havre, and the Canadian cavalry are shown in strenuous sabre practice in a "Balaclava melee," at Shornecliffe, England.

In Chicago, Miss Lucille Todd demonstrates her demountable suit case carrier. Famous automobile drivers, including Barney Oldfield, are seen racing their machines at the Ascot Park Speedway, Los Angeles, Cal. President Wilson and his bride are shown on their honeymoon at Hot Springs, Va.

T. E. Powers, the famous cartoonist, shows the triumph of "glooms," over "joys" in "Her Busted Romance," a series of animated drawings. 3

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 3 (Dec. 31).

East Youngstown, O.—Strike rioters wreck and burn buildings in East Youngstown and troops are called out to guard the city. Remarkable pictures showing ruins which look as though the city had gone through bombardment in European war.

Boston.—Samuel W. McCall is inaugurated Governor of Massachusetts while guns on the Common roar salute.

San Francisco.—Members of the Olympic Club dash across sand and enter the Pacific for their annual water carnival.

New York.—Steamer Patris brings in passengers taken from disabled and abondoned liner Thessaloniki.

Dumbarton, N. H.—Novel moving pictures show scenes on the big goat farm of J. J. Nassakis, where dairy products are made for Greek colonies in the United States.

New York.—Latest fashions from leading Fifth avenue designer.

Boston.—Special naval commission watches test of sea sled, designed to make 75 miles per hour, carrying torpedo.

Cambridge.—Harvard track team starts on practice. Runs over track banked by snow drifts.

On the Western Front.—German marine artillery sweep into action in an engagement near the coast of Belgium.

(*Continued on page* 1010.)

Second Triangle Night Better Than First

Now comes the report from Florida that the receipts for the second night on which TRIANGLE PLAYS are shown are even better than the first. Probably it is because the first nighters are so impressed that enthusiastically they recommend TRIANGLE PLAYS to their friends.

Tallahassee, Fla., Jan. 22nd, 1916.

Mr. A. C. Bromberg, Mgr.,
Triangle Film Corporation,
Atlanta, Ga.

It seems impossible that my second night of TRIANGLE PLAYS should do even greater business than the first night. My patrons have nothing but praise. After checking up my receipts it occurred to me how nice it would be with every night to show TRIANGLE PLAYS.

C. E. DAFFIN.

To the Exhibitor who is skeptical about the advisability of running TRIANGLE PLAYS more than one night this kind of evidence should make a decided impression. Many exhibitors have started with TRIANGLE one-night showings and found it necessary to keep the pictures two or three nights in order to meet the demands of their patrons.

TRIANGLE FILM CORPORATION
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Triangle Releases of February 6th

For real forceful pictures, photoplays that impress the public to the extent of producing the highest praise, the TRIANGLE PLAYS this week are supreme.

Orrin Johnson, the popular actor who already has so many successes to his credit, will star in "D'Artagnan"—a thrilling and exciting filmization of that well known story, "The Three Musketeers." For real adventure, quick action and tense moments there are few pictures that will equal this one. Exhibitors and public alike will appreciate and applaud.

"Acquitted" is the title of the play in which Wilfred Lucas has the principal role. The terrors of the terrible third degree which is imposed upon suspected criminals is one of the many absorbing scenes that make you hold your breath. Your warm sympathy is aroused for the kindly old man in his troubles and you boil with anger at the injustice of his plight.

For the Keystones, the two this week are great—"His Hereafter" and "His Pride and Shame." Both keep the audience doubled up with laughter and furnish more than their share of merriment. Real laughs—big laughs—predominate throughout.

TRIANGLE FILM CORPORATION
1459 BROADWAY-NEW YORK

Feet Is Feet.—A phable by T. E. Powers, in which the joys triumph in a heavy engagement with the glooms.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 4 (Jan. 7).

Remarkable movies: Bowl rush, University of Pennsylvania, in which one student was killed, three others expected to die and sixteen in hospital possibly fatal injuries.

U. S. Revenue cutter at sea in search for abandoned liner Thessaloniki, making very striking sea picture.

Exciting scenes dyanmiting walls left standing in East Youngstown, Ohio.

Newest Fifth avenue fashions with Miss Lillian Walker, Vitagraph star, in striking gowns.

New York society people in winter sports, Napanock, N. Y.

Winter sports near Christiania, Norway.

Rebuilding earthquake stricken city of Evezzano, Italy.

Thousands of chickens on farm near Los Angeles.

Germans in Belgium dynamiting buildings in paths of guns.

U. S. battleship Oklahoma, largest in world, passing under Brooklyn bridge.

Wind storm in San Francisco destroys much property.

Animated cartoon by famous cartoonist, T. E. Powers, showing young man saying goodbye to bride before going to business.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 5. (Jan. 14).

Rockland, Me.—Dreadnaught Oklahoma in first speed trial established new record.

San Diego.—Midget horse lassoed in mountains six months ago, is taught many clever tricks by little Margaret Butler.

Washington.—Leading producers and manufacturers of motion pictures throughout the country appear before Congressional Committee to argue against proposed National Board of Censorship.

New York.—Federal officers permit Italian liner Guiseppe Verdi to sail with guns mounted for submarine defense.

Chicago.—Steeple-Jack Edmund Von Kaenel climps rope to top of seventh story, Ft. Dearborn Hotel.

San Francisco.—The Ninth Cavalry, colored troopers, relieved from duty along Mexican border, board trains for Manila, where they will do service in the Philippines.

New York.—Leading Fifth avenue designer shows new spring and Palm Beach fashions.

Los Angeles.—Ludy Langer, national champion middle distance swimmer, trains for the coming international championship in Honolulu.

On Western Front.—German soldiers used tower of shot-wrecked cathedral as post for sentry. Search lights are used to signal from one station to another.

Washington.—Following the slaughter of a number of American citizens by Mexican bandits, Senator Works of California, introduced a resolution in the Senate calling on President Wilson to intervene in Mexico and establish a staple government. Interesting motion pictures showing Senator Works and Secretary Lansing, who is struggling with this interesting problem. Scenes along Mexican border, where the outrages were committed.

The Phable of the Phat Woman.—Another laughable cartoon by T. E. Powers, famous cartoonist, in which glooms triumph in the last scene.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 6 (Jan. 21).

San Diego.—Bluejackets of cruiser Milwaukee man lifeboats in "man overboard drill."

Boston.—A novel feathered family. Rabbits, cats and pelicans are gathered together at Boston poultry show.

Chicago.—Outdoor sport lovers, heedless of zero weather, take advantage of park toboggan slides for sail over ice.

Charlestown, Mass.—Longshoremen get 35 cents per hour hustling $6,000,000 in gold off steamer Corfe Castle.

Summit, Cal.—Worst snow in 28 years piles monster drift across railroad tracks in Sierra mountains and snow plows fight to rescue stalled trains.

Boston.—Percy D. Haughter, former Harvard football coach, becomes president of the Boston Braves and confers with Manager Stallings.

New York.—Latest fashions in evening gowns and new spring suits by leading fashion artist.

Chicago.—Penniless men get beds on credit at municipal lodging house and pay for them the next day by working at the city woodpile.

El Centro, Cal.—Great irrigation project has turned Imperial Valley from desert to immense garden.

On Western Front.—Germans erect huge sand forts along coast of Belgium. These fortifications are designed especially to withstand attacks from battleship batteries. Coast guard repels aeroplane attack.

Cooks Against Chefs.—A laughable cartoon by T. E. Powers.

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HEARST-VITAGRAPH NEWS PICTORIAL, NO. 7 (Jan. 28).

Joliet, Ill.—Hickory creek jammed with ice after heavy rain fall and break in zero weather, overflows and sweeps through streets, causing heavy damage.

Chicago.—Heavy rains flood streets impeding traffic.

Washington.—Baron Zwiedinek, Austrian Charge d'Affaires, and Count Von Bernstorff, German Ambassador, pose for the Hearst-Vitagraph News Pictorial, with members of the Austrian Embassy staff.

Camoridge.—Members of Harvard Hockey Club play fast practice match on ice in stadium.

New Orleans.—Historic Hotel St. Louis, where kings and queens have been entertained and where Mrs. Stowe was inspired to write "Uncle Tom's Cabin," is condemned as unsafe.

New York.—Dainty spring fashions by leading Fifth avenue designer.

Washington.—P. H. Chadbourne of the Belgian Relief Commission, calls on President Wilson and delivers trunkful of toys from Belgium children.

Cambridge.—Harvard's students enlist in newly-formed preparedness regiment.

Red Bank, N. J.—Zero weather and a brisk breeze tempt ice yachts out for first sail of season on Shrewsbury River.

On Western Front.—German civilian workers build portable houses for officers quarters, repair forts and erect entanglements in sections out of fighting zone.

London.—Hong Kong police march to Whitehall recruiting officers, at end of 12,000 mile journey to join colors.

El Paso.—Americans murdered by Mexican bandits are buried with signal honors while hundreds follow to the cemetery to pay respect to them.

Bang go the rifles of the glooms and the joys fall over dead in another amusing cartoon by T. E. Powers.

LUBIN.

THE NEW JANITOR (Unit Program—Feb. 7).—The cast: The New Janitor (Dave Don); Zelda (Patsy De Forest); Owner of the Apartment (Fred Douglas); Baby's Mother (Florence Williams); Baby (Baby Weiser). Written by George Spink. Produced by Edwin McKim.

Otto calls on his sweetheart Zelda, who is very anxious to get married. He sees an advertisement in the paper, answers it, and gets a position as janitor in an apartment house belonging to Mr. Ongley. No sooner does Otto begin his labors, when something goes wrong in every flat in the building, and Otto is called upon to fix the trouble.

One of the tenants leaves her baby in charge of Otto while she goes shopping, and Zelda, calling later to see how Otto is getting along, discovers him with the child. She immediately becomes suspicious of Otto and thinks that the child is his. The belief is further strengthened when the mother of the child returns and demands her child. Otto has a hard time convincing Zelda that he was only the baby's guardian, but finally succeeds. After a series of amusing incidents, Otto is fixing the furnace in the cellar when the boiler explodes. He is taken to the hospital, where he is married to Zelda.

HER WAYWARD SISTER (Unit Program—Four Parts—Feb. 7). The cast: Little Joan (Blanche Burns); Little Mary (Elizabeth Bobbs); Little Basil (Mimi Yvonne); Rev. Joseph West (George Clarke); Mary (Helen Greene); Hugh Dean (Francis Joyner); Joan (June Daye); Basil Forde (Clarence Jay Elmer); Gay Boy (Arthur Forbes). Written and produced by Clay M. Greene.

Joan and Mary are the daughters of Joseph West, pastor of the village church. Mary is wild; Joan is the reverse. Among the school children is Basil Forde, a hunchback, timid and gentle, but subject to much abuse from the other children because of his deformity.

Pity has drawn Joan and Basil together, while Mary, whom Basil loves, loathes him. Mary is cruel to Basil and is commanded by the teacher to apologize to him. She refuses, and when the teacher attempts to chastise her Mary fights back and is expelled. When this is brought to her parents, Mary is punished, and develops a loathing for Basil that follows her through the coming years.

Time passes and we see Mary and Joan grown. Basil is deeply in love with Mary, who despises him. Joan has never changed toward Basil. In his devotion to Mary, Basil never sees the wistful look in Joan's eyes. Basil lays the little fortune he inherited at the feet of Mary, who only laughs and taunts him about his crooked back. Comes now a Tempter. This Hugh Dean, son of a classmate of the pastor's, is received into the family. Hugh pays court to Mary, who has been promised in marriage by her parents to Mr. Bolton, the young rector of a neighboring parish. Mary is easily fascinated by Dean and he is requested to keep away from the parsonage, and they meet in secret.

Mary and Dean are surprised on one of their secret meetings by Basil, Joan and Rev. Bolton, who decide that Mary's parents should be told. Joan makes the disclosure and Mary elopes to the city with Dean, and they are married. They quarrel and she finally leaves him and obtains a job on the stage. Basil follows Mary to New York. He meets Dean and learns from him that Mary and he (Dean) have separated. Basil determines to effect a reconciliation. Mary refuses to see Basil, and he follows her to a cafe, where he finds her. Mary will not listen to Basil's pleadings, so he sends for Joan to come to the city. When Joan comes to Mary's apartment with Basil she is not the Joan of old; instead she is the gayest of the crowd, and drinks and smokes like the rest. Basil sees that all this is only a sacrifice of her self-respect for her sister's sake. He also discovers that Joan has loved him all the time. Mary and Joan return to the parsonage and Basil tells Dean that Mary is repentant. A reunion is effected. Later Basil and Joan are married.

THE DIAMOND THIEVES (Feb. 7).—The cast: Dr. John Hawthorne (L. C. Shumway); Ruth, his daughter (Francelia Billington); Jim Clowes (George Routh); Nurse (Adelaide Bronti); Dr. Grover (Ronald Bradbury); Doris (Helen Wolcott). Written by Frank D. Genest. Produced by Wilbert Melville.

Dr. John Hawthorne, a brain specialist, is hard pressed financially. His assistant, Dr. Grover, is in love with Ruth, Hawthorne's daughter, but he is told that he must accomplish a worthy task before thinking of marriage.

Jim Clowes and Doris Weyland, London jewel thieves, arrive in the city, and immediately plan a haul. Doris goes to Dr. Hawthorne and tells him her brother is afflicted with paresis. The doctor advises her to bring the brother to his office the following day at 3 o'clock. Doris visits a jewelry store, and under the name of Dr. Hawthorne's daughter orders a costly selection of diamonds sent to Hawthorne's office the next day at three o'clock on approval.

The pair of thieves arrive at the office immediately after the doctor has received and signed for the diamonds. Jim exhibits one of the symptoms of paresis, and the doctor proceeds with the examination. When he turns his back Jim seizes the diamonds. The doctor catches him in the act. He demands their return; a struggle results, and the doctor is finally overcome by chloroform administered by Doris. The crooks rush out, but they are seen by Grover. When the doctor is brought to, he learns that Ruth did not order the diamonds. He calls up the jeweler, and learns that the stones are worth $9,000. Having signed for them, he is responsible. Grover would call the police, but the doctor prevents him.

A private detective is acquainted with the facts, and they trace the thieves to San Diego, but there the clue is lost. Grover, anxious to establish himself in the doctor's good graces, determines to do a bit of detective work. He leaves for San Diego, and by accident, sees Doris, follows her, and learns that the thieves are planning to rob another jeweler. Accordingly, he informs the jeweler, and takes up a place in the store as a clerk. Doris enters shortly afterward, looks at some diamonds, and cleverly conceals one under the counter with chewing gum. The loss discovered. She is searched, but nothing is found. Then Jim arrives for his part in the theft. He leans against the counter, and deftly removes the diamond. But Grover is watchful this time, and the two thieves are soon in the coils of the law. The other diamonds are found on Jim, and restored to Grover. At home, the jeweler is demanding the diamonds or his money when Grover comes in and saves the doctor's integrity. The doctor gladly consents to Grover marrying Ruth.

THE LAST SHOT (Two Parts—Feb. 8).—The cast: James Nering (Arthur Matthews); Lieutenant Thomas (Earl Metcalf); Italian (Wm. H. Turner); Enid Lang (Ormi Hawley); Rose LaMotie (Eleanor Barr). Written and directed by George W. Terwilliger.

James Nering, a young lawyer, and Lieutenant Thomas are suitors for the hand of Enid Lang. An unfortunate quarrel between the men results to the disadvantage of Thomas, and Nering seizes the opportunity to press his suit with Enid. He wins her consent to marry. The district attorney is bent on the closing of a certain disreputable road house run by Rose LaMotie, a client of Nering's.

Manning's automobile injures a little Italian girl and the father vows to get even. Thomas learns his ship is called to other waters and he goes to see Enid before leaving. She tells him of the engagement, but he succeeds in getting her to take a last ride with him that evening before sailing. The road they take passes the disreputable road house and when the car breaks down a short way beyond it, Enid sees Manning, who is in the vicinity to gain evidence, attacked and left for dead by the Italian.

It being time for Thomas to be aboard his ship they hurry away and it is only in the morning, after Thomas has sailed, that Enid learns that LaMotie is accused of the crime with complete circumstantial evidence against her. Knowing Nering to be her attorney, Enid tells him what she saw, admitting at the same time that she was with Thomas. Nering is infuriated, thinking his fiancee false to him. He accuses her of being at the disreputable road house late at night with Thomas. Enid returns his ring. Securing the sheriff, Nering goes to the Italian's house and accuses him of the crime. A mild third degree forces the truth from him without involving Enid as a witness. Thomas returns, learns of the insult and confronts Nering. Nering in preparation for some such event, has been practicing daily with his dueling pistols. He shows Thomas his accurate marksmanship and then repeats the insult. Thomas accepts the challenge and wins first shot. He wounds Nering, but the latter keeps the fact from him and gets Thomas to sign a paper enabling him to take his, Nering's shot, at any time and anywhere he pleases.

Years later Enid and Thomas are living happily with their two young sons when Nering reads an announcement of the promotion of his former rival. The time he has so long waited for is at hand and he goes to Newport to confront Thomas and take his second shot as agreed upon years ago. Thomas receives him and is about to submit when Nering looks off and sees Enid with her two boys. His heart changes and he fires in the air. Enid comes running on and Nering explains that he came to tell Thomas about a new fire arm.

SOLD TO SATAN (Three Parts—Feb. 10).—The cast: His Majesty (Edward Sloman); John Merrill (L. C. Shumway); Mr. Ashton, the banker (Ben Hopkins); his sister (Adelaide Bronti); his daughter (May Cruzo); his son, Archie (Alan Forrest). Written by Capt. R. P. Rifenborick, Jr. Produced by Edward Sloman.

John Merrill, an outcast, finds himself, on New Year's Eve, outside a gay cafe. He goes to his garret room and declares he would give his soul for youth and gold. Then appears His Majesty, the Prince of the Nether Regions, who agrees to grant his desires if, in return, Merrill delivers to him one soul each year. Merrill consents, and the bargain is on.

Merrill meets Ruth Ashton, daughter of a banker, and falls in love with her. Ruth's brother, Archie, is weak-willed, but good at heart. A year goes by. Merrill receives a communication from His Majesty, demanding Archie's life. He is in a quandary, but decides to obey. Through Merrill, Archie is found cheating at cards and feels disgraced before the club members. Merrill takes the boy into the next room, but there his manner changes and he advises suicide as the only way out. The boy takes the revolver and His Majesty claims his first victim.

Ruth, grieved at her brother's death, postpones the marriage, and Merrill begins to be troubled by visions of Archie. The end of the second year comes and His Majesty demands Ashton as the next victim. Ashton's bank is weathering a panic by the assistance of Merrill's promise not to withdraw his funds. But Merrill forgets his promise, and soon there is a run on the bank. Ashton tries in vain to reach Merrill, and finally chooses the same death as his son. His Majesty has claimed the second victim. The memory of the part he played in the death of the two men soon preys on Merrill's mind. He begins to drink. Ruth, although poor now, will not think of marriage.

As the end of the third year approaches, he is in a state of collapse. The dreaded letter again falls into his lap. He opens it. On it is the name of Ruth Ashton. Merrill looks up and sees the leering face of His Majesty. He defies him, but His Majesty merely mocks him. Finally Merrill sinks into a chair and now he changes to the old man again in the garret room, where he dies, while His Majesty laughingly claims the soul of his latest plaything.

BILLIE'S LUCKY BILL (Feb. 12).—The cast: Wilkens (Billie Reeves); Uncle Toby (Peter Lang); Hunter (Arthur Cunningham); Evelyn (Carrie Reynolds); Scott (James Cassady); Parley (Jack Delson). Written by Mark Swan. Produced by Earl Metcalfe.

Wilkens has a rich uncle named Toby, whose heir he is. He is in love with Evelyn Hunter, daughter of Uncle Toby's partner. Toby and Hunter need certain land for a factory site and they keep it a secret. Unknown to them, Scott and Parley, two real estate men, have obtained an option on the land, thinking they can sell it. Thinking Wilkens has influence with his uncle, they offer him a quarter interest in their land company. Wilkens is popular with his friends at the club until his uncle won't give him any more money. When he can't get money his friends all turn him down. Hunter tells him that he cannot go with Evelyn, and he is down and out as Scott and Parley give up on their business proposition.

Hunter is counting thousand dollar bills at a window when a heavy breeze blows one out

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the window. Hunter never misses the bill, and it is found by Wilkens. He goes to advertise that he found the bill, but has no money to pay for the advertisement. He offers the clerk the thousand dollar bill. The clerk almost falls dead and gives him credit for the ad. When he sees what an effect it has, Wilkens determines to use the big bill to raise his credit. Evelyn sees this, and tells her father Wilkens has lots of money.

Wilkens shows the bill at the club and his credit goes up. Scott and Parley see the bill and take him in on their deal. He never has to spend the bill—just show it—or offer it—and everything is all right. Wilkens dines at a restaurant where the proprietor has taken in a lot of small bills. He is glad to get the big bill and changes it so Wilkens can pay for his dinner.

Next morning Wilkens reads that counterfeit $1,000 bills are being passed and that the counterfeiters have dropped them on the street to be rid of them. The restaurant proprietor decides he has a counterfeit bill and has Wilkens arrested. Wilkens offers a check for the bill, but the policeman won't let the proprietor take it. Then Hunter says the bill is real. The land deal goes through and Wilkens' fourth interest makes a handsome profit.

ESSANAY.

A CORRECTION.

In the synopsis of the Essanay three-part picture entitled "Destiny," released on January 29, which was published on page 656 of the issue dated January 22, it was announced that Edmund F. Cobb played the part of Robert Gray. This is an error; Sydney Stone portrayed that character.

THE ROUGH NECK (Two Parts—Feb. 1).—The cast: Jimmy Dugan (Harry Beaumont); Elsie McGraw (Alton Goodrich); Dan McGraw (Ernest Maupain).

Jimmy Dugan and Elsie McGraw are boy and girl sweethearts, their families living on the same floor in a tenement. Dan McGraw, Elsie's father, wins to fame and fortune. They move into an aristocratic neighborhood. Jimmy sees Elsie no more, for his father is a confirmed drunkard and he is forced to knock about the streets earning his money by selling papers. He grows to be a sturdy and honest young man. In a saloon Jimmy overhears some conspirators plotting to send McGraw to jail on a trumped up murder charge. He goes to McGraw's home to tell him of the plot.

He meets Elsie in the hallway. Not recognizing him she calls him a "rough neck." Despite Jimmy's warning, McGraw is arrested. Because of his love for Elsie, Jimmy confesses the crime in order to save her father. He is convicted and sentenced. Before the sentence is executed, however, Jimmy's father is found dying and tells how he himself had committed the murder. Elsie goes to Jimmy, her heart overflowing with gratitude for what he has done. He tells her of his love. Smiling she puts her arms about his neck and as she draws his head down to her, whispers "rough neck."

DREAMY DUD LOST AT SEA (Cartoon by Wallace A. Carlson—Feb. 2).—Dreamy Dud and his dog, Wag, go for a spin in the good motor boat, "Wow." When they are miles out at sea the engine stops. Dreamy Dud attempts to fix it, but has no success. Soon all sorts of sea monsters begin to appear around the boat. Finally the little vessel is sunk when a whole school of sawfish appear and saw great holes in it. Dreamy Dud, after swimming all day, sights what he thinks is an island. After finding refuge on it, he discovers he is on the back of a whale. He is finally rescued by an eagle, that swoops down and carries him away. The eagle drops him on an island, inhabited by cannibals. A big fat cannibal throws his boomerang at Dud. Dud ducks, the weapon circling around strikes the cannibal in the back of the head. When he falls, Dud jumps on top of him and is pounding him on the face when he awakens to find himself madly hammering his pillow.

The remaining five hundred feet contain scenes taken around Albuquerque, New Mexico.

THE PRIMITIVE STRAIN (Three Parts—Feb. 5).—The cast: John Harris, a minister (Edward Arnold); Marie, his half sister (Nell Craig); Dan McGraw, a saloonkeeper (Jack Meredith).

On his death bed, the father of John Harris, a minister, confesses the unpardonable sin of his life. Years before he had betrayed a French-Canadian girl called Annette. Before dying she had become the mother of a baby girl. The dying man requests his son to go up to the Great North, find his half sister and make restitution. The young minister goes to the barren North as his father requested. He builds a mission, much to the disapproval of Dan McGraw, owner of the dance hall.

While in McGraw's place he meets Marie, the dance hall queen. He is infatuated. On Sunday the people, including Marie, attend church instead of patronizing McGraw's gambling den. He is furious and when Marie returns locks her in a room and attacks her. She finally escapes to the cabin of John Harris where she falls in a faint at the door. Harris revives her long enough for her to tell the story of her life. She proves to be his sister. Seeking revenge he goes to the dance hall where a terrible fight occurs in which he kills McGraw. He then returns to Marie only to find her dead as a result of McGraw's attack.

THE STRANGE CASE OF MARY PAGE (Episode No. 1—"The Tragedy"—Two Parts—Jan. 24).—The cast: Philip Langdon, attorney-at-law (Henry B. Walthall); Mary Page, as Nora (Edna Mayo); David Pollock, who backs the show (Sydney Ainsworth); E. H. Daniels, the manager (Harry Dunkinson).

Mary Page, actress, is playing the leading role in "The King's Daughter," in rehearsal at the opening of the story. The show is secretly backed by David Pollock, man about town, who is in love with the girl. Mary is in love with Philip Langdon, a young lawyer.

Pollock attends every rehearsal. He is really watching Mary. Philip Langdon, attorney-at-law, one day, keeps an appointment with Mary. He is talking to her on the stage when they are discovered by Pollock. Pollock is overcome with rage and orders the manager to show Langdon out. Langdon smilingly leaves the theater and waits outside. Mary goes to her dressing room. Pollock follows and attacks her. He is worsted in a fight by Langdon, who hears Mary's cries.

On its premier, the play is declared a huge success and Mary attends a banquet given for the company. She is accompanied by Langdon, who waits in the hotel lobby. Pollock also goes to the hotel and engages a room, drinking heavily. He sends a bellboy to Mary with the message that Langdon wants to see her and she comes to the room. There she discovers herself trapped. Langdon, meanwhile, sees Mary leave the dining room and follows her. While he is trying to find out where she went, he hears a scream and a shot. He leads the crowd to Pollock's room, where he finds him dead. Mary is arrested.

THE STRANGE CASE OF MARY PAGE (Episode No. 2—Two Parts—"The Trial"—Jan. 31).—Mary Page is placed on trial for her life for the murder of David Pollock. She is defended by Philip Langdon. The first witness to go on the stand is the bellboy whom Pollock sent to summon Mary from the banquet table to his room. He tells the jury how Pollock had bribed him to tell Mary it was Mr. Langdon who wished to see her. The hotel detective is next to take the stand. He tells of the finding of Pollock's body with Mary in a dead faint beside it, and of the pistol which lay at her side. The theater carpenter's testimony is damaging to the State's evidence. Mary Page, the defendant, finally takes the stand. When asked why she took a pistol to the banquet, she explains that she intended to give it to Langdon. It was the pistol Langdon wrested from Pollock in their fight in her dressing room. After giving her testimony, Mary Page falls in a faint and court is adjourned.

THE STRANGE CASE OF MARY PAGE (Episode No. 3—Two Parts—"The Web"—Feb. 7).—The leading man in Mary Page's theatrical company has just created a sensation in the courtroom, where Mary is on trial charged with the murder of Dave Pollock. "Langdon was either in the room or at the door when Dave Pollock was murdered!" is the accusation made by the witness. The courtroom is quickly quieted and the charge seemingly is forgotten.

Ruth Pollock, sister of the murdered man, takes the stand. Her startling testimony carries the spectators back to the time when Philip, Mary and Dave Pollock were young people together in a country town. Mary, it seems, had been engaged to Pollock. Her father, a heavy drinker, had forged Pollock's name to a check and to save her father from prosecution, although she loved Philip, she promised to marry Dave. The announcement was made at a dance.

Philip, not knowing of the forgery, believed Mary had jilted him and went into the bar and began drinking. Mary tried to get him out of the place and as she stood there, her arms around Philip, Pollock appeared. Mary announced that she could marry no one but Langdon and Pollock, enraged, produced the check bearing the signature forged by Dan Page, Mary's father. Langdon, for the first time, realized the power Pollock had over Mary, and seized the check and destroyed it.

The check proved to be only a copy and Pollock browbeats Mary into promising again to wed him. "But," Mary threatened Pollock, "you will regret this to the end of your life." Brandon, the reporter, who testified to the scene at the dance, swore that during the struggle he saw on Mary's shoulder finger prints that came and faded away in an uncanny manner.

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Brandon was another of the young people in Mary's home town who went to New York. He was in police headquarters the morning after the murder, discussing the mysterious affair when Mary Page, in evening gown, without hat or coat, was brought in by a policeman who had found her wandering in the street. As Brandon stood there and heard Mary murmuring incoherently again he saw on her shoulder those uncanny finger prints. As he approached Mary the door opened and Langdon entered.

"I give myself up," said Mary to the sergeant and turned and fell into Langdon's arms.

THE FABLE OF THE GRASS WIDOW AND THE MESMEREE AND THE SIX DOLLARS (Feb. 9).—The cast: The Grass Widow (Warda Howard); The Keen Business Man (Carroll C. James); His Wife (Marion Skinner).

One day a keen business man, who thought nobody could show him, was sitting at his desk when a classy grass widow floated in and stood smiling at him. Had it been a man book agent, the K. B. M. would have shouted "Sick 'em," and reached for a paper weight, but when the agent isn't so poor to look at, well, he only stammered when he tried to tell her he couldn't be interested. She kept to her little song and smiled and sat a little closer.

He got so dizzy he had to lock his legs under the chair to keep from turning turtle. She pushed her jewelled pen into his mitt and showed him where to sign. When the seven-pound copy of "Happy Hours With Poets" was delivered, and he paid out six silver pieces, he hated himself worse than ever. K. B. M. carried the book home to his wife. She flagged him and said all her women acquaintances had received these same books—that a crowd of married men must have been given a club rate. He refused to talk about it any more. Meanwhile the grass widow is living at the finest hotel on Michiban boulevard. Moral: Those who are entitled to it, get it sooner or later.

GOLDEN LIES (Three Parts—Feb. 12).—The cast: Edward Devlan (Bryant Washburn); Vera Walton (Elizabeth Burbridge); Tom Devlan (Patrick Calhoun).

Thomas Devlan, a good-for-nothing, becomes engaged to Vera Walton. Edward, his brother, is a postman, and an honest, hard-working chap. Edward secretly loves Vera also, and realizing his brother would never be a worthy husband for her, he tries to give Tom advice, but he refuses to listen. One night Vera gives a birthday party. A fire breaks out and all escape except Vera. Edward rescues her, but not until she has been blinded. Tom's interest in her begins to wane and finally he leaves the country. Vera pines for him and wonders why he does not write.

Finally her mother requests Edward to write letters daily to Vera and make believe they are from Tom. He does so, and Vera immediately begins to improve. Somehow she suspects the ruse and continually asks for Tom. Edward is again called upon to impersonate his brother, and marry her. He does so. For several years they live happily together, Vera, being blind, thinks she married Tom. Finally Tom returns to her, but she sends him away, telling him that she had known of the deception, but had really grown to love Edward.

VIM.

A STICKY AFFAIR (Feb. 3). The home of Prof. Perkins, the inventor of a wonderfully adhesive glue, is under the supervision of Lena Brown, who has a penchant for brass buttons. Plump and Runt, the pride of the local police force, are rivals for Lena's hand, but Lena refuses to accept either one until they have proven themselves heroes. Each one strives to outdo the other in deeds of bravery in order to win the affections of Lena, but without success.

The city is visited by two famous crooks, who after looking over various suitable locations, finally decide to rob the house of the professor. While they are engaged in burglarizing the house, both Plump and Runt are enjoying the hospitality of Lena. The love-making is interrupted by the appearance of the professor, and Lena hides both Plump and Runt in the closet. They try to make their escape from there disguised in women's attire, but are discovered by the irate professor, who has also summoned the police to come to his assistance.

Plump and Runt followed by the professor and their fellow policemen are chased through the house to the roof-tops from which they try in vain to escape. In the meantime an explosion has occurred in the laboratory of the professor, causing the glue to run over the floor, firmly entrapping the two burglars at work on the safe. They find themselves stuck fast to the glue and unable to extricate themselves from their plight.

On the roof-tops Plump and Runt after having been chased by the other policemen and the professor, hide behind the skylight through which the professor in his rush to seize the two offenders, falls through, which mishap causes Plump and Runt to follow him headlong in his descent. They fall through the entire three floors of the house and finally land on the floor of the laboratory where they also find themselves stuck fast in the glue beside the two burglars. When they recover from the shock of the fall, Plump's first thoughts are to rescue Lena who has also been stuck fast in the glue. He succeeds in saving her thereby causing Lena to acknowledge him as her hero to the chagrin of Runt.

THE GETAWAY (Feb. 4).—When Mrs. Pokes, the ruler of the Pokes domicile, intercepts an invitation for her better half to sit in a friendly little card game, she marches the unfortunate bread winner of the family off to bed. Thinking that since Pokes is now safely enthroned in bed and his clothes safe in her possession, Mrs. Pokes ceases to worry. Pokes, however, escapes via the window route and, joining his pal Jabbs, they make their way to the card game. Here Pokes' hard luck again visits him, for just as he is about to scoop in the banner pot of the session, the house is raided and Pokes and Jabbs have a very eventful time making their escape.

In trying to reach the street in safety they become bewildered, and instead of locating the door to the street, succeed in only disturbing the other occupants of the house. Their retreat being cut off both from the street and the fire escape, they finally take refuge in the chimney of the house of the very police official who had raided the card game. After an eventful period of hiding in the chimney, during which time the two friends are subjected to the delightful sensation of being roasted from below and stunned from above, they are finally dislodged, and to crown their misfortunes find themselves in the presence of their respective wives.

BUNGLES RAINY DAY (Feb. 10).—Not being anxious to have his new suit spoiled, Bungles was greatly worried over the important question of whether he should carry his umbrella or not. But because of his inability to arrive at any decision, he allows himself to be influenced by trivial circumstances, the result of which is that Bungle starts off the day disastrously to himself. Added to his misfortunes of the morning, he finds his sweetheart being beset by two tramps who are trying to rob her of her purse. After he puts the tramps to rout, he is amazed to discover that his sweetheart has deserted him, and he wanders through the city in a vain search of her. Finally, when he does find her, in his eagerness to be with her again, he succeeds in incurring the hostility of some piano movers, who swear to get revenge on poor Bungle.

The tramps also plan to avenge themselves on Bungle, and when they see the poor fellow being driven from his sweetheart's home by her irate mother, who has been insulted by Bungle, they join forces with the piano men. In the resultant melee that follows, Bungle is the recipient not alone of a beating, but of one of the most complete drenchings at the hands of the fire department.

THE HIGH SIGN (Feb. 11).—Although one of the leading bankers of the city, Jabbs, is also a member of the Mysterious Seven, an organization that passes out regular cash dividends to its members.

Pokes has incurred the enmity of Jabbs by attempting to perform the wonderful mystic egg trick in Jabbs' new silk hat. Poor Pokes not knowing that his new sweetheart is the daughter of Jabbs, purloins from Mrs. Jabbs the new necklace that her husband has recently given to her. Pokes thinks only of re-establishing himself firmly in his sweetheart's affections and to further his suit, gives to Ethel the very necklace that he has stolen from her mother.

When Jabbs and his wife meet Pokes, they quickly recognize him as the man who has caused them so much annoyance and Jabbs summons his trusty fellow members of the secret organization. They chase unfortunate Pokes up through the house to the roof-tops from where Pokes succeeds in escaping, but only to stumble into the meeting rooms of the society. Here Pokes succeeds in turning the tables on Jabbs and his fellow conpirators and completely routs the entire society.

KNICKERBOCKER STAR FEATURES.

THE CRIME OF CIRCUMSTANCE (Three Parts—Feb. 4).—Myra Traverse, wife of Warren Traverse, the prosecuting attorney, departs for a ball with her husband's brother, John, a dissipated youth. Old Tom Mason, much the worse for drink, accosts Tony Peters as Myra and John enter the hall. Tony, infuriated, throws him aside. Mason shambles off and is later seen at the Clifton Roadhouse. After the dance Tony, John, and Myra drive away, and

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on their way home stop for refreshments at the Clifton Roadhouse.

Tony procures a private room and leaves them a moment to telephone. Tom, half drunk, sees and curses him, but Tony passes upstairs. When he opens the door he finds Myra in John's arms. A fight ensues. Tony drops, hits his head on the table and is killed. Myra and John escape through a side window and rush away in the dark. Tom, meanwhile, goes upstairs, pushes open the door and sees the dead man on the floor. With a cry of horror he staggers. The bartenders and others rush upstairs and see the dead man and Tom. Despite Tom's protestations of innocence, he is led away.

Meanwhile, Myra and John enter the library as the telephone rings. Traverse answers the call and tells them of the murder at the roadhouse. He says they have the murderer. Startled, Myra asks who it is. Traverse says it it an old drunken man known as "Old" Tom Mason. Later the trial is shown. Traverse, the prosecuting attorney, confuses the old white-faced man. The witnesses are called. Myra, in agony, unable to stay home, goes to the trial and, not knowing it, sits beside John. The verdict is guilty.

Two months elapse. The day of Tom's death is at hand. Tom bids farewell to his wife, and is led, still maintaining his innocence, to the death chamber. Meanwhile, Tom's wife is destitute and when one child dies from lack of nourishment the woman determines to kill Traverse.

She goes to his home and forces her way in. John is also present, talking with Traverse. She fires at Traverse but John jumps in and receives the shot. Myra rushes in. John confesses all. As he finishes he dies. Traverse takes his wife in his arms. He says they must tell all to exonerate Tom and then they will try to devote their lives to rectify their wrong.

Fade out of Moses pointing to the Sixth Commandment.

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BISON.

PHANTOM ISLAND (Two Parts—Feb. 5).—The cast, John Harding (Francis Ford); Robert Law (Jay Belasco); Pearl Jeffries (Dorothy Davenport); Mr. Jeffries (Bert Wilson); The Phantom (Bobby Mack). Scenario by Grace Cunard. Produced by Francis Ford.

In order that his daughter, Pearl, may become better acquainted with her fiancee, Robert Law, Mr. Jeffries, a wealthy man, has sent them in his private yacht for a cruise in the South Sea. Robert takes his servant, John, along.

Jeffries has just received a letter from his daughter stating that they were leaving Cuba and that she thought his suggestion of taking the trip to become better acquainted with Robert was a good one. Hardly had he finished reading this letter before one of his clerks brought in a newspaper telling of the wreck of the Mary Anne, the boat in which the young people had sailed. The paper advances the theory that all were lost. Jeffries is stunned by the blow and does everything possible to find out if there were any survivors.

On an island in the South Sea a piece of wreckage is thrown upon the beach; clinging to it are three people, Robert, Pearl and John. As time goes on Robert neglects the girl more and more and she learns to rely upon John for everything. Several times John has discovered a strange creature watching them and the three begin to think that the island is haunted, as they can never get but a glimpse of the phantom.

One night the phantom slips into the primitive hut in which Pearl sleeps and tries to take the girl away. John hears her screams and rushes in and frightens the intruder away. He tracks the creature to a cave and they have a fight. John finds that the phantom is really an old man, half crazed from the solitude and in the fight which follows, John throws the old man over a cliff. John sees a cave nearby and wandering in he finds a chest full of gold and silver. John realizes that with the wealth he has, he has an equal chance to win the girl, but in the greed for wealth, which follows, he forgets everything but the sight of money. He is recalled to the present by the arrival of Robert and Pearl and he tries to hide the chest of wealth.

The old man, however, had not been killed, but only stunned, and he makes his way back to the cave. John tells Pearl that she belongs to him, now and attempts to carry her away. He and Robert have a fight, during which John is knocked out. Pearl then realizes that she has been deluded in John and has cared for Robert all the time. The old man then returns and lays claim to the chest, which John thought was his own. The story ends happily when a passing vessel sees their distress signal and takes them off the island.

L-KO.

SEA DOGS AND LAND RATS (Feb. 2).—The cast: Gertie (Gertrude Selby); Reggie (Reggie Morris); The Stranger (Dave Morris).

Gertie's father forbids her to encourage Reggie, who is a dashing young barber. Reggie writes her that the father hates him on account of his shutting off his credit at the barber shop and the old man determines to thrash Reggie at the first opportunity.

Gertie goes to meet Reggie in the park and while waiting for him is annoyed by an eccentric sailor and stranger who has followed her from outside her home. She manages to get rid of him and two sailors from a man of war try to flirt with her and she flees home in terror.

Her father does not wish her to have any followers and when she returns home followed by two sailors and the stranger his rage blazes forth and he falls upon them and a free-for-all fight ensues. Reggie arrives and tries to save his beloved, but in the general mixup the floor gives way and the fighters fall on a bridal couple on the floor below and as that floor gives way they find themselves in the cellar.

A SEPTEMBER MOURNING (Two Parts—Feb. 6).—The cast: The Artist (Ray Griffith); The Girl (Gertrude Selby); Art Dealer (Pathe Lehrmann); Father (Gene Rogers).

The artists were trying to paint September mornings one September morning, but it soon developed into a September evening with a good night attached, when one of them tried to sell a bum painting to a shrewd dealer and the other tried to paint a model against her will. This unpleasantness was soon over, however, and the artists got into a Grecian garden where some dancing girls were running around with a smile and some jewelry on, and a gentleman was trying to take snap shots with a camera.

The gentleman and the artists tried to look at the ladies simultaneously and as there was only room for one spectator there arose a dispute as to who should gain the vantage point. This dispute was not polite and the three gentlemen start to chase one another about among the poison ivy and whortle berry vines. The dancers remained unembarrassed, but some conscientious policemen thought they were indecent and attempted to hold overcoats over them out of respect for the public morals.

The ladies thought different, however and ditched the policemen in the cold lake and went back to dance in the sunlight. Things were almost smooth and delightful again when the art dealer appeared and insisted with a Krupp gun the artist could hardly refuse. Also the other artist was confronted with some little past professional dirty work and he indulged in it at one time, and this little affair was unpleasant. The only ones who remained unruffled were the dancing girls who continued to sport in the sun.

HER NAUGHTY EYES (Feb. 9).—The cast: The Girl (Alice Howell); Her Fiance (Harry Coleman); His Rival (Dick Smith).

Harry and Alice are engaged and Dick, who loves her, vows that his detested rival shall not have her. Harry is called from town and sadly parts with his beloved.

Dick hires a hypnotist to swerve her love in his direction and the hypnotist gets his wires crossed and instead of affecting her heart he affects her eyes and the result is an uncontrollable and naughty little wink that drives men to desperation.

Harry returns with his uncle and is horrified to see his formerly demure sweetheart is now a brazen flirt and his head swims as he sees all mankind, from his dignified uncle to the pompous English butler, racing after her and indulging in wild fights in order to see who shall possess her.

Finally as matters reach the boiling point the hypnotist fights with Dick for his fee and the truth is disclosed. Alice is relieved of her

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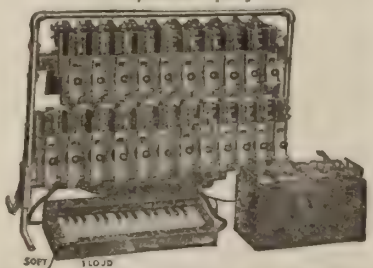

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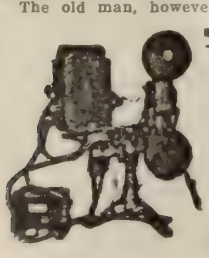

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annoying affliction and Dick is severely punished.

FIRING THE BUTLER (Two Parts—Feb. 13).—The cast: Hubby (Reggie Morris); His Wife (Gertie Selby); His Father (Gus Leonard); the New Butler (Dave Morris).

During a kitchen love romance jealousies are aroused and Hubby discharges the butler. He hires another at an employment agency and the order coming in the possession of an awkward Dutch butler he enters the house and is mistaken by the wife for her father-in-law whom she has never seen and who is expected that day.

In the meantime the real father has arrived at his son's office and finding him busy has started for the house while the son remains at his desk. Upon the old man's arrival he is taken for the butler while the real butler is lavishly welcomed by the young wife. The father is dismayed when the wife rebuffs his tendered affection and when the maid refuses to allow him a drink of wine and he is sent to the kitchen he is quite heartbroken.

Finally he asserts himself and telephones to his son, for the old man has become wrathy upon seeing the young wife kiss the butler. The butler goes to the kitchen and by his blundering sets the house afire. The son arrives and with difficulty and after a series of ludicrous adventures manages to save the wife and his father. She is consoled for the ruin of her beautiful house when hubby displays an insurance policy. Explanations are made and Hans, the new butler, seeks seclusion amid the smoking ruins and calmly finishes his luncheon.

UNIVERSAL.

ANIMATED WEEKLY, NO. 4 (Feb. 2).

Is He in Your Pocket?—Stormy Cloud, whose face is on U. S. gold coins and Buffalo nickels, poses for Carnegie art students.—Pittsburgh, Pa.

$500,000 Fire.—Spectacular view of desolation left by midnight blaze that destroyed big section of city.—Passaic, N. J.

Real Rapid Transit.—Brooklyn's new ten million-dollar subway carries New Yorkers 12 miles in 18 minutes.—New York City. Subtitles: 1—Passengers on first train. 2—New York starts new third track "L" expresses.

Undertakers Make Merry.—Jolly time at convention during inspection of latest styles in coffins. Long Island City, N. Y.

Tramps Work to Sleep.—Hoboes kept busy cutting wood to gain shelter in winter.—Chicago, Ill.

How Milady Ornaments Her Hair.—Newest American styles in Tasmania shell. By courtesy Samstag & Hilder Bros. Subtitles: "La Pichel," studded with Kimberley brilliants. "Louise," inlaid with gems. "Marie," Spanish back comb now so much in vogue. "Le Clare," worn on right or left, under any style hat. "Lucille," enamelled fan-shape side effect. "Nouvelle," inlaid with jewels.

Mexico's Wholesale Murderer.—General Villa, who ordered recent slaying of 18 Americans. Subtitle: Mob cheers President Carranza, who ordered bandit's arrest.

One of the "E" Submarines.—Type of undersea craft which exploded, killing and wounding many.—Brooklyn Navy Yard, N. Y.

Wrestling Champion.—"Strangler" Lewis, world's best catch-as-catch-can artist, in action.—New York City.

Cartoons by Hy. Mayer, world famous caricaturist.

ANIMATED WEEKLY, NO. 5 (Feb. 9).

Flood sweeps Country.—Many millions of damage done from Illinois to coast. Subtitles: California. Many bridges carried away near Los Angeles. Arizona storm's ravages—Phoenix. Fighting to save bridge. Illinois. Floods cover city—Joliet. Wet driving—Ottawa.

Boy Scouts' Anniversary.—Second Class Private Davis repeats scout oath on eve of organization's 6th birthday.—New York City. Subtitles. "On my honor I will do my best— 1—To do my duty to God and my country, and to obey the scout law; 2—To help other people at all times; 3—To keep myself physically strong, mentally awake and morally straight."

Winter Sports in "Summerland."—Society folks quit Coronado bathing beaches for Sierra sports.—Truckee, Cal.

Advance Styles in Hats.—What the girls will wear this spring and summer. By courtesy London Feather Company. Subtitles: Black hemp, trimmed with aigrettes. Large sailor bent, with natural paradise, satin facing. High-folded hair straw, trimmed with roses and velvet ribbon. Paradise head-dress and genuine ostrich feather fan effect.

Whole City Writes Letters.—Using giant mail box in campaign to bring tourists and cash—Portland, Ore.

Elephant Helps Auto.—Giant beast easily hauls stalled machine when gasoline fails.—Universal City, Cal.

Peace Pilgrims in Europe.—Ford's peace delegates strike cold weather in Scandinavian countries. Subtitles: The King's palace, Stockholm. Changing Royal Guard. Off to the mountains. Skiing. How they turn. Some jumps! Leaving liner at Copenhagen.

President Starts Preparedness Fight.—Thousands cheer nation's executive, beginning speaking tour for defense.—New York City. Subtitles: Leaving hotel. Enthusiastic greeting after first speech.

Cartoons by Hy. Mayer, world famous caricaturist.

NESTOR.

WHEN AUNT MATILDA FELL (Jan. 31).—The cast: The Boy (Eddie Lyons); The Girl (Ethel Lynn); Aunt Matilda (Stella Adams); Weary William (Lee Moran); Tired Ted (Gus Alexander). Written and produced by Al. E. Christie.

William and Ted, two experienced knights of the road, are put off their "side door pullman" and set out for the residence district to seek a "hand out." Eddie is in love and the girl reciprocates his affection, but a man-hating aunt stands in the way of their ultimate happiness. Crossed in love many years before, Aunt Matilda is well known for her sentiments and for this reason it is a hard matter for anyone to see the girl.

Weary and Ted arrive at the Aunt's house and their pitiful tale is about to bring forth a pie from the cook, when Aunt Matilda sees them and angrily orders them begone. Eddie, seeing there is no chance to see his girl about the house, persuades her to slip off and go for a picnic with him the following day. Arrangements are made and Eddie drives up in his machine for the girl. The girl meanwhile has been preparing a big lunch and just as she starts to leave, Aunt Matilda comes in. Ethel "pulls off" a faint and while Aunty runs for the smelling salts, Ethel beats it for the auto.

Aunt Matilda sees Eddie and the auto and sets out in pursuit. She is successful and jumps in too. Eddie and the girl are unable to get rid of her and are then forced to take Aunty along. This, of course, spoils all chance for a quiet spoon, and about the only excitement left, is to eat lunch.

Weary and Ted, rambling around, come across the auto and investigate. Weary puts on the coat and goggles, while Ted rummages in the tool box and finally toots the horn. Eddie runs up to them. Eddie sees a way to get rid of Aunt and through the medium of a ten dollar bill, persuades Weary to make love to Aunt Matilda (disguised in the auto coat and goggles).

Ted gets jealous and starts a fight; in the melee which follows Weary is shown up in his true colors. Eddie and the girl come up in time to accuse Aunty of making love on the sly, and she cannot offer any legitimate reason to prevent them from following her example. Weary and Ted, seeing it is no place for them, make good their escape and Aunt Matilda is forced to consent to the engagement of Eddie and the girl.

JOKER.

WANTED—A PIANO TUNER (Feb. 5).—The cast: Mr. Spots (Milburn Moranti); Mrs. Spots (Lillian Peacock); Mr. Spyer (William Franey); Mr. Bumtone (Charles Conklin); Mrs. Largo (Gale Henry).

Bumtone, the piano tuner, has a case on Mrs. Spots and comes every day to tune her piano, despite her continued protestations against him. Mr. Spots, suspicious of his wife and this persistent piano tuner, hires Spyer, a detective, to investigate matters.

Unknown to Spots, Spyer disguises himself as Bumtone and calls to tune Mrs. Spots' piano. Meantime, Mrs. Largo, a neighbor, receives word that Professor Pounderalloutski, a great pianist,

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is coming to play for her. Her piano is in a frightful condition, and, hearing a piano tuner next door, rushes over and demands Spyer, the supposed piano tuner, to come and tune her piano.

Now Spyer, although he had never before seen the inside of a piano, makes a bold attempt to tune it. He gets it all apart and then cannot get it back together again. Fearful of Mrs. Largo, he makes his escape, going back to Spots' home. Spots, returning home, has hidden himself behind the piano; whereupon Spyer entering, Spots puts things in a general confusion, setting Mrs. Spots at her wit's ends. Spyer now reveals his identity to Spots, and at the same time assures him that Mrs. Spots is all right.

Mrs. Largo, discovering the condition of her piano, rushes immediately over to Spots' home. Spyer, seeing her, ducks and hides in a clothes press. Bumtone, in trying to make his escape from behind the piano, runs into Spots, who, thinking him the detective, bids him sit down and have a smoke. Mrs. Largo, spying Bumtone, rushes upon him, grabs him by the ear, leads him over to her house and bids him to do his best, Bumtone knocks the piano over, causing it to crash through the floor to the basement.

Mrs. Largo, horrified, chases him down the street and again runs into Spyer. Thinking she is seeing things, she decides she had better consult a doctor. Professor Pounderalloutski and Viola Tremolo meantime call and finding the door open, go in to amuse themselves upon the piano till their hostess returns.

LAEMMLE.

THE WISE MAN AND THE FOOL (Two Parts—Feb. 3).—Myrtle Elliott (Myrtle Gonzalez); Fred Hunt (Fred Crurch); Ray Willis, Jr. (Val Paul); R. W. Willis, Sr. (Alfred Allen). Written and produced by Lynn Reynolds.

Myrtle Elliott, a young debutante, is very much interested in Fred Hunt, an engineer employed in a copper mine, owned by a firm of which R. W. Dillis is the head. Willis has long hoped that his son would become sufficiently interested in the business to become a partner; but Ray, the son, likes nothing but pleasure. Finally, Willis tells his son that if he will settle down and marry within six months he will be made a partner in the business. The father then remarks that he would like to see Myrtle Elliott become the wife of Ray.

Hunt is very backward in his suit for the hand of the girl, but finally summons up enough courage to propose. Myrtle tells him that she cannot give him a definite answer until he settles down as she can never marry a man who is liable to be sent off at a moment's notice. Ray calls upon Myrtle and sees the feeling she has toward Hunt and persuades his father to transfer Hunt to the mines, not telling the real reason for his request.

With his rival out of the way Ray improves his opportunities and soon has the girl so that she encourages his suit to a certain extent. He remonstrates with her for thinking of Hunt occasionally and resolves to so disappoint the girl in Hunt that she will entirely forget him. Ray goes to the mines and secures a picture of Hunt and his sister, which he carries back and shows to Myrtle, telling her that Hunt has a sweetheart at the mines. Shortly afterward Hunt receives the letters he has written to Myrtle back unopened and cannot understand the girl's treatment of him. Through pique Myrtle listens to Ray's proposal and finally a wedding day is set.

To take away the sting of the girl's treatment of him Hunt becomes very much interested in the little book of parables which Myrtle gave him when he left, especially so in the one concerning the "Wise Man and the Fool." This parable deals with the Fool in search of happiness who overlooked the important point and the Wise Man had secured the happiness of which the Fool is in quest. He takes the lesson to fit his own case and determines to take matters into his own hands. He returns to the town to seek out Myrtle and demand an explanation. Ray learns of his arrival and persuades Myrtle to marry him immediately.

Hunt goes to the mining company's office and thus learns that Ray and Myrtle are on their way to get married. He follows them to the little town and finally locates them in front of the chruch. He believes the marriage has already been performed, but rather than go away without learning why the girl has slighted him, asks her this question. She tells him of the picture incident and the stories that Ray had brought back concerning Hunt and his supposed sweetheart. Myrtle flies into a rage, declares that she has been deceived and refuses to have anything more to do with Ray. Hunt is still under the impression that the two have been married and starts to leave the scene, but Myrtle laughingly tells him that they had missed the minister and the marriage had not yet been performed. Ray receives his just deserts, while Hunt comes into the reward which he justly deserves.

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CRAFT (No. 9—"The Insurance Swindlers"—Two Parts—Feb. 7).—The cast: Tom Larnigan (Harry D. Carey); Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nanine Wright); Stanford Stone (Glen White); Roger Maxwell (Marc Fenton); Dorothy Maxwell (Jane Novak); Kitty Rockford (Mina Cunard); Ben Travers (Jack Connelly).

The insurance companies, organized in one mighty trust, have been using the policy holders' money to speculate with. Tom Larnigan has announced that he will investigate and proceed against the trust. Stone has an article inserted in a trust newspaper denying the charge of irregularitiy in the use of insurance funds, and inviting an inspection of the books, business and vaults of the Providential Insurance Company.

Maxwell is the president of this concern, as well as being president of the trust, therefore, when he reads the article he is much disturbed, as he explains to Stone, the business at that time will not bear inspection. Stone assures him that everything will work out right. The pick of Dunn's gunmen have been stationed at different points where Tom will be obliged to pass. This is the most desperate plan that Stone has resorted to.

Tom has his suspicions aroused by seeing a couple of crooks outside the hotel where Ben Travers is staying. Tom changes places with a jitney bus driver and gets in the hotel, where he finds that Travers has purchased the Independent, to aid Tom in his fight. Tom leaves the hotel in the jumper and cap of one of the porters, jostles a policeman and is taken to the station where he reveals his identity and borrows a policeman's uniform. (His position as special examiner allows him to do this.) He proceeds to the Providential Insurance Company's office unrecognized. Once inside he demands to see the books. Barnett, the manager, allows him to proceed with the investigation, meanwhile phoning to Maxwell for instructions.

The latter, prompted by Stone, tells Barnett to have the vault door accidentally closed when Tom is inside—it is equipped with a time lock. The plan is carried out and Tom is locked in the vault. Experts are summoned and after several hours' work the vault is opened. Tom has been slowly suffocating; he falls heavily, striking the back of his head on a sharp projecting handle of a safe box. He is rendered unconscious and the injury at the base of the skull causes suspended animation. The doctor who is on hand when the vault is opened pronounces him dead. The body is turned over to the heartbroken mother.

Bruce, just able to be about, has called on Dorothy and is about to propose when the news of Tom's death is received. While Tom's body is stretched in the coffin his astral body appears to the members of his family and friends, urging them to bind his neck in a certain way that consciousness may return to him. All get the suggestion in a vague way, but none of them get it strong enough to act upon.

Maxwell is suffering from an accusing conscience, which is intensified when Tom's actual body appears to accuse him. He does not see Tom but feels his presence. To relieve his mental strain, he writes a full confession of the graft in the insurance game, puts it in an envelope and sends it by messenger to the Larnigan cottage, with instructions to deliver personally only to Tom Larnigan; failing to do this, to return it.

Kitty Rockwell has called at the cottage and gets Tom's suggestion strong enough to act on it. She twists his head and he recovers. The joy of family and friends can be imagined. About this time Maxwell's messenger arrives with the confession. Tom receives it and hurries at once to the directors' room of the insurance companies, where a meeting is in progress. He tells them of the reforms that must be made. Surprised at the knowledge of their affairs, they summon Maxwell. The latter enters the room and sees Tom with his confession. The combination is too much for his nerves and he collapses. He suffers a stroke of paralysis. The reforms are promised.

Bruce has called at the Maxwell home to urge Dorothy to marry him. Maxwell is brought in helpless. Dorothy sees that a union between her and Bruce would be impossible, and in sorrow she bids him goodbye. Tom adds the name of "Roger Maxwell—helpless" to his book.

VICTOR.

SON O' THE STARS (Three Parts—Feb. 2).—The cast: Son o' the Stars (J. Warren Kerrigan); Robert Reynolds (Nobert A. Myles); Marie Lacouvrer (Ethel Phillips); Madeline Brent (Helen Leslie); John Brent (Buck Connor); Wapita (Will E. Lloyd). Scenario by Nell Shipman. Produced by Jacques Jaccard.

Ever since Son o' the Stars was an infant, Wapita has been his guardian. Now he is a young man twenty-five years old, and because of the color of his skin, which has been browned by his outdoor occupations, and the shape of

his eyes, he is taken for a half-breed. Wapita, who is a dumb Indian, has taught the young man the Indian sign language, and the two have lived happily all these years. One day Son returns after a protracted visit at the trading post presided over by Brent, and he tells Wapita that while there he met Madeline, the daughter of the trader, and that in order to be in her presence he made a lot of purchases. He continued to make purchases until he saw Madeline bestow her affection upon Poleron Dore, when he made his departure.

Son is always at the post thereafter. This provoked Dore, and he asks Brent if he would permit the affectionate advances made by Son, whom he characterizes as a half-breed, towards Madeline to be continued. Brent voices his objections, and with Dore goes home to look for his daughter. She is not there, however, for Son had been there, proposed, was accepted and then took her to Wapita. Brent and Dore trace them to Wapita's cabin, where Brent tells Son that if he is ever caught with his daughter again that he will be killed. Heartbroken, and after heaping curses upon his race, Son falls asleep. Son's extreme sorrow and his denunciation of the Indian race brings memories of the past to Wapita.

In the visualization we are shown how Son came to be the charge of the Indian. Marie Lacouvrer is loved by two men. Jack Reid, an artist, and Robert Reynolds, a millionaire. Marie marries the rich man, an incident which breaks the heart of Jack. Time passes and Jack becomes a famous artist. He meets Marie while on a mountain trip and learns that she is greatly disappointed in her husband, who has become brutal. Then Marie receives news that her husband is drowned, and several months later Jack and she are married. Their union is blessed with a baby boy. Suddenly one night Reynolds returns and demands his wife. In the duel that is fought, Reynolds fires before the count, wounding Jack. He, his wife and baby manage to escape to the tent of Wapita. They are trailed by Reynolds, but before he can kill Jack, the latter fires and instantly kills the intruder. The next day the soldiers arrive and take the body away. Fearing that he will break down at the trial and reveal who committed the murder, thereby breaking his promise to Jack not to tell, as he could see the justice of the act, Wapita cuts out his tongue. He is thereby unable to make any statement and Jack is set free. Not long after this incident, Marie dies. Jack, leaving his baby son in the care of Wapita, goes to the hilltop where his wife is buried to give vent to his grief. There he is attacked by Weana, the sweetheart of Wapita, who blames him for the sacrifice her sweetheart made. She thrusts her knife into his breast and he dies.

The visualization fades out upon Wapita gazing at the sleeping young man who has been condemned because he is thought to be an Indian. Wapita knows that Waena can prove his parentage, and he goes to get her. While he is gone, Son decides to go out of the life of Madeline forever, but before leaving he determines to see her once more. Preparations at the post are in progress for the wedding of his beloved and Dore. He locates her in her room and claims her, and together they flee down the river. Meanwhile Wapita has found Waena. The lovers are pursued by Brent and Dore. They all meet at the cabin of Wapita, where Waena produces evidence that Son is a white man. Madeline and Son are later married.

IMP.

THE SOUL MAN (Feb. 4).—The cast: John Rhoades (King Baggot); Hetty White (Marie Weisman); The Sheriff (Ned Reardon); William Wilton (William Bailey); The Child (Lois Alexander). Written by William Addrian Lathrop. Produced by Harry McRae Webster.

John Rhoades, a tramp, after a lapse of years, returns to his native village. There is an ordinance posted on the outskirts of the village giving warning that unless tramps leave within fifteen minutes they will be put to work for ten days on the rock piles. Rhoades comes to a gate and the dog barks at him, and as he leans against the gate his thoughts are of his happy youth. Then follows a visualization of Rhoades as a young man, bidding goodbye to his sweetheart, Hetty White.

Rhoades wanders down the road, comes to an open gate and walks in. Hetty, who is married now, comes out of the house but fails to recognize Rhoades. Hetty brings food for Rhoades and her child asks him what makes him so sad. As Rhoades is telling her that through a terrible mistake he lost the love of an angelic woman, the sheriff and a lot of people arrive and order the tramp to leave the village.

Next we see Rhoades sitting on the grass near a fire and thinking over his ill-past life. Presently there is a visualization of how it all came about. We see young Rhoades after his arrival in the city in partnership with William Wilton, both from the same village. His partner appropirates all the money in the safe and throws Rhoades into bankruptcy. Then Hetty, owing to Rhoades failure, breaks her engagement. This crushes him and he starts to lead the life of a tramp. The visualization fades out and Rhoades is seen still sitting near the fire.

Later we see Hetty bending over her child, who is in a delirious fever. Meanwhile Rhoades has tramped back to this vicinity and is sleeping in an open field. Hetty leaves the bedside of the sick child to go for the doctor and the little girl in her delirium, gets out of bed and wanders away, towards the field where Rhoades is sleeping. Rhoades awakens and rushes to the child and taking the child up in his arms he starts to take her back to her mother. The mother, meantime, returns and finding the bed empty, is frantic with anxiety. When she sees Rhoades she rushes towards him and cries with joy over the recovery of her child.

The child is put to bed, but keeps calling for the tramp. The doctor, who has arrived, warns Rhoades that the little girl has scarlet fever, but Rhoades disregards the warning. After days of constant devotion on his part the crisis is past, and the little girl is on the road to recovery. Wilton, Hetty's husband, who has been away on a business trip, returns. Hetty brings him into the room and tells Rhoades she wishes to introduce her husband. Rhoades sees that her husband is no other than Wilton, his ex-partner. He is about to denounce Wilton, then he sees the baby and bows his head. He cannot bring any more sorrow to the home of his old sweetheart by destroying her faith in the father of her child.

He lifts the baby in his arms and kisses her tenderly. Wilton is in terror, for fear of exposure of his villainy, but Rhoades simply gives him a look of scornful contempt and goes off. He bids Hetty goodbye without betraying his own identity.

GOLD SEAL.

LORD JOHN'S JOURNAL (NO. 3—Three Fingered Jenny—Three Parts—Feb 1).—The cast: Lord John Haslemere (Wm. Garwood); Dr. Rameses (Albert MacQuarrie); Maida Odell (Stella Razeto); The Head Sister (Laura Oakley); Nickie (Master Holbrook); Paul Teano (Sampolo); Richard Wayne (Malcolm Blevins); Jenny (Carmen Phillips). Scenario by Harvey Gates. Produced by Edward Le Saint.

In his room at the Monumental Hotel, Lord John recalls the stirring events of the night before and makes clear just what happened when he rescued Maida Odell from the Gray Sisterhood. Maida insists on rejoining the Gray Sisterhood. Lord John, convinced that a mystery is to be solved, delays his departure for Europe. He calls in Paul Teano, the Bertillon expert, and instructs him to make photographs of certain finger prints, he, Lord John, has discovered on a strange box found under his bed. Lord John also explains to Paul that two nights previous, two strange women, dressed in the garb of the Gray Sisterhood, occupied a room across the hall from him, and that someone invaded his room, stealing from him certain diagrams to the electrical wiring of Maida Odell's mummy.

Lord John leaves to visit Miss Odell and to urge her against rejoining the Gray Sisterhood. The Gray Sisterhood, supervised by a strange, unknown woman, is chartered as a charity organization, with certain secret orders. It is also known that this strange woman is the sister of one Rameses, an Egyptian seer and hypnotist. It is also suggested that Rameses is the person who is exercising the strange, untraceable influence over Maida Odell's mummy, which Rameses knows contains valuable jewels, and also to work the death of Maida Odell, without, however, endangering himself in the slightest degree to the police.

Lord John arrives at the Odell home, but is refused admittance to Maida. Simultaneous with Lord John's arrival, the Head Sister arrives and is admitted to Maida. Lord John tries to pass a note in to Maida, but the Head Sister steals this note, which informs Maida that he has reasons to suspect the integrity of the Gray Sisterhood. Meantime, Paul Teano has made a startling discovery. In the room across the hall

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he has found the print of a woman's hand with but three fingers. This he photographs along with the finger prints of a child's hand inside the strange box.

Lord John enters with the angry motorcycle policeman, his captive. Paul Teano studies the fake policeman for a second and then leaps for his throat. The fake cop is locked in the bathroom while Lord John demands an explanation from Paul. Paul proceeds to tell him his story.

In Italy, Paul's wife, Jenny, was taken away by an interpreter, one Tony. She took with her their child, Nickie. Paul came to America to search for the girl and to forgive her, and to be revenged against the man, Tony. Jenny had lost one of her fingers. It was the discovery of the strange hand in the adjoining room that first agitated Paul. The fake con is the man Paul has been searching for.

And so it is Jenny, as a member of the Gray Sisterhood has been used as a tool by the Head Sister to carry out her brother, Rameses', work. The false cop escapes. Disguised as Coast Guards and preparing with a speedy motorboat, Lord John and Paul invade the Gray Sisterhood that night. Lord John fails to rescue Maida, but between the two men they succeed in rescuing Three fingered Jenny. A short distance from the Gray Sisterhood Jenny is more than willing to return to Paul, but explains that they hold her son, Nickie, a captive, and that he will suffer unless she returns.

Lord John observes Rameses with Nick emerging from a secret underground passage leading to the Gray Sisterhood and attempting to escape with the boy. Lord John, with Paul and Jenny, gives chase. Rameses, forcing Nickie along with him, takes refuge in one of his own speedy motorboats in a bay a mile away. Lord John, with the others, follows in the boat he has prepared for such an emergency. Rameses' boat is finally overtaken. There is a struggle and in making good his escape. Rameses returns to his secret den, there to find the cringing Tony, who realizes his punishment to be severe for his failure to keep Lord John out of the fracas.

REX.

A CHILD OF CIRCUMSTANCES (Feb. 4).—The cast, the old bachelor (Marc Robbins); the little thief (Ella Hall).

Although surrounded by wealth and luxury the old bachelor is denied the pleasure of any one to care for him and share his wealth during his old age.

In another part of the city a gang of thieves are plotting to make a haul that night. Among them is a girl, almost a child, a victim of circumstances, who has fallen in with the crooks and is unable to escape their clutches. They tell her that she is selected to pull off the haul that night and that it will be the last "job" she will do.

That night, as the old man sits alone in his darkened library, he hears movements in the room and flashing on the lights, finds the intruder, who proves to be a girl. Her crook companions have accompanied her and are keeping watch outside. The old man is struck with the tragedy in the girl's eyes and in a fatherly manner remonstrates with her for being in such a nefarious business.

The child tells of her sad story and the old man asks her to share his wealth. She consents. The crooks outside are seen by policemen, who take them into custody, while the old man sees that the little girl is safely put to bed and he dreams of the many happy moments which are to follow.

ONE WHO PASSED BY (Feb. 6).—The cast, Willard Wright (Ben Wilson); Agnes, his wife (Lila Barclay); Jed Hawkins (Joseph W. Girard); Mary, his wife (Dorothy Phillips). Written by M. B. Havey. Produced by Ben Wilson.

Willard Wright is a rich broker who has a wife upon whom he lavishes much money and care. But one day she finds this life of idleness and luxury too slow and she runs away with a ne'er-do-well. This breaks Willard's heart. He pays no attention to business and travels the road to oblivion and disgrace.

He finally becomes a tramp, begging for his food from the farm houses and inns that he passes along the route. One day he stops at the home of Jed Hawkins, a rich but miserly farmer. Mary, Hawkins' wife, feeds Wright. Her husband come home and tells Wright he must work for his food and orders him out to the wood pile.

To please the woman and to make it easier for her, Willard agrees to do this. He hears Mary pleading with her husband to buy her a new dress at a sale they are having in town; he also hears Hawkins refuse, as he folds a heap of bills into his pocket. Seeing how miserable the woman is, Willard determines to get the dress for her. He follows Hawkins, holds him up, extracts twenty dollars from the roll, and going off to town, he buys the gown and sets back with it.

Hawkins has been found by the constable and a posse starts out after the tramp. He is spotted, a bullet strikes his arm, but he keeps on until he reaches Hawkins' home. He deposits the dress on the steps and steals off. The posse, tracing the drops of blood, come up to the house. Hawkins sees the parcel, and, as he picks it up angrily, the dress falls out. Mary comes from the house and sees her husband standing there with her much longed-for dress in his arms. She takes it from him and thanks him and calls him the best husband in the world.

Dismissing the posse, Hawkins, who now understands why the tramp took the money, accepts Mary's thanks and says nothing. And Willard, watching this from the other side of the house, shakes his head and goes his way.

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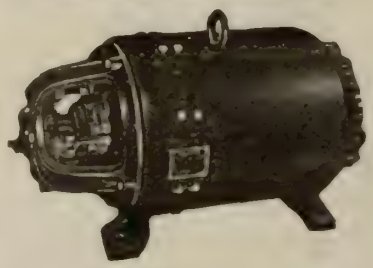

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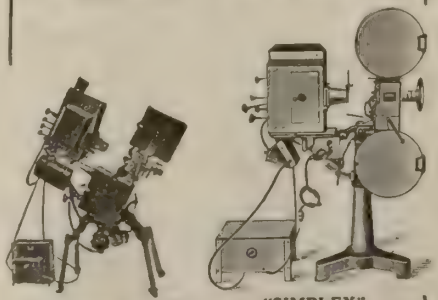

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LILLO OF THE SULU SEAS (Three Parts—Feb. 8).—The cast: Ralph Holt (Harold Lockwood); Lillo (May Allison); Jeb Foster (Wm. Stowell); Pahui (Perry Banks); Capt. Rand (Harry Von Meter).

Jeb Foster persuades Capt. Rand's wife to elope with him and they take with them the little baby daughter. For a number of years Capt. Rand endeavors to find some trace of the runaway couple in order to get back the child. His search is fruitless and he finally retires to an island, where he lives the life of a recluse, his only associate being his faithful native servant, Pahui. Rand had never seen Foster, the latter having inflicted the wound which caused the loss of Rand's arm at the time he ran away with Rand's wife. Rand, however, retains a vivid picture of a tattooed arm thrust through his window at the time he was shot, and it is by this tattooing he hopes to identify Foster.

Sixteen years elapse. Rand's daughter has grown to womanhood believing herself the daughter of Foster. She is known as Lillo, and as she has become an expert diver for pearls she is useful to Foster, who is the master of a pearl-fishing schooner. Her mother is dead.

Ralph Holt, junior member of the firm of Holt & Son, pearl merchants of New York, goes to the South Seas to study the fisheries end of their business and purchase new stock, and he falls in with Foster, who invites Ralph to make an expedition with them with evil intent. Ralph falls under the spell of Lillo.

Towards the end of the cruise, a typhoon overtakes the schooner and the party is wrecked. Foster makes his escape in a small boat with three of his crew, leaving Ralph and Lillo to their fate. They all land at Capt. Rand's island, Ralph and Lillo drifting in on some floating wreckage, and Rand takes care of the shipwrecked party. Foster immediately recognizes Capt. Rand as the man he had wronged, but seeing no sign of return recognition he feels secure.

A steamer is due at the island the next day and the party is informed that they can take passage and return to civilization. Under a pretext of borrowing money, Foster learns that Rand has accumulated a tidy sum, and that night he comes to the house to attach it. Pahui, however, discovers him and he is forced to fight his way out. Just at this moment Rand enters and recognizes the tattooing on Foster's bared arm. He offers Foster an even fight for life, who tries to take advantage of Rand's infirmity and is killed by Pahui.

The men of Foster's crew, in the meantime, have stolen rum and are almost insane from liquor. They threaten Lillo's safety. Ralph overpowers the men and takes Lillo to Rand's house for safety. Here they come upon the scene of Foster's death. Capt. Rand explains the situation and relates the incidents of his early life. In the telling he realizes that Lillo is his daughter.

Ralph permits one steamer to pass and finally decides that in duty he must return to his father. Returning to New York, he finds his heart back in the islands with Lillo. Events transpire that make it necessary for him to take up the work of permanent representative of the firm at the source of supply, and in great joy he returns to the girl whom he could not forget.

BEAUTY.

WON BY ONE (Feb. 9).—The cast: Connie (Wallace MacDonald); Louie (Dick Rosson); Fanny (Neva Gerber). Directed by Archer McMackin.

Connie and Louie, representing rival "fake jewelry" concerns, arrive in Sauedunk and their rivalry goes even deeper than the selling of "paste jewels" for both fall in love with Fanny, the belle of the town. There is no question in Fanny's mind about the one she likes best, for Louie has a way about him which has won her heart. Each of these ardent admirers, in their efforts to outdo the other, overwhelm her with jewelry.

Then a big jewelry robbery occurs in New York and Connie, reading of it in the newspaper, at once sees his chance to be rid of his

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rival. He tells Jeff, the over-suspicious town constable, that Jeff must have perpetrated the crime, and together they sneak into Louie's room where Jeff sees the assortment of jewelry. Immediately he is convinced of Louie's guilt and places him under arrest. They start for New York and the town turns out, en masse, to applaud their valiant protector.

When Louie is taken to headquarters, they discover that his jewelry is "fake stuff." His concern reads in the newspaper of his arrest on suspicion of being the perpetrator of the big robbery because the jewelry which he carried was so like the "real thing" that it fooled the police, and when Louie reports at the office he is given a big raise in salary because of all this free publicity.

Meanwhile back in Squedunk, Connie has been making violent love to Fanny, who, convinced that Louie is a thief, tries to forget him and promises to marry Connie. He insists on being married without any delay, and preparations are immediately under way. At the last moment, he recalls that he has forgotten his wedding present for Fanny and hastens back to his room in the village hotel, where he gets the long fake pearl necklace. As he passes through the lobby, the necklace breaks, all unknown to him. Jeff, ever on the job, finds pearl after pearl, and scenting mystery he follows the trail, arriving finally at Fanny's home where the ceremony is about to be performed. He bursts into the house just as Connie takes from his pocket the empty string, and places him under arrest.

Louie, returning, sees Connie, followed by Fanny and the procession of wedding guests, being taken to jail. He grasps the situation and prevails upon Fanny to marry him then and there. At Louie's suggestion, Connie is compelled to act as "best man" and then marched back into his cell.

BILLY VAN DEUSEN AND THE VAMPIRE (Feb. 13).—The cast: Billy Van Deusen (John Steppling); Johnny (John Sheehan); Carol (Carol Halloway). Directed by Archer MacMackin.

Carol, on a shopping tour, togged out in all her splendor, drops her perfumed handkerchief. Walking along, the two pals, Billy and Johnny, spy it and both make a rush for it, each gaining an end, with the result that the little white square is torn in two. Carol pacifies the two young gentlemen and gives each one of her cards, but the friendship between the two is "off."

The eventful night of their call upon Carol finally draws round and Johnny, going to the florist's to purchase some flowers, comes upon Billy already in the florist shop. One will not be outdone by the other and when they have completed their purchases Johnny finds himself the possessor of an immense bower of roses, while Billy has secured a young palm tree. By opening both doors of the shop they manage to squeeze out. Then comes the problem of getting into their respective taxis, which is finally solved by opening the tops.

Arrived at Carol's home, each tries his best to gain her favor, and she informs them that when one proves untrue she will marry the other. Billy comes upon an advertisement lauding the claims of a certain vampire person, who guarantees to break any heart for the nominal sum of five dollars. Immediately he "looks her up" and the result of the mysterious interview is that Johnny receives a note to be at a certain apartment at a certain time. Carol also receives an anonymous message to be at the same place, where she will see the perfidy of her lover.

Johnny arrives on the minute, quickly followed by Carol. The vampire's charm "works like a charm" and Johnny falls under her spell to the great sorrow of Carol and the boundless joy of Billy, who rushes out to commend the vampire. She straightway works the charm on him. This is too much for Carol, who denounces the vampire and calls her a cat. But the vampire professes violent love for Carol, tears off a wig and before Carol stands a man. Billy and Johnny fall into a dead faint and the "vampire" embraces the surprise-loving Carol.

MUTUAL.

MUTUAL WEEKLY NO. 57 (Feb. 3):

Latest War Pictures.—Aviators leaving the Dardanelles. Subtitle behind the first-line trenches. The soldiers make themselves comfortable for the long winter siege.

Jacksonville, Fla.—Movie actress "loops the loop." Lucille Taft, Gaumont star, takes hazardous flight.

Cambridge, Mass.—Harvard's crack hockey team in action.

San Francisco, Cal.—Famous stage star honored. Miss Lillian Russell, only woman member of Press Club, is presented with golden key.

Paris, France.—Killing the demon alcohol. The absinthe crop is burned.

Washington, D. C.—Police and Fire Departments train boy scouts.

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Truckee, Cal.—Heaviest snow in 25 years buries this little city. Crowds enjoy winter carnival.

Boston, Mass.—"Old Ironsides" to be saved from destruction. School children to raise $150,000 for permanent resting place for old frigate "Constitution."

Paris, France.—Dressmakers display fashions on dolls.

San Francisco, Cal.—Portola cafe opens ice rink. Skating between courses now popular pastime.

Cape Henry, Va.—British steamer "Princefield" goes ashore near here.

Los Angeles, Cal.—Death and loss in wake of deluge. Traffic halted and many homeless because of floods.

Brooklyn, N. Y.—Prize-winning babies at recent show here.

New York City.—Liner rams schooner in fog. The steamship "Brazos" with hole in bow reaches this port safely.

NEW YORK CITY.—Society girls skip rope to keep slim. Social buds on roof of Hotel Majestic brave early morning cold to take off flesh and keep their figures lithe.

Nashville, Tenn.—Wind storm kills 3. Property loss, $500,000.

FALSTAFF.

BOOMING THE BOXING BUSINESS (Feb. 8).—The cast: Professor Biff (Frank E. McNish); His Helper (Claude Cooper); Champion Pugilist (Billy Swan); His Sweetheart (Isolde Illian); Mrs. Henpeck (Carey Hastings); Mr. Henpeck (Jim Murray).

Biff's Fistic Academy was in trouble. Pupils had fallen off to an alarming extent, and Prof. Biff was unhappy. Hence it was with delight that he welcomed a suggestion from Jim, his faithful helper.

Jim's plan was this. He would go out in disguise, and insult respectable citizens who apparently had bank rolls. At the proper moment the Professor would stroll on, defend the victim, thrash Jim and drive him yelping away. He would then give the man one of his cards, talk about how necessary it was for every man to know how to defend himself, and, if lucky, land a pupil.

The scheme worked like a charm in some cases, although they did strike a snag when Jim tackled a meek looking man, and his wife, a determined suffragette, proved conclusively that she did not need any boxing lessons.

Disaster came, however, when the helper met a pleasant young man in the park, talking to a pretty girl. Jim flirted with the girl, threatened to punch her companion, and was driven away by Biff, who came bustling up just in time. Then things went along for a time as Biff liked to see them. The young man lamented his weakness, and simply yearned to take a boxing lesson. And at the appointed time he arrived at the Academy.

Without warning, conditions changed. The young man beat and battered Biff until he howled for mercy. Then, most untruthfully, he accused the helper of "sneering" at his kind-hearted employer and polished him off also. After which he wrote a note, left it on a side table, and departed.

The two bruised gladiators got the note and read it. Here's what it said:

"You Poor Boobs:

"I spotted you rehearsing your plot before you tackled me, and I jollied you along. Thanks for the exercise." And it was signed by a well-known member of the fistic fraternity.

SNOW STORM AND SUNSHINE (Feb. 10).—The cast: Constable (Riley Chamberlin); Tramp (Walter Hiers).

To be arrested for fighting is not an unusual thing, but causes alter cases. Weary Willie in this case is standing in an orange grove in the sunny South, throwing oranges at a man in the arctic region, who in turn is pelting Willie with snow balls. The law of compensation works out, for the frigid man sucks the luscious oranges, while thirsty Willie in Florida fairly drinks the snow balls. But this only happens until the law gets Willie.

The law is said at times to be peculiar, but it was never as peculiar as its particular minion, for as constable he pinches Willie, as judge he tries him, and as jailer he jugs him, thus falling victim to these three graces. This looks bad for the knight of the road until his strange fate leads him again into adventure which helps him make good his escape.

He goes back to zero climate and just as his star threatens to ascend he finds himself right where he fell asleep at the beginning of our story, shivering alongside of a brother tramp.

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MUSTANG.

ACCORDING TO ST. JOHN (Three Parts—Feb. 11).—The cast: Bessie (Anna Little); Ben Wolf (Jack Richardson); Dick, the Sheriff (Tom Chatterton); Bob, Bessie's Brother (Ward McAllister). Directed by Tom Chatterton.

Up in the hills Ben Wolf, hard drinker and general all around "bad man," spends most of his time. Bessie Gray, the daughter of the pastor of the one church, is engaged to Dick, the sheriff. Bob, her brother, is a source of great concern to his family as he has fallen in with the rough element of the little frontier town. Then a fake promoter comes to town and Dick is caught in the whirlpool of those who invest in the oil stock. He induces Bessie's father to invest his frugal savings also, believing it to be a "sure thing."

Bob gambles and loses everything and he appropriates the church funds which his father keeps in trust for the church. He loses all his money to Wolf. In the evening Pastor Gray has asked Wolf to come to church, but he refuses. As he rides away from the saloon, however, he decides to accept the pastor's invitation and mounted on his horse he rides through the open door of the church; but as he starts up the aisle he pauses, for Bessie starts singing the solo. He gazes at her a moment then slowly backs out and rides off.

Bob returns home early the following morning and replaces the money he took from his father. Shortly afterward the stage arrives, bringing the state treasurer, and Dick is informed that it has been held up and robbed by a masked bandit who took the treasurer's money and bags. They have a clue in a cuff button which the robber dropped. Dick's suspicions rest on Wolf, but he finds no evidence against him. Wolf, unobserved, sees Bob off in the hills the next day, caching a mail pouch, papers and money under a rock.

Bessie and Dick are riding along the trail when they learn that Wall-Eyed Bill and his gang are coming to shoot up the town. Dick sends Bessie hurrying home and he goes to intercept the raiders. As Bessie gallops madly on, she falls from her horse. Wolf comes upon her and assists her to remount. Wolf's nature changes and he fights against drink. He goes to town to catch glimpses of Bessie and lurks outside of the church to hear her sing. He finds her Testament, which she has dropped, and takes it home with him. Opening the book, Wolf is deeply impressed by the passage: "Greater love hath no man than this, that a man lay down his life for his friends."—John 15:13.

In town Wolf sees the placard announcing reward for the bandit, and is tempted to disclose his secret, but at thought of Bessie he changes his mind. Dick receives a staggering blow in the smash of the oil company, and at the same time is called to account by the governor for not apprehending the bandit. At this time he discovers the mate to the cuff button in Bob's possession and is torn between love and duty.

Ben Wolf, realizing that there is but one way in which to spare Bessie, goes to his cabin and writes an unsigned letter to Dick, telling him that Ben Wolf is the man he wants and that if he will come to his cabin he will find the money. Ben then goes to Bob's cache, takes the plunder, places it in a hollow log behind his shack and waits for the sheriff.

MUTUAL MASTERPICTURE DE LUXE.

THE WHITE ROSETTE (American—Five Parts—Feb. 5).—The cast: Eric (E. Forrest Taylor); Joan Long (Helene Rosson); Frieda (Eugene Forde).

In the romantic days of the Eleventh Century, the prologue of this picture shows us, Sir Errol, a victorious knight, returns to the castle of his liege lord, the Baron Edward, where he renews his vows with Lady Maud, his betrothed mistress. During Sir Errol's absence from the realm, the Baron has married Lady Elfrieda, daughter of an impecunious nobleman. Edward loves Elfrieda, but for her the marriage was solely one of expediency. She loses her heart to the handsome young knight. Learning that Errol and Maud are affianced, Elfrieda banishes her lady-in-waiting by sending Maud home to her father, Sir Longson, a retainer of the Baron's. The lovers meet secretly on the eve of Maud's departure, and she pins over Errol's heart a small, white rosette. He pledges to remain always her true and loyal knight.

No sooner is Maud out of the way than the Baron's bride lays siege to Sir Errol. She plots with Lord Kerrigan and his followers to have the Baron murdered and Errol installed in the baronetcy. The conspiracy finds its way to Lady Maud's ears. On the eve of the night appointed for his death, she determines to warn Edward. Disguised as a maiden knight, she reaches the Baron's chamber—just too late. Maud is fatally wounded by the assassins. On recognizing his dead love, Sir Errol, renounces the Lady Elfrieda, and plucking the white rosette from his breast, swears on the hilt of his sword that he will atone for his dishonored life, be it now or a thousand years to come.

The picture then introduces us to Pierpont Carewe, a railroad magnate, whose wife, Frieda, has married him solely for his wealth. Thomas Eric, a young civil engineer in Carewe's employ, returns to New York after a successful survey for a new road, and Carewe rewards him with a block of stock in the company. Frieda falls in love with Eric. The young engineer already is engaged to be married to Joan Long, daughter of Carewe's head engineer. Frieda schemes to get the Longs exiled to Bermuda, and then plots with Van Kerr, an unprincipled grafter, to place Eric in a position involving both his financial and his personal honor, the only solution of which shall be that he yield to the implorations of his inamorata, the wife of his chief.

A few days later, Frieda traps the young man in her boudoir, declares her love, and begs him to run away with her. Finding his loyalty to his absent sweetheart still unshaken, she informs him that the stock which she recently borrowed of him, she tricked out of him, the better to have him in her control now.

Eric, left to choose his course, is visited by a vision of his mediaeval forbear, Sir Errol. The life of that blasted flower of ancient chivalry passes before his inner eye in a series of vivid pictures until, over the dead body of the Lady Maud, in the character of Errol, he swears to atone for his faithlessness. Coming to himself, the young man recognizes in the present situation the opportunity for expiation which the restless soul of his ancestor has been seeking for nine hundred years.

That night he attends the Carewe's fancy dress ball, costumed as the knight of old. Frieda is robed as the faithless Elfrieda. And Joan, mysteriously returned from the Southland, appears as Lady Maud. Eric is discovered by his temptress, renewing his vows to Joan. Frieda turns over the block of stock to Van Kerr, and Carewe, entering, demands an explanation. A quarrel ensues. Eric is just in time to save Carewe from being choked to death by his enemy. Frieda, check-mated, sobs out her bitter rebellion against Fate.

CUB.

AROUND THE WORLD (Jan. 28).—The cast: Jerry (George Ovey); Cannibal Chief (George George); First Cannibal (Louis FitzRoy); Second Cannibal (Jefferson Osborne); Third Cannibal (Arthur Mund); Fourth Cannibal (Harry Jackson); Fifth Cannibal (Gordon McGregor); Sixth Cannibal (Robert Kenyon); the Captive Princess (Belle Bennett); Her Slave (Janet Sully). Directed by Milton Fahrney.

While slumbering on a bench in the park Jerry is disturbed, first by a cop and a nurse girl wheeling a baby, and then by a colored cop with a negro woman, who also has a baby. The two couple sit down on the same bench with Jerry, who is shoved back and forth by the two cops and finally kicked out of the scene. Greatly incensed Jerry determines to have his revenge and while the two couple are too much engrossed with each other to notice, he changes the babies. After walking a short distance he comes upon a sergeant and conducts him back to the park bench where the two couple are spooning. Upon the appearance of the sergeant the two cops rush off and the negro woman exits with the white baby, while the white nurse leaves in much haste with the colored baby. Consternation reigns when the parents discover the substitution. They all rush to the park and there the parents receive back their own offspring.

The black cop and the white cop catch a glimpse of Jerry in the background, and realizing he is the cause of all the trouble, they start after him. They soon catch him and a fight ensues; two white cops rush up and in the general mix-up Jerry makes his getaway. Fortune favors him for he soon comes upon an aeroplane, which the aviator has deserted for a few minutes; he gets into the car, starts the machine and soars upward. The three white cops and the black cop run up to the aviator whom they find gazing after his fast disappearing machine, arrest him for allowing Jerry to escape, refuse to listen to his protests, and drag him away.

Meanwhile Jerry flies through the air at such a high rate of speed that he soon arrives over an island inhabited by cannibals, who have all the modern improvements. The cannibals discover Jerry, gazing at him through field glasses, notify their Chief by telephone. Acting under the instruction of the Chief, who arrives upon the scene in his racer, the cannibals fire at Jerry; the shot hits his machine and he falls to earth amid the wreck of his machine. Crawling out from under the debris and catching sight of the cannibals, he faints away. He is carried near a large kettle and forced to witness a cannibal dance. Jerry pleads with the Chief to let him go and when he will not do so Jerry knocks him into the kettle and dashes off. A chase takes place and in his mad dash for life Jerry comes to the Chief's tent. Darting inside he comes face to face with a beautiful princess, whom the Chief is holding captive. She takes pity on him and hides him in a suit of armor. The Chief and his followers soon arrive and, bidding all his men except two go in search of Jerry, the Chief enters the tent with his two retainers. While the Chief is questioning the princess, Jerry reaches out and prods him with his spear. The Chief angrily accuses one of his men, who denies it. Jerry then prods the other man and thus causes a general fight. Taking advantage of the confusion Jerry escapes with the princess. As luck would have it, the Chief's racer is standing not far from the tent. Knocking the chauffeur insensible, Jerry helps the princess into the car and drives away just as the Chief and his men run out of the tent. Thus we leave Jerry, with the princess beside him, racing away to safety.

THE DEFECTIVE DETECTIVE (Feb. 4).—The cast: Luke Sharpe, a detective (Billy Armstrong); Jiggers, his aide (Tommy Hayes); Wild Bill, who escapes detention (William Welch); John Littleford (Charles Atkins); Evelyn, his daughter (Grace Gibson).

Wild Bill, an inmate of Prof. Nutt's asylum, weary of confinement, escapes detention by climbing down the side of the building wall. His actions, once he has gained freedom, are unconventional and terrorize the peaceful citizens of the city in which the Nutt institution is located. Bill reaches the Littleford mansion and peers through one of the windows. The contortions of his face as it is pressed against the glass frightens pretty Evelyn almost into hysterics and she calls to her father for help.

Littleford, to protect his daughter against possible harm, phones to Luke Sharp, the human bloodhound, and enlists his services to catch Bill, offering him a reward of $5,000. Seeing a chance to make money easily and quickly, Sharpe returns to his rooms and has Jiggers, his aide, make-up as Bill. He orders Jiggers to meet him at the Littleford home, to which he precedes the impostor. After he has made his little speech about catching the terror, Sharpe goes to the door to bring in Jiggers. That worthy, however, is late. Bill, the real quarry, is seen climbing through the window of the house next door and Sharpe, believing him to be Jiggers, crosses the lawn and goes after him. Once face to face with Bill, Sharpe sees that he has a madman to deal with, and makes an ineffectual effort to escape.

Meantime Jiggers has arrived and enters the Littleford home via the window. Making himself perfectly at home, he jauntily stalks into the room where Evelyn is taking a nap. She awakens at his strokes over her hand, screams and brings upon the scene her father, who is armed with a revolver. Littleford chases Jiggers, who rushes from the room and hides behind a chair. Littleford sees Bill in the house on the other side of the areaway, and believing him to be the man who was in his home but a moment before, fires away. Sharpe, who is with Bill, gets most of the effect of the fire.

When the smoke of battle has cleared away Sharpe pounces upon Bill and succeeds in landing him. He carries the unconscious form to the door-step of the Littleford home and then steps in the house alone to tell his client that his quest is successful. Meanwhile Jiggers escapes the house and comes face to face with Bill. The two begin a fight which ends with

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Jiggers being vanquished and left behind in Bill's place. Sharpe, of course, turns over Jiggers as the real madman, collects his money and is about to depart when a policeman enters with Bill. The jig is up. Sharpe's little scheme is exposed, Littleford takes back his reward and turns it over to the policeman, while Jiggers, followed by Sharpe, exits in sorrow.

VOGUE.

BUNGLING BILL, BURGLAR (Jan. 27).—"Bungling Bill" is discovered asleep in his dingy quarters. He arises, breakfasts on salted onions, washes and exercises with a couple of empty wine bottles. He then turns to his morning paper and notes the arrival at the local hotel of the Western "Bad Man" who is reputed to be carrying a large quantity of gold nuggets. At the same time the young couple elope from the girl's home, escaping in an automobile, hotly pursued by the girl's irate father and a policeman, both mounted on motorcycles. The couple stop long enough to kidnap a minister, who is forced to marry them. The ceremony concluded, the couple release the minister and proceed on their way to a local hotel.

Meanwhile the father and the policeman have had a bad spill. The motorcycle refuses to provide any more locomotion and in desperation they set out after the couple on a dead run. The next scene finds the young couple and the "Bad Man" registering at the same hotel. The view shifts to the room of the "Bad Man," who sits before a table assorting his nuggets with the barrel of his huge revolver. The call of a "mighty thirst" takes possession of him and with his revolver he fires at the bell, which registers a strong call for refreshments at the clerk's desk.

"Bungling Bill" has taken time by the forelock and climbed up the fire escape of the hotel, invading the room of the young married couple long enough to carry away some rather startling articles of the bride's trousseau. Then going to the window of the room of the "Bad Man" he reaches in for the drinks just deposited by the bellboy and replaces them with the delectable articles of apparel. Refreshing himself, he seeks further adventure. A general mixup follows the "Bad Man's" discovery of the loss of his drinks. During the excitement "Bungling Bill" enters the "Bad Man's" room and obtains a large bag of the nuggets. Returning via fire escape he enters the married couple's room and secretes himself in the closet. He disguises himself by putting on one of Mrs. Newlywed's outfits.

While he is doing so, a general chase and search is made for the unknown thief. An accident occurs in the closet and "Bill" catches fire. In trying to escape he encounters a policeman. They struggle and fall through two floors to the hotel lobby on the main floor. By clever dodging "Bill" gains the street, then turns into an alley closely followed by the whole company. He finally eludes his pursuers. Arriving at his "residence" he lunches on salted onions and by raising his left hand high over his head, registers the time-honored resolution. "Never again!"

SAMMY VERSUS CUPID (Feb. 3).—Sammy can't make Sally, his sweetheart, love him because she is athletically inclined and Sammy is a little runt whose biceps are not up to her standard. He is in despair. But learning that the professor of the local gymnasium is hard up, he makes him a mysterious proposition, involving the exchange of a roll of bills. Sammy goes into training and in a few weeks has developed an astonishing amount of muscle. Sally, passing the gym., is surprised to see a large poster announcing the championship match between Sammy, "the wrestling wizard" and Nabisco, "the terrible Turk." Sammy happens to come out at this minute and he hands Sally complimentary tickets to the bout. The night of the great event, Sammy completely flattens out the Turk. Sally is convinced. She marries Sammy next day.

FICKLE MADGE (Feb. 6).—A paperhanger, much in love, arrives at the home of Madge, his sweetheart, to find another man defending her from a white rat. He immediately challenges the intruder to a battle. Art, the other man, is thrown out of the house and jarred up against his own lady love, Alice, who happens to be passing. Art schemes to get even by inducing Alice to pretend to flirt with the paperhanger. That evening the latter gentleman starts out to call on Alice. By mistake he enters the apartment of a Mr. Mack, a bibulous person, who happens to be out just then, but who on returning and finding a stranger in the company of his wife, draws his gun and shoots up the innocent manipulator of paste and paper.

Meanwhile, Madge has written the paperhanger that at last she has father's consent to marry him. The note falls into the hands of the vengeful Art who attempts to forestall the wedding. The paperhanger, escaping from Mr. Mack, is waylaid by his other enemy and divested of his trousers. He manages to reach safety, however, via a dumbwaiter. Despite his undignified appearance, Madge receives him with open arms, and they are married, the groom's person draped in a convenient table-cloth.

GAUMONT.

SEE AMERICA FIRST (No. 20—Minneapolis and St. Paul—Jan. 30).—Minneapolis and St. Paul, the "Twin-Cities" and "The Gateway of the Northwest," with their wonderful background of lakes, hills and woody plains, form the subject of the twentieth half-reel scenic "See America First." In her personally conducted tour in search of interest-spots in these two cities, the pretty traveler visits the flour mills, the University of Minnesota, the State capitol, Minnehaha Falls, Lake Minnetonka, and the old soldiers' home. In an automobile she takes Mutual spectators for a ride along the city's marvelous parkway around the chain of lakes which are connected by channels, and along the Mississippi river, pointing out to the spectators the thousand and one beauty spots to be found in this section of the country.

KEEPING UP WITH THE JONESES (Jan. 30).—In the second half of the reel, "Pa McGinnis" is put through a number of screaming stunts by Harry Palmer.

Pathe Exchange, Inc.

PATHE NEWS NO. 8, 1916 (Jan. 26).

Ossining, N. Y.—Episcopal ministers visit Sing Sing and study criticised reforms, guided by prisoner members of the Mutual Welfare League. Sub-titles: (1) The convicts, or rather "inmates," at work in the shoe shop. (2) Visiting the new cells where sunlight is no stranger. (3) The Mutual Welfare League ball team practices during recreation periods. (4) The warden, George W. Kirchwey, gives his impressions of his new job.

Juarez, Mexico—The bodies of Jose Rodriguez and Miguel Baca Valles, supposed to have participated in the killing of seventeen Americans at San Ysabel, are put on public exhibition by order of General Carranza. Sub-titles: (1) General Gabriel Garvia, Carranza leader, watches the departure of troops despatched to clear up the bandits. (2) Fourteen thousand Villistas who had surrendered to Carranza forces, are released and sent to their homes. (3) One of the little daughters of the regiment.

Spring Hat Fashions—By courtesy of Rawak, New York. Sub-titles: (1) A parasol set of awning linen. Jockey shaped hat of delft straw trimmed with white kid belt. (2) Watteau hat of horsehair lace intertwined with jet and trimmed with wreaths of flowers. Wide Alice blue ribbon tied to form streamers. (3) A sport hat with alternating rows of porcupine braid and felt with Jersey silk facing. Chin strap and bow of Jersey silk. (4) A beach set of orange milan and striped Jersey silk. Hat trimmed with nickle buttons. (5) Large drooping brimmed sailor of porcupine braid, crown and facing of pussy-willow taffeta. (6) White Milan braid hat trimmed with poppies.

Pinehurst, N. C.—Champion marksmen meet for annual mid-winter handicap shoot. Sub-titles: (1) Mrs. Harold Almert, Chicago, Ill., winner of world's women's amateur championship in 1915. (2) The Chicago delegation from the Lincoln Park Traps (left to right), E. G. Burneister, C. W. Irgang, Mrs. Almert, C. E. Otter and Hardy Wolfe.

West Hempstead, L. I.—Scaling ten-foot walls is part of the work at the "Canine College," where dogs are trained to be guardians of the law. Sub-titles: (1) Poisoned meat does not tempt the college dog when he is guarding a handbag or any other valuable. (2) Trees are no haven for crooks when the trained dog is about. (3) The reward of "attention in class."

Ottawa, Ill. (except Chicago).—Houses are partly submerged and residents take to the boats when the Illinois river overflows and floods the town. Sub-titles: (1) Dynamite is used to clear the car tracks of large chunks of ice.

Chicago, Ill. (Except Chicago and Washington copies)—Municipal tobogganing thrills young Chicagoans when free slides are erected in the city parks.

Watertown, Mass. (except Boston)—Three thousand horses gathered from Massachusetts farms are shipped to French ports for the Allies.

Winchester, Mass. (except Washington, Portland, Seattle, Los Angeles and Boston)—The delights of ice yachting induce many to forsake their skates and try the faster sport.

Washington, D. C. (Washington only)—Sewing for the destitute Belgians is occupying capital society under the leadership of Mrs. John A. Logan.

Washington, D. C. (Washington only)—Boy Scouts train to aid in fighting flames, taking part in practice drill of local fire department.

New York City (except Washington)—Society women champion striking East Side cloakmakers in fight for better pay and shorter hours. Sub-title: (1) Punching picket cards.

New York City (New York City only)—Mrs. Amos Pinchot (right) and Mrs. J. Sergeant Cram do picket duty in strike of East Side cloakmakers. Sub-title: (1) Punching picket cards.

PATHE NEWS, NO. 9 (Jan. 29).

Saltillo, Mexico.—Peon peddlers drive a precarious trade in the market square when the regular stores are closed by the march of revolution.

New York City.—President Wilson opens nation-wide preparedness campaign with three stirring speeches during whirlwind tour of this city. Subtitle: 1—His new policy of "War Before Dishonor" invokes a tremendous demonstration.

Tokio, Japan.—Yoshito, the newly-crowned Emperor, formally opens Parliament with all the ceremony of state. Subtitle: 1—The sacred relics of the empire are borne in state from the palace.

Camado, Queretaro, Mexico.—Carranza and cabinet banquet with Governor Frederico Montes and form plans for the capture of bandits accused of killing Americans. Subtitles: 1—The "First Chief" addresses the diners. 2—Jesus Acuna, Carranza's Secretary of State.

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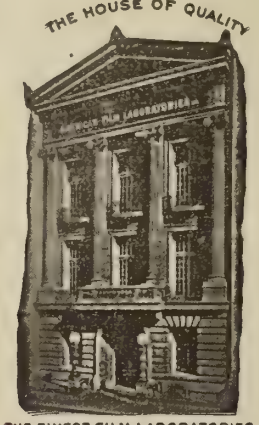

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Evansville, Ind.—The freight steamer Bowling Green strikes a submerged rock and founders, her crew narrowly escaping death.

Uncle Sam's Activities.—How the government serves the people of the United States. Pictures taken by special sanction of the Federal departments. Subtitles: 1—The tremendous increase in the circulation of money has rendered the old method of printing bills obsolete. Previously each operation was performed by hand. 2—But now a machine, which goes through all the processes simultaneously, has been installed in the Bureau of Engraving and Printing. 3—A marvel of intricacy is the newest type of geometric lathe, used to produce the scroll work on treasury notes. 4—How many would you like?

Portland, Ore. (Ex Portland and Seattle).—Coldest weather in twenty-seven years almost entirely freezes the famous Multnomah Falls.

Dayton, Ohio (Ex Boston, Chicago, Portland, Seattle, Los Angeles).—Old Gloom's hammer, coffined in Syracuse, N. Y. Prosperity Frolic is sped to its resting place in the Pacific Ocean. Subtitle: 1—The nail that Dayton drove.

Boston, Mass. (Ex Boston).—The historic frigate Constitution is falling into decay and local school children have begun a movement to save her.

Cincinnati, Ohio (Cincinnati copies only).—Joe Rivers, who recently defeated Richie Mitchell, the Milwaukee lightweight, at the Music Hall, with his manager and trainer.

Phoenix, Arizona (Ex Boston, Chicago, Los Angeles).—Towns are entirely marooned, several persons are drowned, and enormous damage is done to property when the Salt River over flows its banks. Subtitle: 1—Bags of cement are placed in a vain effort to stem the tide of destruction.

Atlanta, Ga. (Atlanta only).—Al Jennings, ex-bandid, arrives to "revive" Atlanta and is greeted by Dr. J. L. White, pastor of the Baptist Tabernacle.

Lake Placid, N. Y.—Ice sailing, skiing and motor sledding thrill Snowshoe Club pilgrims from Syracuse in winter sport carnival here. Subtitles: 1—The motor cycle sled can speed at eighty miles an hour. 2 (For Chicago and Boston only)—Eddie Collins, of the Chicago White Sox, and Herbert Pennock, of the Boston Red Sox, are pilgrims.

LUKE, THE CANDY CUT-UP (Phunphilm Jan. 31).—Lonesome Luke, Jack of all Trades, master of none, is now practically the confectioner's art. As a maker of pastry, cream puffs, taffy and other dainties, Luke is without a peer. As the star employe, Luke goes to spend a part of his lunch hour on the shaded park walks and to prance on the lawn. He scrapes up a "swatting" acquaintance with a chap and steals his watch and fob. Just his luck, the fellow comes to the candy emporium at which he is employed and when Luke comes from his stand before the ovens to mix a cherry-flip for a fascinating Miss, the fellow "spots" the fob and goes to hail an officer. He and the officer get mixed up in the door and the angry bluecoat gives vent to his pent up wrath, occasioned by some other unfortunate incident, by swatting the victim. The happenings in the emporium are truly indescribable; they are fast and furious, Luke and his co-workers in sweetness successfully routing the enemy.

MOVEMENTS THE EYE MISSES (Photocolor, Jan. 31).—The eye of the average person fails to note many interesting events. What perhaps seems totally uninteresting to the average observer is in reality posessed of a marked degree of interest.

Taking for example the muscular action of the human. People walking, climbing, vaulting, running and engaged in other physical activities are not unusual sights, but the average eye is not trained to note the interesting movements in detail. Pathe's "Ultra-Rapid" camera has analyzed the movements of many animate objects and living things, a few of which are given in their colored educational subject called "Movements the Eye Misses."

GLIMPSES OF JAVA (Globe, On same Reel as Foregoing).—The area of Holland's colonial possessions is several times that of the mother country. Richest of these colonies is Java, an island in the Indian Ocean, famous for over three centuries for its coffee and spices. The natives are Malays, who live in bamboo huts and a majority live a most primitive life. Buitenzorg is a city in the mountain district. The world famous botanical gardens, located here, were laid out in 1818, and contain examples of all the wonderful vegetation of Java. All construction work requiring any skill is supervised by Dutch engineers. Many other scenes are shown in an excellent Pathe scenic called "Glimpses of Java."

NEW YORK(Gold Rooster Play—Five Parts—Feb. 4).—The story concerns itself with Oliver King, a patrician who becomes interested in a chorus girl who "works" him. Learning her true character, he gives her up, but is thereafter blackmailed with a baby. Later the girl dies. King raises the child, a boy, but refuses to acknowledges his parenthood. He marries a girl who knows nothing of this incident. Wendell, the boy, now a young man, is expelled from college and takes up his residence at the former home of King's wife. He is visited by Mrs. King, and in a maudlin drunken state attacks her. In the struggle she kills him. The coroner finds a verdict of suicide. Next day, Mrs. King confesses to her husband. Thinking the murdered boy his, he turns from her. The chorus girl's mother comes to collect her "hush" money, and when King refuses, she tells him that the boy was not his own, and threatens to tell the world of his ridiculous position. Her story, however, has just the opposite effect. King is glad the boy was not his son. He goes to his wife, who has become a mother, and a touching reconciliation follows.

THE RED CIRCLE—NO. 8 (Peace at Any Price—Balboa—Two Parts—Feb. 5).—Stealing a monkey from a particularly abusive organ grinder, Jane Travis sends a telegram to Detective Lamar, who is in the city, telling him that a circle branded girl has perpetrated the crime. On the beach she meets newlywedded friends quarreling over a hat which the woman is wearing. When an opportunity presents itself, she steals and buries the hat in the sand, thereby quelling the argument. That evening Lamar calls to return a stolen necklace and almost betrays his love for her.

"Smiling" Sam, a fugitive from justice "blows" into town at the end of his freight car journey and is "spotted" by an officer. Lamar returning home sees the man with the officer in pursuit and joins in the chase. He overtakes Eagan at the summit of a towering cliff where they stand facing each other preparatory to a tremendous struggle.

The next chapter will be called "Dodging the Laws." Watch for it!

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Miscellaneous Feature Film

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SOULS IN BONDAGE (Lubin—Five Parts—Jan. 31).—The cast: Rose Brenner (Nance O'Neil); Rita Brenner (Ida Stanbope); Julian Forbes (William Corbett); Mrs. Forbes (Mrs. Stuart); Mrs. Coombes (Mrs. Carr); Mr. Brenner (Bernard Seigel). Written by Daniel Carson Goodman. Directed by Edgar Lewis.

Rosa and Rita Brenner, the daughter of Mr. Brenner, are sisters of directly opposite temperaments. Rosa, the eldest, is quiet, homeloving and industrious; Rita is impulsive, headstrong, and prefers to be anywhere but at home. One day Rita leaves her family and goes to the city, saying that she prefers to work and support herself, but the real reason is that she prefers the gay life of the cafes and dansants to the quiet humdrum of the country.

Rita writes to her sister Rosa, and tells her that she is in a serious condition. Rosa answers at once and promises to be on hand when the important event takes place some time later. Rosa goes to her sister and Rita upon her recovery again plunges into the gaiety of the cafe life. Upon learning Rosa has written her father that she is bringing Rita home with her, Rita leaves the city, and forces Rosa to take care of the child. Rosa returns to her home, taking Rita's child with her, and leaves the child in the care of a neighbor saying that she has adopted it unbeknown to her parents, and asks that the facts be kept a secret.

Mrs. Coombes, Rosa's aunt, is housekeeper at the Brenner home, she becomes suspicious of Rosa's actions, and as Rosa goes to visit the child one day, Mrs. Coombes follows her and through the window of the neighbor's house, sees Rosa rocking the child. She at once accuses Rosa of being the child's mother, and Rosa does not deny the accusation. Mrs. Coombes then tells Rosa's father what she has seen. Brenner rages and asks Rosa if what he has heard is true. Rosa refuses to answer, and her father turns her out of the house. Taking the child with her, Rosa returns to the city to the house where the child was born, but finds that Rita has left for parts unknown.

Rosa gets a position as companion to a lady of wealth, whose son eventually falls in love with Rosa, and later marries her. Shortly after their marriage, Rosa's husband tires of her, and seeks amusement in the night life of the city. Rosa follows her husband on one of his night revels, and in a cafe, Rosa comes face to face with her sister Rita. The following day Rosa leaves the child at Rita's apartment, and thoroughly sick at heart of the world and everyone in it, goes out to devote her life to the cause of charity.

THE WRITING ON THE WALL (Vitagraph—Five Parts—Feb 14).—The cast: Irving Lawrence (Joseph Kilgour); Schuyler Lawrence (Robert Gaillard); Barbara, his wife (Virginia Pearson); Muriel, Payne's wife (Naomi Childers); Payne (Charles Wellesley); Harry Lawrence (Bobby Connelly); Trainor (George Stev-

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"The Birth of a Nation" carries with it, all of its own apparatus. For the production, a special booth house was erected and the company's own screen was hung, an hour and a half being spent in the hanging. When the picture was first shown, Manager Taylor expressed the opinion that his own screen in the Academy would give better results.

Whatever skepticism there may have been over this, the managers of the show gave the Academy screen a trial, with the result that the Academy screen was used in all of the performances since. One of the big features of the photoplay has been the attention given to perspectives in the photography. Many persons have commented on the clearness with which troops in the far distance could be observed marching.

To bring out clearly, those things in the distance, and at the same time to preserve the idea of distance is one of the great merits of the Academy screen, which is of the Mirroroid type, manufactured by the J. H. Genter Co., of this city. Aside from this, the screen shows the nearer views more clearly. Recognized as the last word in motion photography, "The Birth of a Nation" in this substitution of a local product for its own especially selected screen is an endorsement which ought to prove of great value.

"The Birth of a Nation" will break all local records for receipts and attendance. It is anticipated that when the theatre closes to-night, 10,000 persons will have seen the show. Nothing in local theatrical records even approaches this. The average will exceed 1,500 persons for each of six performances given here.

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ens); Meta Delatour, adventuress (Josephine Earle). Produced by Tefft Johnson. Picturized by Marguerite Bertsch.

Irving Lawrence, prominent and wealthy, owns a large number of tenements in the poor section of the city which are among the city's most objectionable dwelling places. His wife, Barbara, and his brother, Schuyler, are interested in social uplift, but are unable to secure Irving's co-operation for the betterment of conditions. Irving's disregard for others and his blind selfishness are also displayed in his daily life and affairs with other women. When Payne, Barbara's brother, arrives with his bride, Muriel, it evolves, after a painful meeting, that Muriel is one of the victims of Irving's disregard for others, in the past.

Realizing Muriel will keep the past a secret from her adoring husband, at all costs, Irving torments the girl unmercifully. Barbara, meanwhile, has learned that her husband's mode of living is not all it should be, and, misunderstanding a situation between Irving and Muriel, openly accuses them. Then the truth comes out and Muriel proves her innocence in the past. Irving, enraged, trumps up a countercharge of scandal between Barbara and Schuyler.

An estrangement at once follows between all concerned. At this time a terrible fire breaks out in Irving's tenements, in which Barbara is holding a party for the slum children, which little Harry is attending. All rush to the scene, and in his mad attempt to rescue Harry Irving needlessly sacrifices his life, for the boy had already been carried out in safety. His death is a just atonement for the lives lost when his rusty old fireescapes crumpled up under the weight of the mad rush of tenants and crashed to the ground. Barbara effects a reunion between Payne and Muriel, and a brighter future seems in store for herself and Schuyler.

KLEINE-EDISON FEATURE

THE MARTYRDOM OF PHILLIP STRONG (Edison—Five Parts—Feb. 9).—The cast: Phillip Strong (Robert Conness); Sarah Strong, his wife (Mabel Trunnelle); Irma Strong, their child (Janet Dawley); Brother Man (Bigelow Cooper); Mrs. Alden, Sarah Strong's mother (Helen Strickland); William Winter, Sarah Strong's uncle (Frank Lyons); Dunn, a saloonkeeper (William Wadsworth); Hikes, a derelict (Herbert Prior); May Hikes, his daughter (Olive Wright); Loreen, a consumptive derelict (Edith Wright); Hooks, a saloon bouncer (Brad Sutton).

"Man, you are a living lie." Thus is Phillip Strong, the rising young pastor of a fashionable Calvary Church, addressed by Brother Man (symbolizing the Spirit of Christ on earth). Surrounded by luxury, lionized by a wealthy congregation, Phillip Strong suddenly realizes the force of these words. He has been preaching the doctrines of Christ, but his work has been the work of bare words only. To prove the truth of what he says, Brother Man leads Phillip to the slums, and shows him the misery and squalor of a world which he has never known. The starving women and children, the kitchens of Hell where whiskey ruins the lives of men, impresses Phillip deeply. He sees his real mission in life. He must help the downtrodden.

Sarah, Phillip's wife, wrapped in her social ambition, is horrified when Phillip announces his determination. She refuses to permit her little daughter, Irma, to play with an orphaned child of the slums, whom Phillip has brought home to shelter. She pleads with Phillip to give up his new work. It means ruin and social ostracism. She scolds and bursts into a rage of fury—but Phillip is firm. Goaded on by her mother, who pictures the disgrace of Phillip's close association with the slums, Sarah leaves the home, taking Irma with her.

Time finds Phillip living in the slums, immersed in his work. Fighting the battle of the downtrodden, he arouses the hate of powerful forces. The rich of his congregation, owning the properties which house saloons, and the owners of these saloons, combine to bring about his down fall. Undaunted by threats of personal harm, he wages his war. Cheered by Brother Man in the moments when things seem most hopeless, he fights his battle with new energy. His friends gone, his little daughter dead, the wife whom he loves opposing him, he fights on.

Scenting an opportunity to discredit him, the interests cause Sarah to believe that Loreen, a consumptive derelict, whom he has redeemed and sheltered in his home, is his mistress. The story is disproved and Sarah relents—but too late. The body bearing the spirit of Phillip, is not equal to the task. Wrecked by worry and ill-health, he gives up his life and his soul passes to the One Whose work he has been doing, and like Whom he has been crucified.

EQUITABLE.

LOVE'S CROSS ROADS (Triumph—Five Parts—Jan. 31).—The cast: Inez Valenti (Marie Empress); Elsa Montford (Marian Swayne); Grant Thorne (William Huntington); Hugh

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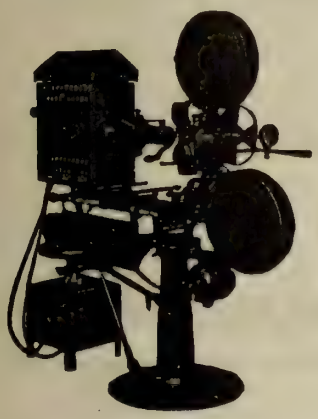

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ADVERTISING FORMS FOR THE FEBRUARY ISSUE OF

CINE MUNDIAL

WILL CLOSE MONDAY, FEBRUARY 7th

It Is Imperative That All Advertisers Desiring to Use Space in This Issue Should Have Copy for Their Announcements in Our New York Office Before the Close of the Current Week.

CINE MUNDIAL is the only American Monthly published in Spanish and devoted exclusively to Moving Pictures and Indoor and Outdoor Amusements in all the South American and other Spanish Speaking Countries. It offers an unparalleled opportunity for advertisers in these lines to present their trade announcements to a hitherto undeveloped field of great purchasing strength. The January issue was mailed to more than 7,000 addresses.

The Advertising Rates Are Exceedingly Reasonable

Address All Communications to

Chalmers Publishing Co., 17 Madison Ave., N. Y. City

Montford (Paul Irving); Judge Montford (Thomas Tracy); Barry King (Regan Hughston). Directed by J. A. Golden.

Inez Valenti is the niece of Grant Thorne, who runs a gambling house. She acts as a lure for her uncle's den. Barry King becomes infatuated with her, and this gives her a violent aversion to the life she has been living "behind closed doors."

Elsa Montford, daughter of the Judge, is saddened by King's attentions to Inez. Thorne also becomes jealous of King. They fight in the gambling house; Thorne is shot, and King throwing the pistol away, runs, but is caught. Elsa has seen the affair and tells her father who takes her to the police station, where she identifies Barry among the other prisoners.

Inez is in despair when she learns that there was a witness to the affair whom the State has in charge, and refuses to leave the city while he is in danger. She sends for Elsa, and tries to bribe her to keep silent, but on refusal offers her a glass of wine which has been drugged, but Elsa breaks the glass and escapes.

Inez tries to get Barry to jump his bail, but Elsa pleads with him to stay and fight it out. He agrees and writes to Inez telling her he loves Elsa. Inez, in despair, writes out a full confession of her life, and declares that she and not Barry killed Thorne, Barry having kept silent as to having taken the pistol from her in order to avoid incriminating her. Elsa reads the confession. When she has finished she phones to the district attorney and together they go to Inez's room where they find her a suicide.

PARAMOUNT.

THE SPIDER (Famous Players—Five Parts—Jan. 27).—The cast: Valerie St. Cyr and Joan Marche (Pauline Frederick); Julian St. Saens (Thomas Holding); Count Du Poissy (Frank Losee).

Valerie St. Cyr is the beauty who ran away with Count Du Poissy, leaving her baby daughter and her impoverished husband to shift for themselves. When the little girl, Joan, matures, she becomes engaged to Julian St. Saens, a puritanical young artist who, never suspecting the relation of Valerie to his fiancee, refuses to paint the former's portrait because she does not come up to his moral standards. Piqued at the artist's snub, and equally ignorant of Joan's identity, Valerie contrives to become his model by pretending to be penniless. She falls in love with Julian but when he repulses her, she seeks vengeance for the insult.

The Count has taken a fancy to Joan and they plan to abduct the girl. The Count takes her to one of his private haunts but when she realizes her danger, Joan stabs him and escapes. Fatally wounded, the Count summons the police. Meanwhile Valerie has learned that Joan, the girl whom she has just been instrumental in handing over to the Count, is her own daughter. Rushing to the Count's rendezvous she finds him dying and as the gendarmes enter she decides to make final reparation to her daughter by declaring herself guilty of the crime.

Convicted by her own statements, Valerie goes to her death with an expression of almost heavenly contentment upon her face, happy in the belief that she has made atonement for her early desertion of the helpless infant.

PUDD'NHEAD WILSON (Lasky—Five Parts—Jan. 31).—The cast: Pudd'nhead Wilson (Theodore Roberts); Tom Driscoll (Alan Hale); Chambers, his Quadroon Slave (Thomas Meighan); Roxy, his Mulatto Nurse (Jane Wolff); Rowena Cooper, from "Up North" (Florence Dagmar); Judge Driscoll (Ernest Joy); Mrs. Driscoll (Gertrude Kellar).

Lawyer Wilson, a young man, comes to a small Missouri town to practice. On his first day in town, angered at a dog snapping at his heels, he remarks, "I wish I owned half of that dog. If I did, I would kill my half." The subtlety of this remark passed over the heads of the townspeople as they couldn't figure out what would become of the other half of the dog, if Wilson killed his half. This remark, his eccentric speech and his habit of securing thumb-prints from everyone with whom he came in contact, induced one of the town wits to call him "Pudd'nhead." This nickname blighted his career as a lawyer, but he managed to eke out a fairly good existence.

With his small glass slips, he secures, among others, the thumb-prints of Tim Driscoll, age six months, and at the same time, the prints of Chambers, the six and a half months old baby of Roxy, the mulatto slave owned by the Driscoll family. These babies have the same father and look much alike. Roxy, angered at the head of the Driscoll house, changes the babies and passes off her child as the heir to the Driscoll fortune and makes the rightful heir the son of the slave.

Twenty years later the false Tom Driscoll returns from college, accompanied by Chambers, his negro valet, who, in reality, is the real Tom. His father having left him bankrupt and being unable to obtain money from his uncle, Tom sells his real mother as a slave and later, when caught trying to rob the cash box, murders his uncle.

Tom falls in love with the beautiful Rowena Cooper, who has come down from "up North" for a visit with the Driscolls. "Pudd'nhead Wilson" also takes an interest in the fair Yankee girl, but she becomes interested in the slave, Chambers. After murdering his uncle and jealous of Rowena's attention to Chambers, Tom tries to fix the crime on him and Chambers is about to be lynched by the indignant whites when "Pudd'nhead" announces that he is the slave's attorney and insists upon a trial.

Until the night before the trial, Wilson is unable to find any clue as to the identity of the murderer. With but a few hours to spare, he suddenly discovers that there is a tangle in the finger-print records of the two men. In the courtroom all evidence points toward Chambers' guilt. Suddenly, in spite of the laughter, "Pudd'nhead" advances his queer finger-print theories and convinces the jury that they are undeniable. He forces Roxy to confess that she changed the children in their cradle and that Chambers is the real heir to the Driscoll fortune and white, while Tom is in reality the slave. While Chambers goes to tell Rowena of his love, Tom is led away to jail.

FOX FILM CORPORATION.

THE RULING PASSION (Five Parts—Jan. 30).—The story of this picture tells in brief of the adventures of Claire, born in the London slums, who upon the death of her mother, goes to India to live with her aunt. Here she meets Harvey Walcott, aide de camp to the governor or an Indian province, and they are attracted to each other. Their married life is a happy one until Claire's beauty attracts Prince Ram Singh, Rajah of Mawar. The prince is possessed of the power of hypnotism and when he finds that Claire will pay no heed to his advances, exerts his unusual powers to make her do his bidding. Under the influence of the prince, Claire seemingly encourages his advances until her husband casts her off.

She becomes an inmate of Ram Singh's harem, but because of his brutality puts into execution a plan of escape. She takes up her abode in the hut of a dancing girl, where her baby is born. Discovering there is a plan afoot to sell her child, she darkens her face to resemble a native and takes flight. With her baby she arrives at the home of Walcott's sister, where she is recognized, taken in and cared for. When she asks for her husband, she is told that he has been killed in an engagement with the followers of the prince who incited them to revolt against the British. Realization of the sin she has committed overcomes her and she falls back dead.

POWER'S 6B

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Picture Theatre Equipment Company

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158 PEARL STREET BUFFALO, N. Y.

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CLASSIFIED ADVERTISEMENTS

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WHO WANTS a high class pipe organist, graduate Yale Organ Conservatory of Music? Address Rogers, P. O. Box 519, Waterbury, Conn.

CAMERAMAN—Now working with big film corporation, wants to make change. Have Pathe professional outfit. Feature work desired. Address Cinema, care M. P. World, N. Y. City.

YOUNG MAN—Twenty-four years old, sober, reliable and good education, with the best of references. Would like to obtain position as manager of first-class picture house. Have had five years' experience as manager and two as operator. Or would accept position with film exchange with good opportunity for advancement. Address Ability, care M. P. World, N. Y. City.

CAMERAMAN—Expert in developing and studio lighting. References. Address Focus, care M. P. World, Chicago, Ill.

MANAGER—Young man with hustling ability, wants position as manager motion picture theater. Central location preferred. Apply H. W. P., care M. P. World, N. Y. City.

RELIABLE—Young man with $50 and services wants interest or position in movie theater or film exchange. P. Greenburg, 38 W. Kinney St., Newark, N. J.

AMBITIOUS—Young man with some experience, wishes position as assistant director, with producing company. No pay required. Address Assistant, care M. P. World, N. Y. City.

WELL KNOWN DIRECTOR—At liberty after February fifth. Have been producing comedies for the past two years. Capable of marketing my productions. Address R., care M. P. World, N. Y. City.

EXPERT CAMERAMAN, experienced in large studios, desires to change position, moderate salary. C. G., care M. P. World, N. Y. City.

JOINT POSITION—A-1 operator-pianist, man and wife. Long experience, first-class references. Experience, care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

"AMBERLUX" Lens filters are business bringers.

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WILL GIVE—Half interest in the Central Theater, Atlantic City, N. J., for $500 and management to run same.

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CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

MOVIE—In California, must bear full investigation. State full particulars. O. P., care M. P. World, Chicago, Ill.

MOVIE—That will stand rigid investigation. Near Chicago. Particulars. S. H., care M. P. World, Chicago, Ill.

THEATERS FOR SALE OR RENT.

FOR SALE OR LEASE—A theater, latest equipment; practically a new house, 1,000 seats, stage 65 x 35, playing combinations and photoplays; city of 25,000. Long and favorable lease, or outright sale of business and equipment. A profitable business, partnership disagreement reason for house being on the market. Address S., care M. P. World, N. Y. City.

FOR SALE—Modern fully equipped picture theater, seats 560—city 40,000. Fireproof building, recently built. Fine opportunity for right party. Selling account sickness. Address Star Theater, 351 Spaulding St., Elmira, N. Y.

MOVIE—In town of 15,000, New York state. Running seven days and seven nights week. 300 leather upholstered chairs; 10c. admission; exhaust fans; piano. Weekly expense less than $100. Receipts for past 20 weeks about $187. Two Edison machines motor driven; cheap rent, good lease. No previous experience necessary, we will teach you free. Price complete $4,500 cash only. Lewis, 580 Ellicott Square, Buffalo, N. Y.

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MOVIE—City of 7,000 in state of Pennsylvania. Capacity about 300. Weekly expenses about $123; receipts $175-$200. Five and ten cents admission. Wurlitzer motion picture Orchestra style R. Running six days week 2-11 P. M. Two 6A Power's machines, motor driven; completely equipped, price $7,500. Lewis, 580 Ellicott Square, Buffalo, N. Y.

MOVIE—Seating capacity nearly 1,100. Admission five-ten-fifteen cents, box seats twenty-five cents. Three piece orchestra, large stage, red brick fireproof building, most handsome looking show house in Buffalo. Price including real estate and equipment $67,500. About $20,000 will swing the deal. Lewis, 580 Ellicott Square, Buffalo, N. Y.

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MOVIE—Auburn, N. Y. Seating capacity 1,200. Running six days week, five cents admission, piano, latest machines. Weekly expenses including rent $257; receipts $475-$600 week. Completely furnished; price $12,000; $5,000 down. Lewis, 580 Ellicott Square, Buffalo, N. Y.

MOVIE—Prosperous city in New York State. Seating capacity 1,500, five cents admission, running six days week from 2-11 P. M. Fans, piano, machines, steam heat. Weekly expenses including rent $270; receipts $450-$600 week. Price complete as it stands $8,500, half cash. Lewis, 580 Ellicott Square, Buffalo, N. Y.

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"AMBERLUX" Lens filters protect your patrons from eyestrain. Price $3.50. W. D. Warner, Columbus, Ohio.

3,000 Opera chairs, steel and cast standards, from sheriff sales, factory close outs, etc.; from fifty cents up. I can save you half. J. P. Redington, Scranton, Pa.

FOUR—Power's 6a, never used, complete $240. Three No. 6 overhauled, in first-class shape $125. One No. 5 all complete $50. J. P. Redington, Scranton, Pa.

FOR SALE—Power's 6a complete, one at $175, one at $165 and one at $160. Rebuilt and as good as new; condition guaranteed. Motiograph 1912, $100. 1910, $75. Edison Exhibition Model $60, $65 and $75. Power's 5, $75. All complete and ready for the reels. Write us for particulars. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

ORDER "Amberlux" lens filters today.

750 Mahogany veneer opera chairs like new, one style, 85c. Senate Wheel Co., Corning, N. Y.

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FOR SALE—Three reel features with original lobby display at $25 per feature: Tiger Lily, Pit and Pendulum, Cycler's Last Lap, Dawn of To-morrow, In Touch With Death, Those That Live in Glass Houses, The Trap, Desert's Sting, Elsie Venner, Hole in the Wall, Zigomar, Palace of Flames, Tracked by Wireless, At the Risk of Her Life, Devil Within and Harper Mystery. S. Baldwin, 314 Mallers Bldg., Chicago, Ill.

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INDEX

TO CONTENTS

Advertising for Exhibitors 941
Among the Picture Theaters 965
Arrested for Open Sunday Show in Lafayette, Ind. 995
At Leading Picture Theaters 931
Australian Notes 930

"Ballet Girl, The" (World Film) 970
Big Legit House Turns 1000
Brady, Edward J. 963
British Notes 969

Calendar of Daily Program Releases..1002, 1004
Can Run "Country Store"..... 991
Censor Inconsistencies 998
Chicago News Letter 953
Children Are to Have Their Day..... 952
Comments on the Films 977
Conference No Avail 999
"Crime of Circumstance, The" (Knickerbocker) 976
Criticising the Critic 922

"D'Artagnan" (Kay Bee) 973
De Carlton, George 935
Detroit License Fees 992
"Drifter, The" (Gaumont" 976
Drinking Cup and Towel 989

Exhibitor's Point of View, The..... 933

Facts and Comments 921
"Family Programs" 990
"Fatty and Mabel Adrift" (Keystone)..... 973
Field for Real Educational Pictures..... 962
Fifteen Reels of Vitagraph 955
Fight Film Appeal Lost 986
Film on Sanitary Dairying Methods..... 964
Fine Picture House by Summer Lake 986
Four Famous Players in March 936

George, Maude 968
German Trade Notes 937

Grand Avenue Houses 997
Gregory, Mildred, With Gaumont 968
"Ham Takes a Chance" (Kalem) 976
Hare, F. Lumsden 940
"Hazel Kirke" (Pathe) 970
"He Did and He Didn't" (Keystone)..... 973
"His Picture in the Papers" (Fine Arts)... 973

Jack Tars March to See Picture 998

Kalem Series Has New Name 936
Kansas Bars "Nation" Film 996
Kansas Educator Now Wants to Censor Music 996
Kellette, John William 969

Lasky Releases for March 955
Lesser in New York 932
List of Current Film Release Dates...1034, 1036, 1038
"Love's Crossed Trail" (Equitable)..... 970

Manufacturers' Advance Notes 980
Many Sorts of Bluebirds 964
McLeod, Elsie, With Vim 937
McRae, Bruce 960
Metro Opposed to Censorship..... 961
Milwaukee Picture Ball Coming..... 993
More Censorship Fines in Pennsylvania... 968
Motion Picture Educator 939
Motion Picture Exhibitor, The..... 933
Motion Picture Men Greet President..... 923
Motion Picture Photography 950
Music for the Picture 951

Newark Exhibitors Organize..... 933
New Kalem Comedies..... 934
News of Los Angeles and Vicinity 956
New York Exhibitors Remember the First of March 933
"Night Out, A" (Vitagraph) 975

No Permit in Lancaster, Pa. 988
Norden, Virginia, Now with Vitagraph..... 963
Notes of the Trade 983

Observations by Man About Town..... 938

Photoplaywright, The 944
Picture Theaters Projected 984
Producing Forces Getting Together..... 964
Projection Department 945
[illegible] Campaign Against Federal Censorship 991

"Ragamuffin, The" (Lasky) 975
Reviews of Current Productions 970

Sam Bullock Offers a Resolution 990
"Secret Love" (Bluebird) 974
Selznick Forms New Company 931
"Should a Baby Die?" (Hanover) 975
"Souls in Bondage" (Lubin) 971
"Sphinx, The" (Red Feather) 974
"Spider, The" (Famous Players) 974
Spokes from the Hub 967
Stories of the Films 1006
Suratt Case Again, The..... 930

"Thou Shalt Not Covet" (Selig) 972
To Aid Crippled Children 982
Triangle February Releases..... 961
[illegible] New Home 935
Triangle Program 973

"Upstart, The" (Rolfe-Metro) 971

V-L-S-E Men Active 935

Want Better Censorship 985
"White Rosette, The" (American)..... 973
Win Suit Over Poor Service 992
World Film Reorganizes 931

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Jones & Cammack....1040
Kiewert, Chas. L....1041
Reisinger, Hugo 1043
Speer Carbon Co....1042

CHAIR AND SEATING MANUFACTURERS.
American Seating Co....1045
Andrews, A. H., Co....1045
Dupont Fabrikoid Co. 1025
Steel Furniture Co....1045

ELECTRICAL & MECHANICAL EQUIPMENT.
Amusement Supply Co....1044
Calehuff Supply Co....1041
Duhem Motion Picture Co....1040
Erker Bros, ...1040, 1044
Feaster Corp. 1044
Foos Gas Engine Co....1040
Fort Wayne Electric Works....1033
Fulton, E. E....1017
General Electric Co....1017
Hallberg, J. H....1018
Hertner Electric & Mfg. Co....1016
Hommel, Ludwig & Co....1012
Kleine Optical Co....1028
Lears Theater Supply Co....1015
Lucas Theater Supply Co....1042
Northwestern Motion Picture Equip. Co....1013
Picture Theater Equip. Co....1030
Porter, B. F....1040
Preddey, W. G....1016
Stern Mfg. Co....1015
Strelinger, Chas. A....1016
Swaab, Lewis M....1040
Typhoon Fan Co....1028
Universal Motor Co....1044
Westinghouse Electric & Mfg. Co....1012

FILM EXCHANGES.
Bradenburgh, G. W....1014
Central Film Co....1017
Wisconsin-Illinois Feature Release Co....1014

LENS MANUFACTURERS.
Bausch & Lomb Optical Co....1027

MANUFACTURERS OF MOVING PICTURES.
American Commercial Film Co....1040
American Film Co., Inc....894-95
Biograph Co....1002, 1003
Bluebird Photoplays, Inc....887-89
Buffalo Times M. P. Syndicate 1010, 1011
California Motion Picture Co....890-91
Clara Kimball Young Film Corp....1005
Essanay Film Mfg. Co....871, 883-84
Equitable Motion Picture Corp....886
Famous Players Film Co....878-79
Gaumont Co. 900
Hearst-Vitagraph 911
Kalem Co. 918-20
Kleine, George 901
Knickerbocker Star Features 903
Lasky, Jesse L., Feature Play Co....880-81
Lubin Mfg. Co....910, 1047
Metro Pictures Corp....Colored Insert
Mittenthal Film Co....1026
Mutual Film Corp....892-93
Paramount Pictures Corp....876-77
Pathe Exchange, Inc....904-09
Rolin Film Co. 1023
Selig Polyscope Co....1021
Signal Film Corp. 896-97
Sterling Camera & Film Co....1045
Thanhouser Film Corp....870, 899
Triangle Film Corp....1008-09
Universal Film Mfg. Co....872-75, 1001
Vim Comedies 902
Vitagraph Co. of America....912-17
V-L-S-E, Inc. ....Colored Insert
Vogue, Films, Inc....898
War Film Syndicate 1023
World Film Corp. 885

MISCELLANEOUS.
American Film Laboratories, Inc....1025
Automatic Ticket Selling & C. R. Co....1021
Active M. P. Co....1017
Atlas M. P. Co....1015
Bioscope, The. 1040
Caille Bros. 1015
Camera Bargain. 984
Cine Mundial. 1029
Classified Advertisements 1031
Columbia Film Co....1042
Coulter, D. R....1033
Chicago Film Co....1017
Corcoran, A. J....1015
DeVry Corp. 1045
Eagle Film Mfg. & Prod. Co....1017
Eastman Kodak Co....1025
Erbograph Co. 1015
Evans Film Mfg. Co....1033
Film World. 1044
Gunby Bros. 1033
Il Tirso Al Cinematografo Co....1033
Industrial Moving Picture Co....1024
Kinematograph Weekly, The....1045
Kraus Mfg. Co....1013
Monarch Film Producing Co....1041
M. P. W. Anti-Censorship Slides....1045
M. P. W. Circulation Coupon....1042
M. P. Directory Co....1041
Netschert, Frank, Co....1027
Moore, Wm. N....1016
National Ticket Co....1022
Pan-American M. P. Service....1017
Regalia, Clarice K....1015
Standard Motion Picture Co....1015
Trade Circular Addressing Co....984
Variety Films Corp....1044

MOVING PICTURE CAMERAS.
Los Angeles M. P. Co....1015
Universal Camera Co....1041

MUSIC AND MUSICAL INSTRUMENTS.
American Photo Player Co....1039
Deagan, J. C....1014
Harmo Pipe Organ Co....1033
Lyon & Healy 1033
Schirmer, G., Inc....1041
Seeburg, J. P., Piano Co....1035
Sinn, Clarence E....1045

POSTERS AND FRAMES.
American Slide & Poster Co....1038
Goes Lithographing Co....1012
Hennegan & Co....1017
Menger & Ring 1016
Newman Mfg. Co....1016

PROJECTION MACHINE MANUFACTURERS.
American Standard M. P. Mch. Co....1014
Enterprise Optical Co....1029
Power, Nicholas, Co....1048
Precision Mch. Co....1037

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Co., Inc....1027
Gold King Screen Co....1044
Minusa Cine Products Co....1043
Pannill Miro Screen Corp....1019
Radium Gold Fibre Screen, Inc....1020
Simpson, A. L., Inc....1014

STEREOPTICON SLIDES.
Niagara Slide Co....984
Utility Transparency Co. 1033

THEATRICAL ARCHITECTS.
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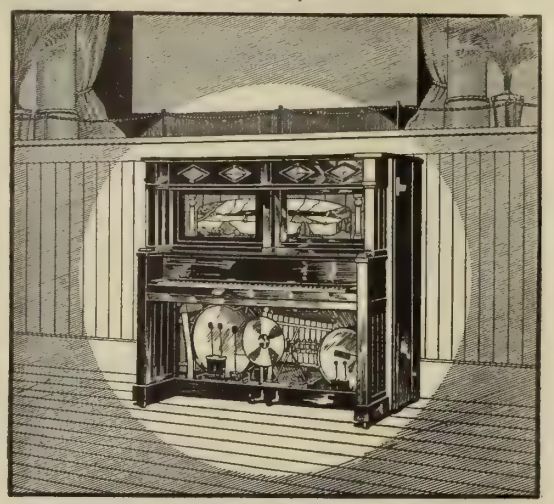

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1002, 1004.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—"U," Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Jan. 5—No. 200 (Topical).
Jan. 12—Number 201 (Topical).
Jan. 19—Number 202 (Topical).
Jan. 26—Number 203 (Topical).
Feb. 2—Number 4 (Topical).
Feb. 9—Number 5 (Topical).
Feb. 16—Number 6 (Topical).

BIG U.

Jan. 13—"X 3" (Three parts—Detective—Dr.).
Jan. 15—Across the Rio Grande (Three parts—Western—Drama).
Jan. 20—No release this day.
Jan. 27—No release this day.
Jan. 28—Nan Good for Nothing (Drama).
Feb. 3—No release this day.
Feb. 10—No release this day.
Feb. 17—No release this day.

BISON.

Jan. 29—A Daughter of Penance (Two parts—Mexican—Drama).
Feb. 5—Phantom Island (Two parts—Mystery—Drama).
Feb. 12—His Majesty Dick Turpin (Two parts—Drama).
Feb. 19—A Recoiling Vengeance (Three parts—Animal—Drama).

BROADWAY UNIVERSAL FEATURES.

Jan. 10—Love's Pilgrimage to America (Five parts—Drama).
Jan. 17—The Man Inside (Five parts—Drama).
Jan. 24—A Soul Enslaved (Five parts—Dr.).

GOLD SEAL.

Jan. 18—The Reward of Chivalry (Three parts—Drama.)
Jan. 25—Discontent (Two parts—Psychological—Drama).
Feb. 1—Lord John's Journal (No. 3, "Three Fingered Jenny"—Three parts—Drama).
Feb. 8—Yust From Sweden (Three parts—Human Interest—Drama).
Feb. 15—The Family Secret (Two parts—Comedy—Drama).

IMP.

Jan. 21—Vanity Thy Name Is (Two parts—Comedy—Drama).
Jan. 25—Hired, Tired and Fired (Comedy).
Feb. 1—No release this day.
Feb. 4—The Soul Man (Drama).
Feb. 8—Artistic Interference (Comedy).
Feb. 11—The Trail of Wild Wolf (Two parts—North Western—Drama).
Feb. 15—Cinders (Drama).
Feb. 18—Plot and Counterplot (Two parts—Drama).

JOKER.

Jan. 22—The Whole Jungle Was After Him (Animal—Comedy).
Jan. 29—Mrs. Green's Mistake (Comedy).
Feb. 5—Wanted, a Piano Tuner (Comedy).
Feb. 12—Leap and Look Thereafter (Comedy).
Feb. 19—No release this day.

LAEMMLE.

Jan. 16—No release this day.
Jan. 20—Just Plain Folks (Three parts—Rural—Drama).
Jan. 23—Her Dream Man (Drama).
Jan. 27—The Red Lie (Three parts—Mystery—Drama).
Jan. 28—The Inner Soul (Two parts—Drama).
Jan. 30—No release this day.
Feb. 3—The Wise Man and the Fool (Two parts—Human Interest—Drama).
Feb. 6—No release this day.
Feb. 10—The Living Lie (Three parts—Drama of the Latin Quarters).
Feb. 13—Arthur's Last Fling (Comedy—Drama).
Feb. 16—As Fate Decides (Drama).
Feb. 20—No release this day.

L-KO.

Jan. 30—Cupid At the Polo Game (Comedy).
Feb. 2—Sea Dogs and Land Rats (Comedy).
Feb. 6—A September Mourning (Two parts—Comedy).
Feb. 9—Her Naughty Eyes (Comedy).
Feb. 13—Firing the Butler or the Butler's Fire (Two parts—Comedy).
Feb. 16—Elevating Father (Two parts—Comedy).
Feb. 20—Twenty Minutes at the Fair (Comedy).

NESTOR.

Jan. 24—Her Steady Carfare (Comedy).
Jan. 28—Flivvers in the Dance of the Shivvers (Comedy).
Jan. 31—When Aunt Matilda Fell (Comedy).
Feb. 4—Flivvers in the Still Alarm (Two parts—Comedy).
Feb. 7—Mixed Kids (Comedy).
Feb. 11—A Quiet Supper For Four (Comedy).
Feb. 14—When the Losers Won (Comedy).
Feb. 18—Flivver's Dilemma (Comedy).

POWERS.

Jan. 27—Sammie Johnsin, Hunter (Cartoon—Comedy).
—Fishing River Lampreys (Educational).
Jan. 29—Uncle Sam at Work, No. 6, "Saving Wealth and Building Health (Educational).
Feb. 3—Building Up the Health of a Nation No. 3—Educational).
—Caged with Polar Bears (Vaudeville Act).
Feb. 5—Uncle Sam at Work (No. 7, "Uncle Sam's Children"—Educational)
Feb. 12—Uncle Sam At Work (No. 8, "Uncle Sam — Fisherman, Postmaster, Health Officers) (Educational).
Feb. 17—Building Up the Health of a Nation, Lesson 4 (Educational).
—Joe Boko's Adventures (Cartoon—Comedy).
Feb. 19—Uncle Sam At Work; No. 9, "Bureau of Weights and Measures (Educational).

RED FEATHER PHOTO-PLAYS.

Jan. 31—The Path of Happiness (Five parts—Drama).
Feb. 7—A Knight of the Range (Five parts—Drama).
Feb. 14—The Sphinx (Five parts—Drama).

REX.

Jan. 30—In His Own Trap (Three parts—Modern—Drama).
Feb. 1—In Dreary Jungle Town (Comedy).
Feb. 4—The Little Thief (Drama).
Feb. 6—One Who Passed By (Drama).
Feb. 8—No release this day.
Feb. 11—The Missing Locket (Drama).
Feb. 13—No release this day.
Feb. 15—The Strong Arm Squad (Drama).
Feb. 18—Borrowed Plumes (Drama).
Feb. 20—Dolly's Scoop (Two parts—Drama).

VICTOR.

Jan. 21—A Sea Mystery (Drama).
Jan. 26—Across the Line (Drama).
Feb. 2—Son o' the Stars (Three parts—Western—Drama).
Feb. 9—High Fliers (Two parts—Modern—Comedy—Drama).
Feb. 17—In the Night (Three parts—Modern—Drama).

UNIVERSAL SPECIAL FEATURE.

Jan. 17—Graft No. 6, "The Railroad Monopoly" (Two parts—Drama).
Jan. 24—Graft, No. 7, "America Saved From War" (Two parts—Drama).
Jan. 31—Graft No. 8, "Old King Coal" (Two parts—Drama).
Feb. 7—Graft No. 9, "The Insurance Swindlers" (Two parts—Drama).
Feb. 14—Graft No. 10, "The Harbor Transportation Trust" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Jan. 14—The Secret Wire (Two parts—Drama).
Jan. 14—Spider Barlow Meets Competition (Crook—Drama).
Jan. 16—The Gamble (Two parts—Drama).
Jan. 18—The Silent Trail (Two parts—Sociological—Drama).
Jan. 21—The Thunderbolt (Drama).
Jan. 25—The Man In the Sombrero (Two parts—Society—Drama).
Jan. 28—A Sanitarium Scramble (Comedy).
Feb. 1—The Broken Cross (Two parts—Society—Drama).
Feb. 4—Mammy's Rose (Southern—Drama).
Feb. 8—Lillo of the Sulu Seas (Three parts—Society—Drama).

BEAUTY.

Jan. 19—Johnny's Birthday (Comedy).
Jan. 23—Mischief and a Mirror (Comedy).
Jan. 26—Some Night (Comedy).
Jan. 30—Walk this Way (Comedy).
Feb. 2—Billy Van Deusen's Wedding Eve (Comedy).
Feb. 6—The Laird O'Knees (Comedy).
Feb. 9—Won By One (Comedy).
Feb. 13—Billy Van Deusen and the Vampire (Comedy).

CASINO.

Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).
Jan. 16—Ham and Eggs (Comedy).

CENTAUR.

Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Jan. 1—The Wraith of Haddon Towers (Three parts—Psyclo—Drama).
Jan. 28—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama).

CUB.

Jan. 21—The Girl of His Dreams (Comedy).
Jan. 28—Around the World (Comedy).
Feb 4—A Clever Collie's Comeback (Comedy).
Feb. 11—Jerry's Millions (Comedy).

FALSTAFF.

Jan. 13—Reforming Rubbering Rosie (Comedy).
Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy).
Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).
Feb. 1—A Clever Collie's Coming Back (Comedy).
Feb. 3—Harry's Happy Honeymoon (Comedy).
Feb. 8—Booming the Boxing Business (Comedy).
Feb. 10—Snow Storm and Sunshine (Comedy).

GAUMONT.

Jan. 23—See America First, No. 19, "The Dells of Wisconsin"—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 30—See America First, No. 20, "St. Paul and Minneapolis" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 6—See America First, No. 21 (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 13—See America First; No. 22, "The Home of the Lumber Jack" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page 1036.*)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1002, 1004.)

(*Mutual Releases continued from page* 1034)

MUSTANG.

Feb. 4—The Extra Man and the Milk-Fed Lion (three parts; comedy-drama).
Feb. 11—According to St. John (Three parts—Western—Drama).
Feb. 18—When the Light Came (Three parts—Western—Drama).

MUTUAL WEEKLY.

Jan. 27—Number 56 (Topical).
Feb. 3—Number 57 (Topical).
Feb 10—Number 58 (Topical).
Feb. 17—Number 59 (Topical).
Feb. 24—Number 60 (Topical).

NOVELTY.

Dec. 29—No release.
Jan. 21—Mr. Bumps, Commuter (Comedy).

RELIANCE.

Jan. 2—The Law of Success (Two parts—Dr.).
Jan. 5—The She Devil (Three parts—Dr.).

THANHOUSER.

Jan. 26—The Burglar's Picnic (Three parts—School—Drama).
Feb. 2—The Knotted Cord (three parts; detective drama).
Feb. 9—The Spirit of the Game (Three parts—Football—Drama).
Feb. 16—Outwitted (Three parts—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Jan. 27—Lord Loveland Discovers America (American—Five parts—Dr.) (No. 60).
Jan. 29—Betrayed (Thanhouser—Five parts—Race—Drama) (No. 61).
Jan. 31—Vengeance Is Mine (Centaur; five parts; drama (No. 62).
Feb. 3—The Idol of the Stage (Gaumont; five parts; drama) (No. 63).
Feb. 5—The White Rosette (American; five parts; drama) (No. 64).
Feb. 7—The Drifter (Gaumont—Five parts—Racing—Drama) (No. 65).
Feb. 10—Powder (American—Five parts—Society—Drama) (No. 66).
Feb. 12—The Soul's Cycle (Centaur—Five parts—Psychological—Drama) (No. 67).
Feb. 14—Life's Blind Alley (American—Five parts—Drama) (No. 68).
Feb. 17—The Dead Alive (Gaumont—Five parts—Drama) (No. 69).
Feb. 19—Silas Marner (Thanhouser—Five parts Drama) (No. 70).

SIGNAL FILM CORPORATION.

Jan. 24—The Girl and the Game, No. 5, "The Fight at Signal Station" (Two parts—Drama).
Jan. 31—The Girl and the Game, No. 6 (Two parts—Drama).
Feb. 7—The Girl and the Game, No. 7 (Two parts—Drama).
Feb. 14—The Girl and the Game, No. 8 (Two parts—Drama).
Feb. 21—The Girl and the Game (No. 8—Two parts—Drama).

VOGUE.

Jan. 27—Bungling Bill's Burglar (Comedy).
Jan. 30—He Thought He Went to War (Com.).
Feb. 3—Sammy versus Cupid (comedy).
Feb. 6—Fickle Madge (Comedy).
Feb. 10—Paddy's Political Dream (Comedy).
Feb. 13—Igorrotes' Crocodiles and a Hat Box (Comedy).
Feb. 17—Title not yet announced.
Feb 20—Title not yet announced.

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Jan. 15—The Red Circle No. 5, "Weapon of War" (Two parts—Drama).
Jan. 22—The Red Circle, No. 6, "False Colors" (Two parts—Drama).
Jan. 29—The Red Circle, No. 7, "Two Captives" (Two parts—Drama).
Feb. 5—The Red Circle, No. 8 ("Peace at Any Price"—Two parts—Drama).

GLOBE.

Jan. 17—Railroad Construction on the Dark Continent (Industry).
Jan. 24—The Ausable Chasm (Picturesque America (scenic).
Jan. 31—Glimpses of Java (Scenic).

GOLD ROOSTER PLAYS.

Jan. 14—Madame X (Six parts—Drama).
Jan. 21—The Love Trail (Five parts—Dr.).
Jan. 28—Hazel Kirke (five parts; drama).
Feb. 4—New York (Five parts—Drama).

KING COLE.

Jan. 22—Riding the Goat (Comedy).

PATHE.

Jan. 24—The Horrors of War (three parts; topical).

PATHE NEWS.

Jan. 8—Number 3, 1916 (Topical).
Jan. 12—Number 4, 1916 (Topical).
Jan. 15—Number 5, 1916 (Topical).
Jan. 19—Number 6, 1916 (Topical).
Jan. 22—Number 7, 1916 (Topical).

PHOTOCOLOR.

Jan. 17—The Lizard (Colored—Educational).
Jan. 24—Headdresses of Holland (costumes) (colored).

PHUNPHILMS.

Jan. 12—Luke Lugs Luggage (Comedy).
Jan. 19—Luke Lolls in Luxury (Comedy).
Feb. 2—Luke, the Candy Cut-Up (Comedy).

STARLIGHT.

Jan. 8—Ach! Such Crimes! (Comedy).
Jan. 15—From Bad to Worse (Comedy).
Jan. 29—Shooting at Random (comedy).

Miscellaneous Feature Releases.

AMERICAN BIOSCOPE.

January—The Making of Fulton (Three parts—Drama).

BLUEBIRD PHOTOPLAYS.

Jan. 24—Jeanne Dore (Five parts—Drama).
Jan. 31—Secret Love (Six parts—Drama).
Feb. 7—Undine (Five parts—Drama).
Feb. 14—Hop, the Devil's Brew (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Jan.—The Unwritten Law (drama).

COSMOFOTOFILM CO.

January—His Vindication (Four parts—Dr.).

EAGLE FILM MANUFACTURING & PRODUCING. CO.

January—Pirates of the Sky (Drama).
January—Grogan's Alley (Comedy).
January—The Adventures of Suffy (Comedy).

EDUCATIONAL FILMS CORPORATION OF AMERICA.

Jan.—Where Footfalls Seldom Sound (Series No. 1, "The Film Hunters" (scenic).

EQUITABLE FILM CORPORATION.

Jan 24—The Circus Romance (Five parts—Drama).
Jan. 31—Love's Cross Roads (Five parts—Dr.).
Feb. 7—The Woman in 47 (Frohman—Five parts—Drama).

JOE. W. FARNHAM.

January—The Awakening of Bess Morton (Lariat—Five parts—Drama).

FOX FILM CORPORATION.

Jan. 23—The Serpent (Drama).
Jan. 30—The Ruling Passion (Drama).
Feb. 6—Merely Mary Ann (Drama).
Feb. 13—Fighting Blood (Drama).

GREAT NORTHERN FILM COMPANY.

January—Sins of a Great City (Four parts—Drama).

ARTHUR S. KANE.

January—Somewhere in France (Five parts—Topical).

MEDUSA FILM.

Jan. —His Daughter's Second Husband (Five parts—Drama).

METRO PICTURES CORPORATION.

Jan. 17—The Lure of Heart's Desire (Popular Plays and Players—Five parts—Drama).
Jan. 24—Her Debt of Honor (Columbia—Dr.).
Jan. 31—Man and His Soul (Quality—Five parts—Drama).
Feb. 7—The Upstart (Rolfe—Five parts—Dr.).

WM. MORRIS.

January—On the Battlefields of France (Top.).

MUTT AND JEFF, INC.

Jan.—Mutt and Jeff, No. 1 (cartoon; comedy).

THE NEW YORK WORLD.

January—Fighting in France (Topical).

PARAMOUNT PICTURES CORPORATION.

Jan. 24—The Call of the Cumberlands (Pallas—Five parts—Drama).
Jan. 27—The Spider (Famous Players—Five parts—Drama).
Jan. 31—Pudd'nhead Wilson (Lasky—Five parts—Comedy—Drama).
Feb. 3—Tennessee's Pardner (Lasky—Five parts—Drama).
Feb. 7—Madame La Presidente (Morosco—Five parts—Comedy).
Feb. 10—Nearly a King (Famous Players—Five parts—Comedy).
Feb. 14—The Trail of the Lonesome Pine (Lasky—Five parts—Drama).

TRIANGLE FILM CORPORATION.

Releases for week of Jan. 23:
The Wood Nymph (Fine Arts; five parts; drama).
Perils of the Park (Keystone; comedy).
The Conqueror (Kay-Bee; five parts; drama).
A Movie Stark (Keystone; two parts; comedy).

Releases for week of Jan. 30:
The Price of Power (Fine Arts—Five parts—Drama).
His Hereafter (Keystone—Two parts—Comedy).
The Green Swamp (Kay-Bee—Five parts—Drama).
Love and Lobsters (Keystone—Two parts—Drama).

WAR FILM SYNDICATE.

Jan.—On the Firing Line with the Germans (eight parts; topical).

WORLD FILM CORPORATION.

Jan. 10—Life's Whirlpool (Brady—Drama).
Jan. 17—The City (Shubert; drama).
Jan. 24—The Ballet Girl (Brady; drama).
Jan. 31—Fruits of Desire (Brady; drama).

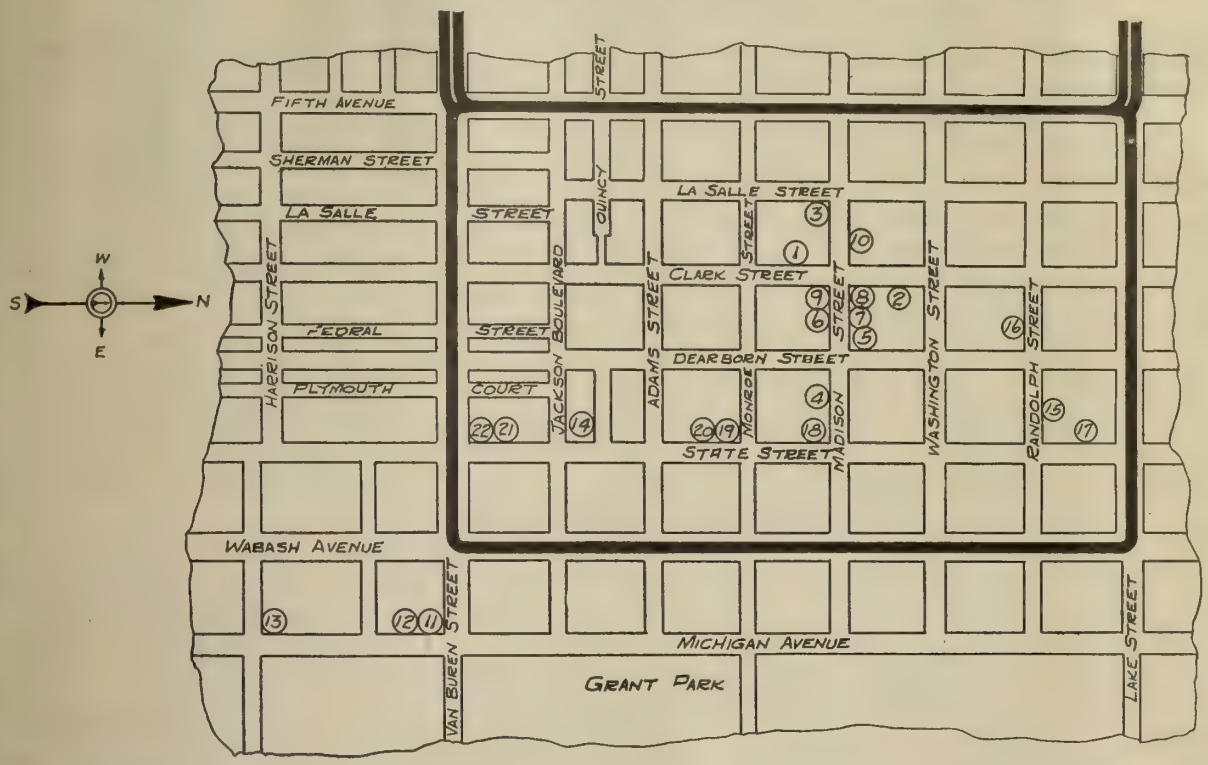
V-L-S-E, INC.

Jan. 24—Gods of Fate (Lubin—Five parts—Drama).
Jan. 31—Souls in Bondage (Lubin—Five parts Drama).
Feb. 7—Thou Shalt Not Covet (Selig—Five parts—Drama).
Feb. 7—The Crown Prince's Double (Vitagaph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Jan. 19—Wild Oats (Kleine—Five parts—Dr.).
Jan. 26—The Innocence of Ruth (Edison—Five parts—Drama).
Feb. 2—The Final Curtain (Kleine—Five parts—Drama).
Feb. 9—When Love Is King (Edison—Five parts—Drama).

THE CHICAGO LOOP



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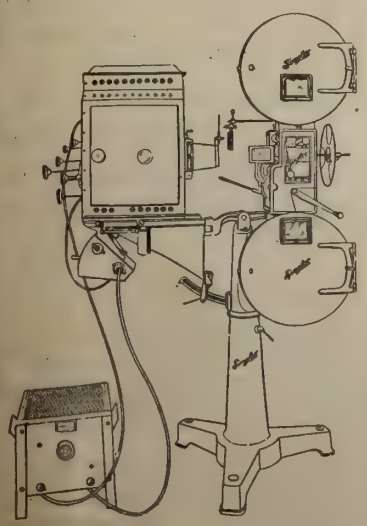

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No. 5—Casino Theatre
No. 6—Rose Theatre
No. 7—Pastime Theatre
No. 8—Star Theatre
No. 9—Alcazar Theatre
No. 10—La Salle Theatre
No. 11—Fine Arts Theatre
No. 12—Studebaker Theatre
No. 13—Ziegfeld Theatre
No. 14—Gt. Northern Hippodrome
No. 15—Colonial Theatre
No. 16—World Theatre
No. 17—Theatorium
No. 18—Castle Theatre
No. 19—Orpheum Theatre
No. 20—Bijou Dream Theatre
No. 21—Premier Theatre
No. 22—Lyric Theatre

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1002, 1004.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 19—A Life Chase (Three parts—Drama).
Jan. 24—An Adventure in the Autumn Woods (Drama) (Biograph Release No. 34).
Jan. 26—Stronger than Woman's Will (Three parts—Drama).
Jan. 31—When Kings Defy the Law (Drama) (Biograph—Release No. 35).
Feb. 1—The Clash of Evidence (Two parts—Drama).
Feb. 2—The Scapegrace (Three parts—Drama).
Feb. 7—[illegible] (Drama) (Biograph Release No. 36).
Feb. 9—The Iron Way (Three parts—Drama).
Feb. 14—[illegible] (Drama) (Biograph Release No. 37).
Feb. 15—The [illegible] (Two parts—Drama).
Feb. 16—Pages (Three parts—Drama).

ESSANAY

Jan. 19—Animated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
Jan. 22—The White Army (Three parts—Dr.).
Jan. 24—The Strange Case of Mary Page (No. 1, "The Tragedy") (Two parts—Drama).
Jan. 25—Fury (Two parts—Drama).
Jan. 26—Fable of Peora and Addagh and a Home Gone Wrong (Comedy).
Jan. 29—Destiny (Three parts—Drama).
Jan. 31—The Strange Case of Mary Page (No. 2, "The Trial") (Two parts—Drama).
Feb. 1—The Roughneck (Two parts—Drama).
Feb. 2—Dreamy Dud Lost at Sea (Comedy-Cartoon).
—A Scenic Subject on the same reel.
Feb. 5—The Primitive Strain (Three parts—Drama).
Feb. 7—The Strange Case of Mary Page (No. 3, "The Web"—Two parts—Dr.).
Feb. 9—The Price of the Grass Widow and Mesmeree and the Six Dollars (Comedy).
Feb. 12—Gordon Lee (Three parts—Drama).
Feb. 14—The Strange Case of Mary Page (No. 4—Two parts—Drama).
Feb. 16—Good Deal (Two parts—Drama).
Feb. 19—Vernon Has Money's Sketch Book (Cartoon—Comedy).
—A Scenic Subject on the same reel.
Feb. 19—Politeness (Three parts—Dr.).

KALEM

Jan. 19—A Duel in the Desert (No. 9 of the "Stingaree" Series) (Two parts—Drama).
Jan. 21—The Sealskin Coat (No. 13 of "The Ventures of Marguerite" Series) (Drama).
Jan. 22—The Ghost Track (No. 68 of the "Hazards of Helen" Railroad Series) (Drama).
Jan. 25—Stoop Rounds (Burlesque—Comedy).
Jan. 26—The Vivian Worshipper (Tenth of the "Stingaree" Series (Two parts—Drama).
Jan. 28—The Fate of America (No. 14 of "The Ventures of Marguerite" Series—Drama).
Jan. 29—"Tapped Wires" (No. 64 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 1—Artful Artists (Comedy).
Feb. 2—The Moth and the Star (No. 11 of the "Stingaree" Series—Two parts—Drama).
Feb. 4—The Lurking Peril (No. 15 of "The Ventures of Marguerite" Series—Drama).
Feb. 5—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 8—Wurra-Wurra (Comedy).
Feb. 9—The Darkest Hour (No. 12 of the "Stingaree" Series—Drama).
Feb. 11—The Trail's End (No. 16 of "The Ventures of Marguerite" Series—Dr.).
Feb. 12—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 15—Ham Takes a Chance (Comedy).
Feb. 16—A Movie Mix-Up (Comedy).
Feb. 18—The Guiding Hand (No. 17 of the "Ventures of Marguerite" Series—Drama).
Feb. 19—The "Hazards of Helen" Railroad Series (No. 67, "The Perilous Swing"—Drama).

LUBIN.

Jan. 11—The Old Watchman (Two parts—Dr.)
Jan. 12—The Bond Within (Three parts—Dr.).
Jan. 15—A Snake for a Bride (Comedy).
Jan. 17—The Little Sister of the Poor (Dr.).
Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).
Jan. 24—The Evangelist (Four parts—Drama—Unit Program).
Jan. 24—Fooling Uncle Tom (Comedy—Unit Program).
Jan. 24—Two News Items (Drama).
Jan. 25—The Dragoman (Two parts—Drama).
Jan. 27—The Embodied Thought (Three parts—Drama).
Jan. 29—Cured (Comedy).
Jan. 31—A Reformation Delayed (Comedy).
Feb. 2—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).
Feb. 7—Her Wayward Sister (Four parts—Drama—Unit Program).
Feb. 7—The New Janitor (Comedy—Unit Program).
Feb. 8—The Last Shot (Two parts—Drama).
Feb. 10—Sold to Satan (Three parts—Drama).
Feb. 12—Billie's Lucky Bill (Comedy).
Feb. 14—A Song from the Heart (Drama).
Feb. 17—The Uplift (Three parts—Drama).
Feb. 19—A Temporary Husband (Comedy).

MINA.

Dec. 16—When the Show Hit Watertown (Comedy).
Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 6—Caught With the Goods (Comedy).
Jan. 13—Title not yet announced.
Jan. 20—A Misfit Baron (Comedy).

SELIG.

Jan. 20—Selig Tribune News Pictorial No. 6, 1916 (Topical).
Jan. 22—Chronicles of Bloom Center No. 9, "When the Circus Came to Town" (Comedy).
Jan. 24—Tom Martin—A Man (Drama).
Jan. 24—Selig-Tribune News Pictorial No. 7, 1916 (Topical).
Jan. 27—Selig-Tribune No. 8, 1916 (Topical).
Jan. 29—Apple Butter (No. 10 of the "Chronicles of Bloom Center") (Rural Comedy).
Jan. 31—Diamonds Are Trumps (Three parts—Drama).
Jan. 31—Selig-Tribune No. 0, 1916 (Topical).
Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).
Feb. 7—The Dragnet (Three parts—Drama).
Feb. 7—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.).
Feb. 14—The Black Orchid (Three parts—Dr.).
Feb. 14—Selig-Tribune No. 13, 1916 (Topical).
Feb. 17—Selig Tribune No. 14, 1916 (Topical).
Feb. 19—Making Good (Drama).

VIM.

Jan. 21—Frenzied Finance (Comedy).
Jan. 27—A Special Delivery (Comedy).
Jan. 28—Busted Hearts (Comedy).
Feb. 3—A Sticky Affair (Comedy).
Feb. 4—The Getaway (Comedy).
Feb. 10—Bungles Rainy Day (Comedy).
Feb. 11—The High Sign (Comedy).
Feb. 17—One Too Many (Comedy).
Feb. 18—Duck and Look (Comedy).

VITAGRAPH.

Jan. 23—Too Clever by Half (Comedy).
Jan. 29—The Ruse (Broadway Star Feature—Three parts—Drama).
Jan. 31—James Bashful Hero (Comedy).
Feb. 4—The Wrong Mr. Wright (Comedy).
Feb. 5—Bill Peters' Kid (Broadway Star Feature—Three parts—Drama).
Feb. 7—Betty, the Boy and the Bird (Comedy-Drama).
Feb. 7—The Surprises of an Empty Hotel (Four parts—Drama—Unit Program).
Feb. 7—A Cripple Creek Cinderella (Comedy—Unit Program).
Feb. 11—Freddy's Last Bean (Comedy).
Feb. 12—From Out of the Past (Broadway Star Feature—Three parts—Drama).
Feb. 14—You're Next (Comedy).
Feb. 18—In Arcadia (Comedy).
Feb. 19—The Man He Used to Be (Broadway Star Feature—Three parts—Dr.).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 22—The Secret Seven (Three parts—Dr.).
Jan. 24—The Ruse (Three parts—Drama).
Feb. 5—Bill Peters' Kid (Three parts—Dr.).
Feb. 12—From Out of the Past (Three parts—Drama).
Feb. 19—The Man He Used to Be (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Jan. 21—House of Mystery (Three parts—Dr.).
Jan. 28—The Heart Breakers (Three parts—Drama).
Feb. 4—The Crime of Circumstance (Three parts—Drama).
Feb. 11—The Big Brother (Three parts—Dr.).
Feb. 18—The Child of the West (Three parts—Drama).

UNIT PROGRAM RELEASES.

Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 24—The Evangelist (Lubin—Four parts—Drama).
Jan. 24—Fooling Uncle (Lubin—Comedy).
Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).

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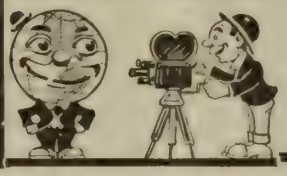

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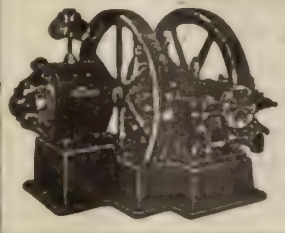

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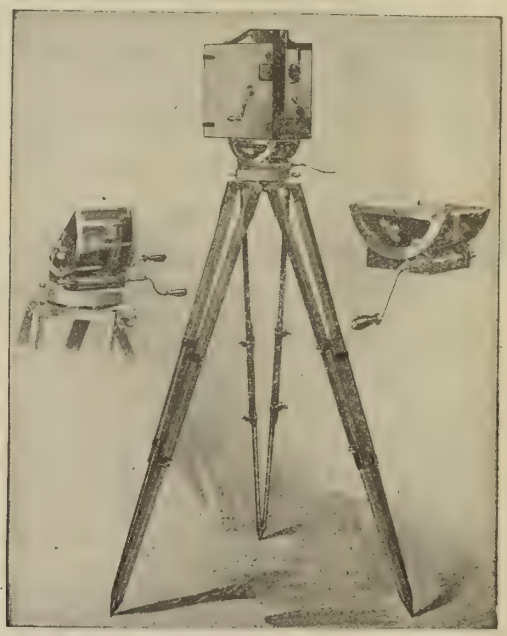

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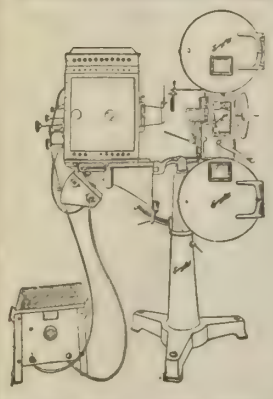

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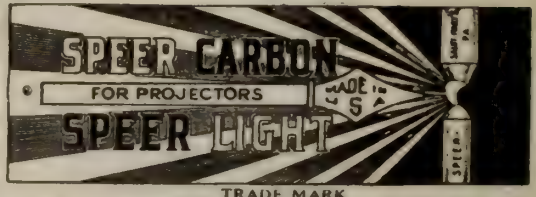

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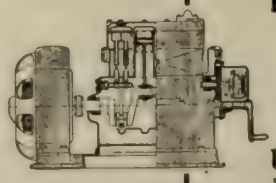

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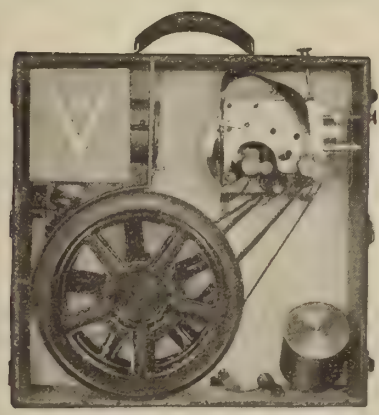

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BY EXHIBITORS, FOR EXHIBITORS

Here are the details about

THE GRAND EXHIBITORS' MEETING at Hotel Ten Eyck, Albany, N. Y., March 1 and 2

Every Motion Picture Exhibitor in New York State is cordially invited

The One Object: To Protect Our Investment, ***Large or Small***

PROGRAM

The meeting will be called to order at the Hotel Ten Eyck at 10:30 A. M., by State President Lee A. Ochs

Address of Welcome, by state or city official.

Organization of the meeting, election of officers of the meeting, appointment of committees.

Recess at 1 o'clock.

Address, "The Present Perils of Censorship in New York State," by W. Stephen Bush.—Discussion and Suggestions.

Address, "Constructive Legislation for the New York State Exhibitor," by Lee A. Ochs, State President.

Address, "State Organization," by Samuel H. Trigger, National Vice-President.

MARCH 2nd

10:00 A. M.—Address, "Organization," by Frederick J. Herrington, National President of the Motion Picture Exhibitors' League of America.

Discussion and Applications for Membership.

11:30 A. M.—Address, "The Sunday Entertainment in New York State," by a prominent clergyman whose name will be announced later.

Recess

2:30 P. M.—"The Needs and the Just Grievances of the Exhibitor." Address by Mr. L. F. Blumenthal, a New York Exhibitor.

On this subject general discussion is invited. Methods of payment, protection of exhibitor in contracts and other vital matters will be taken up and some definite action will be taken.

Meeting Will End With Banquet at 8 P. M.

There are Two Bills threatening the welfare of the industry in this State: Censorship and Sunday Closing

This Grand Meeting of Motion Picture Men will be proof to the lawgivers at Albany that the exhibitor knows his rights and will fight for them.

LEE A. OCHS,
President New York State Exhibitors' League

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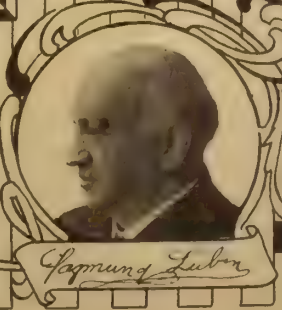

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